

# **COURSE GUIDE**

**KHE 210**

**INTRODUCTION TO AFRICAN AND FOLK DANCE**

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## MAIN COURSE

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## **MODULE 1      HISTORY AND CONCEPT OF AFRICAN AND FOLK DANCE**

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### **UNIT I              HISTORY OF DANCE**

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#### **1.0    INTRODUCTION**

Dance is as old as mankind that even the lower animals also dance. Our ancestors danced from time immemorial for ceremonial purposes such as marriages, new yam festivals, burials, rituals, traditional religious reasons and moon light plays.

Folk dance later took the centre stage as more organized type of dance until the mid-20<sup>th</sup> century before it was questioned (Kealiinohomoku, 2019). In the same 20<sup>th</sup> century, dance became more organized by gathering and organization of movement into order and pattern by choreographers. This gave birth to reading and writing steps and movement in form of dance notation to preserve dances in their original traditional forms. Dance is a powerful rhythmic impulse channeled by skillful performers into steps and movements that are intensively expressed to the delight of spectators. When these are properly harnessed in Human Kinetics, Health Education, Recreation and Dance will be of eminent benefit to the performer as physical activities for fitness exercises.

## **2.0 OBJECTIVES**

By the end of this unit, the learners should be able to:

- \* Write the history of dance
- \* State and explain types of dance
- \* Subdivisions of dance

## **3.0 MAIN CONTENT**

### **3.1 History of Dance**

According to Wikipedia (2019) traced the origin of dance, the archeological evidences for early dance includes 9,000-year- old painting in India at the shelters of bhimbetka, and Egyptian tomb paintings representing dancing figures, dated c. 3300 BC. It has explicitly opines that before the invention of written languages, dance was an important part of the oral and performance methods of passing stories down from generation to generations. The utility of dance in ecstatic trance state and healing rituals (as observed today in many contemporary “primitive” cultures, from the Brazilian rainforest to the Kalahari Desert) is thought to have been another early factor in the social development of dance.

References to dance can be found in very early recorded history; Greek dance (horos) is referred to by Plato, Aristotle, Plutarch and Lucian (Rafis 1987). The Bible and Talmud refer to many events related to dance, and encompass over 30 different dance terms (Kadman 1952). In Chinese pottery as early as Neolithic period, groups of people depicted dancing in a line holding hands, and the earliest Chinese word for “dance” is found written in the oracle bones. Dance is further described in the *Lushi Chunqiu*. Primitive dance in ancient China was associated with sorcery and shamanic rituals.

During first millennium BCE in India, many texts were composed which attempted to codify aspects of daily life. Bharata Muni’s *Natyashastra* (literally “the text of dramaturgy”) is one of the earlier texts. It mainly deals with drama, in which dance plays an important role in Indian culture. It categorizes dance into four types—secular, ritual, abstract, and interpretive—and into four regional varieties. The text elaborates various hand-gestures (*mudras*) and classifies movements of the various limbs, steps and so on. A strong continuous tradition of dance has since continued in India, through to modern times, where it continues to play a role in culture, ritual, and, notably, the Bollywood entertainment industry. Many other contemporary dance forms can likewise be traced to historical, traditional, ceremonial, and ethnic dance.

### **3.2 Types of Dance**

The concept Dance is made up of various types which are classified according to their functions and the nature in which the body movement is executed. These include; theatre, tribal and ethnics, social, religious, recreational and folk dance. These types of dance are subdivided into; ballet, tap, jazz, modern, lyrical, hip hop, contemporary, highland dancing, line dancing, and Irish dancing. Below is the succinct explanation of the aforementioned types of dance.

#### **1. Theatre dance**

Ballet

Modern dance

Indian classical dance

## 2. Tribal and ethnic dance

Tribal dance

Ethnic dance

## 3. Folk dance

## 4. Social dance

## 5. Recreational dance

## 6. Religious dance

### **Subdivisions of Dance**

The types of dance are further subdivided into; ballet, tap, jazz, modern, lyrical, hip hop, contemporary, highland dancing, line dancing, and Irish dancing. Below is the succinct explanation of the aforementioned subdivisions of dance.

#### **(a) Ballet dance**

Ballet is a French word which had its origin in Italian *balletto*, a diminutive of *ballo* (dance) which comes from Latin *ballo*, *ballare*, meaning "to dance", which in turn comes from the Greek "βαλλίζω" (*ballizo*), "to dance, to jump about". The word came into English usage from the French around 1630. This category of dance is said to have originated during the Italian renaissance in the fifteen century and later developed into a concert dance form in France and Russia. Ballet dance is therefore refers to as a theatrical dance in which a formal academic dance technique-the danse d'école – is combined with other artistic elements such as music, costume, and stage scenery. The academic technique itself is called ballet. Ballet is often the first type of dance a child experience as they begin their dance training, this in many cases occurs around the age of 12 and only after the students have been given permission to it by their teacher, and it is an excellent teaching tool for all dancers as it is a complex mixture of technique, coordination, and musicality. The styles of ballet dance includes; Classical ballet, Romantic ballet, Neoclassical ballet, and contemporary ballet.

## **(b) Tap dance**

Tap dance is referred to as the dance in which the feet are as percussive instruments. The shoes used in this dance are fabricated with metal plates on the toe and the heel called taps. The most noted styles of tapping are Rhythm tap and Broadway tap. Rhythm tap is more musically driven, while Broadway tap is more dance and movement oriented.

## **(c) Jazz:**

Jazz is the most popular style of dance among dancers. Jazz pulls from all dance styles mixing them together to create a high energy style that knows no boundaries. It has been influenced by ballet, modern, tap, hip-hop, African dance and many more styles. Jazz is often set to upbeat popular songs of the time. Jazz shoes are worn for this style and are typically leather split sole allowing the dancers foot more freedom to bend and move. Due to the upbeat music, power packed moves and limitless style, it isn't hard to see why this is the most popular dance style!

## **(d) Modern:**

Modern dance was said to be developed as a rebellion against classical ballet. Since then it has come into its own built on concept of rawness. Modern dance focuses on the dancer's strong relationship with the floor, methods of contractions, release and movement, and the connectivity of breath. Modern dance can be performed in bare feet, or with a half-sole style shoe that will allow freedom in the foot while providing protection from the floor. Dance Paws, Foot Undeez, and Twylas are some of the most popular styles worn in modern dance. Though developed out of the distaste for classical ballet, modern and ballet are closely linked in the complexity of technique, coordination and musicality.

## **(e) Lyrical**

Though the basis of lyrical is ballet it also encompasses both jazz and modern. It is dynamic while instantaneously subtle. Lyrical focuses on conveying feelings and emotions through movement and is usually set to popular songs. Lyrical dance is often danced wearing Twyla's, Dance Paws, FootUndeez or bare feet. Though

proper dance techniques are important, the true heart of lyrical is found in its expressive nature.

### **(f) Hip Hop**

Hip Hop is an urban dance style also known as Street Dance. Hip Hop is edgy, raw and intense. The founder of popping, locking and krumping, Hip Hop is mostly danced to rap, urban and hip hop music. High top sneakers, funky bright sneakers, and traditional Hip Hop Shoes are normally worn by dancers. What sets Hip Hop apart from most dance genres is that it is often freestyle in nature and does not follow a vocabulary. Hip Hop is a style of dance that is open to personal expression.

### **(g) Contemporary**

Contemporary dance embodies ballet, modern, jazz and lyrical. It uses technique such as ballet as its fundamentals and creates many greater movements that do not adhere to the strict rules of ballet and modern. There are different categories of contemporary dance such as Contemporary Ballet and Contemporary Jazz. Contemporary dance is often danced to all types of music and in bare feet with non-traditional costumes.

### **(h) Highland Dancing**

Highland dance was developed in the Gaelic Highlands of Scotland and should not be confused with Scottish Country Dancing. Highland dancing requires a lot of stamina, as well as arm and leg strength. Many people confuse Scottish highland dance with Irish dance but, Highland dancing is from Scotland and is traditional, whereas, Irish dance is from Ireland and is progressive. Younger dancer may wear ballet shoes, however, when they get older traditional Ghillies are often required.

### **(i) Line Dancing**

Line Dancing is a social dance that is made up of a sequence of repeated steps. Line dancing is traditionally associated with country-western music and dance. Line dancing is a solo dance that is danced in a straight line, a circle or in a “follow the leader” pattern. Footwear is decided by the dancer, and if often cowboy boots



for the men and heels for the women. Many women choose to wear a Cuban heel shoe as it offers great support and is the perfect heel height for any age!

### **(j) Irish Dancing**

Irish dancing originated from Ireland and can be divided into performance and social dances. Made famous by River dance it is best recognized by stationary arms combined with rapid leg and foot movements. Both Irish soft shoes and hard shoes are worn depending on the style of Irish dance. Irish dancers are also known for their bold-color, and intricately detailed dance costumes.

### **SELF ASSESSMENT EXERCISE**

- 1 State the history of Dance
- 2 Mention and explain types of dance
- 3 Explain the subdivisions of dance

## **4.0 CONCLUSION**

In this unit you have learnt about the etymology or the history of dance, describing how dance came in to existence.

## **5.0 SUMMARY**

You have learnt in this unit that:-

- (i) Before the invention of written languages, dance was an important part of the oral and performance methods of passing stories down from generation to generations.
- (ii) In Chinese pottery as early as Neolithic period, groups of people depicted dancing in a line holding hands, and the earliest Chinese word for “dance” is found written in the oracle bones.

## 6.0 TUTOR-MARKED ASSIGNMENT

- i) As time goes on, dance became more organized by gathering and organization of movement into order and pattern by...  
(a) Lecturers (b) Magicians (c) doctors (d) Village kings (e) none of the above
- ii) Dance is as a quintessential medium for entertainment which is performed in ceremonies such as...  
(a) Weddings (b) Burials (c) a-b (d) I don't know (e) None of the above
- iii) Briefly state the history of dance?

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## **UNIT 2      CONCEPT OF DANCE**

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### **1.0    INTRODUCTION**

Rationally speaking it is crystal clear that, individuals as well other animal express different kind of body motions, nevertheless not all movements are categorically refers to as dance. Therefore it is holistically pertinent to highlight here that; Dance is the movement of the body in a rhythmic way, usually to music and within a given space for the purpose of expressing an idea or motion, releasing energy, or simply taken delight in the movement itself.

### **2.0    OBJECTIVES**

At the end of this unit, you should be able to:

- \*      Define the concept of dance
- \*      Explain some problems in defining dance

- \* State the types of dance
- \* List and elucidate the elements of dance.

### **3.0 MAIN CONTENT**

#### **3.1 Concept of Dance**

Dance is a powerful rhythmic impulse exhibited by skillful performers into steps and movements that are intensively expressed to the delight of spectators.

Tyonum (1989) opines that dancing is a type of art that generally involves movement of the body, often rhythmic in time to music; performed in many cultures as a form of emotional expression, social interaction, or exercise, in a spiritual or performance setting, and is sometimes used to express ideas or tell a story. Dance may also be regarded as a form of non-verbal communication between humans or other animals, as is in dance and behaviour patterns such as mating dances. Tyonum also notes that what constitutes dance can depend on social and cultural norms as well as aesthetic, artistic and moral sensibilities.

According to Mackrell (2019), dance is the movement of the body in a rhythmic way, usually to music and within a given space for the purpose of expressing an idea or motion, releasing energy, or simply taken delight in the movement itself. The author maintained that dance is powerful impulse, but the art of dance is the impulse channeled by skillful performers into something that becomes intensively expressive and that may delight spectators who feel no wish to dance themselves.

According to Bhatt (2014), Dance is a performance art form consisting of purpose selected steps of human movement. This movement has aesthetic and symbolic value, and is acknowledged as dance by performers and observers within a particular culture. It further explained that Dance is the art form in which human movement becomes the medium for sensing, understanding, and communicating ideas, feelings and experience.

There are two key concepts of the art of dance that needs to be emphasized, these are dance as a powerful impulse and dance as a skillfully choreographed art practiced by few professionals in the area. These are the two most important

connecting ideas running through any consideration of dance, the connection between the two subjects is stronger and neither can exist without the other.

There are other definitions by philosophers and critics which are mere descriptions of the kind of dance that each writer was most familiar. For instance, Aristotle's description referring to the central role that dance played in the classical Greek theatre, where the chorus through its movements reenacted the themes of the drama during lyric interludes that dance is rhythmic movement whose purpose is to represent men's characters as well as what they do and suffer. While, the English ballet master John Weaver stated in 1721 that, dancing is an elegant and regular movement, harmoniously composed of beautiful attitudes, and contrasted graceful posture of the body and the various parts. The 19<sup>th</sup> century French dance historian Gaston Vuillier also noted the qualities of grace, harmony, and beauty, distinguishing "true" dance from the crude and spontaneous movements of early man.

John Martin, the 20<sup>th</sup> century dance critic almost ignored the formal aspect of dance in emphasizing its role as a physical expression of inner emotion. In doing so, he betrayed his own sympathy towards Expressionists school of modern American dance. Martin continued that at the root of all these varied manifestations of dancing descriptions lies the common impulse to resort to movement to external state which we cannot be externalize by rational means. He summarized that this is basic dance. Mackrell (2019) concluded that a truly universal definition of dance most, therefore, return to the fundamental principle that dance is an art form or activity that utilizes the body and the range movement of which the body is capable. Unlike the movement performed in everyday living, dance movements are not directly to work, travel or survival. Dance may of course, be made up movements associated with these activities, as in the work dances common to many cultures such as the Hausas in Nigeria, and it may even accompany such activities like farming. The author emphasized that even in the most practical dances, movements that make up the dance are not reduced to those of straight forward labor, and rather, they involve some extra qualities such as self expression, aesthetic pleasure and entertainment.

## **Rationale/Aesthetic for Dancing**

The fundamental motives of dance are hinged at the expression and communication of emotions. Human beings and other higher animals often dance as a way of expressing powerful feelings, such as sudden accesses of high spirits, joy, impatience and anger. These motive forces can be expressed not only in the spontaneous skipping, stamping, and jumping motions frequently participated in times of extreme emotions, but also in the more advance movements of 'set' dances, for instance tribal war dances of festive folk dances. Here the dance aids to produce emotions as well as realize them.

Furthermore, people also dance for the pleasure of experiencing the body and the surrounding environment in new and profound ways. Dance in many cases has to do with movement being taken to an intense, for example, the arms being flung or stretched out, the head lifted back, and the body arched or twisted. In the same vein it also causes to participate as special effort or stylization, Such as high kicks, leaps, or measured walks. Dance movements tend to be arranged into spatial or rhythmic pattern, tracing lines or cycles on the ground, considering a defined order of steps, or confronting to a pattern of regular accents or stresses.

All of these attributes may generate a state of mind and body that is very different from that of everyday experience. The dance involves unaccustomed methods of muscular exertion and relaxation as well as an unusually extreme or sustained exertion of calories. The dancer may become extremely aware of the force of gravity and of the state of equilibrium or disequilibrium that everyday activities do produce. At the same moment , the dance generate and alters the dancers perception for time and space: time is traced by the rhythmic ordering of change in position of the body and by the duration of the dance, and space is arranged around the pattern along which the dancer travels or around the posture created by the body.

Dances can in fact, produce a holistic self-contained world for dancers, in which they are able of physical effort, prowess, and endurance more than their normal powers. Sufi dervishes, as an extreme example, can move rapidly round and round ecstatically for long stretches of duration without unduly looking fatigued, tired or

giddy, and certain Indonesians dancers can strike spare or daggers against their naked chests without infringing apparent pain or injury.

This transcendence of the everyday may also be discovered by the fans or audience. Drawn into the rhythms and patterns produced by the dancer's movements, they also take notice of kinesthetically something akin to the dancer's physical perceptions. Kinesthesia or the awareness of the body through sensations in the joint, muscles and tendons, rather than through visual perception, not only ascribes the dancers knowledge of his personal body in motion but also the manner in which dance exert its power over spectators, who not only perceived it but also feel an echo of the dancer's motions and rhythms in their personal nerve endings.

## **Problems in Defining Dance**

Self –expression and physical exertion of energy may thus be seen as the two germane motives for dance. Dance itself however, takes a broad variety of forms, from simple spontaneous activity to formalized art or from a social gathering where everyone takes part to a theatrical event with dancers displaying before an audience.

## **Defining according to function**

Within this wide spectrum of forms, dance fulfils a number of very different functions, including the religious, the military, and the social. Nearly all cultures have had, or still possess, dances that play a pertinent part in religious ritual. In some dances the performers and even the audiences work themselves into a trance in order to transcend their ordinary selves and receive the powers of the gods or, as in the case of Indian temple dancers, in which the participants enact the stories of the gods as a way of worshipping them. In some early Christian communities, processions or formal dance patterns make up part of the prayer service.

It is possible to view modern military marches and drilling procedures as descendants of the tribal war and hunting dances that have also been integral to many cultures. War dances, in many cases using weapons and fighting movements, were utilized throughout history as a way of training soldiers and preparing them emotionally and spiritually for battle. Many hunting tribes indulged in dances in which hunters dressed in animal skins and imitated the motions of their prey, thus acquiring the skills of the animal in question and, through sympathetic magic, gaining superior over it.

Dance as well plays a number of important social roles in all cultures, notably in matters of celebration, courtship, recreation, and entertainment. Courtship dances, for instance, allow the dancers to display their vigor and attractiveness and to engage in socially accepted physical contact between the genders. (The waltz, a relatively modern example of the courtship dance, was banned at certain times because its flagrant contact between the dancers was considered indecent.) Such traditional dances in many cases involve fertility motifs, where mimed (or even actual) movements of coitus are enacted. One motif in particular, the fertility leap, in which the male dancer lifts the woman to the highest level he can, is familiar to a lot of courtship dances, such as the Tyrolean Schuhplattler.

The benefit of dance in courtship and social gatherings is probably older than its use as recreation and entertainment. Many scholars has opines that dance was once an integral part of everyday life, correlating both practical activities and religious rituals. Only when more complex social and economic structures started to emerge and a leisured class or caste came into existence did individuals begin to view dance as medium for pleasure, in some ways different from the most issues of survival.

As tribal societies pave way to more advanced civilizations, many of the older ritual forms, such as religious, work, and hunting dances, gradually lost their original worth and modernized into recreational folk dances while still main training many of their original motifs, such as the use of sticks or swords in the English morris dance or the pole in maypole dances. All kinds of dance in all level of drastic change, however, have maintained some great values as a method of achieving social cohesion. Similarly dance is as well utilized as a medium of showcasing political or social strength and identity. In ancient Greece, for



example, it was made mandatory for their citizens to attend dance drama party in order to reinforce allegiance to the city-state. An instance in the 19<sup>th</sup> century was Hungary's deliberate restoration of its national dance for the purpose of enhancing a cohesive sense of national identity.

### **Defining according to Intent**

One of the germane factor differentiating dances from other patterned movement is that of intention. The flight pattern produced by swarms of bees or the elaborate courtship rituals of certain birds may be more enticing to view them and more elaborately arranged than the simple, untutored dancing movement of a child. Such patterned movements, however, are not referred to, except analogously, as dances because they are rooted involuntary hereditary behavior most needed for the survival of organisms.

On the other hand, they are not intended as entertainment, aesthetic pleasure, or self-expression. Indeed, it may be argued that for an activity to be refers as dance, the dancer should have a prior knowledge to be capable of distinguishing it as such or much intends it as such. (In a duet by the American choreographer Paul Taylor, two men simply remained passive on the dance stage for four minutes. Yet it was vehemently accepted as dance because of it aesthetic context: it was in a theatre and Taylor was crowned as an experimental choreographer. Furthermore, the audiences were aware that it was intended as a piece that either was dance or was about dance).

Even when an activity is clearly identified as dancing, there are often contentions as to whether it is part of the art of dance. Any art form changes through strong aesthetic principles and the three main principles governing the art of dance have been discussed above. But of these three principles some may be recognized by one group and not by another. For instance classical ballet reached its peak in Russia in the late 19<sup>th</sup> century: its technique was perfectly improved, and it dancers were acknowledged virtuosos. But a number of choreographers, responding against the dominant aesthetics of classical ballet, debated that it was merely empty acrobatics and not dance at all because it focused on displaying the prowess of each dancer and failed to clearly put to view any significant ideas or emotions. In

the same vein, when Martha Graham, the pioneer choreographer in American dance, first presented her works in the late 1920s, spectators found them so unlike the ballets that were used and they refused to admit them as dance (modern see below theatre dance: Modern dance). The debate goes over the works of today's avant-garde choreographers, and the same is true for one culture's perceptions of another culture's dance. The first moment the Europeans faced strongly sophisticated Middle Eastern dance form raqs sharqi, they conceived it as erotic display and called it the belly dance.

### **Differentiating Dance from other Patterned Movement**

In every separate dance forms, movement tend to be dance by the act of stylization and formal organization, an organization that may be variously determined by an aesthetic idea or by the function of the dance . There are, however, many kinds of activities involving disciplined and patterned movement that do not fit the category of the dance for instance, sports or the behavior of certain animals because the principles that govern these activities are not the crucial principles of aesthetic pleasure, self-expression, and entertainment.

Differentiating between a wrestling match and a choreographed fight in a ballet can illustrate the importance of these principles in defining dance. It is much simpler to distinguish between a real fight and a fight in a ballet because the former occurs in "real life" and the latter takes place in the theatre and because in the latter the antagonists do not actually wish to infringe pain each other. But in wrestling matches, although the antagonists looks as if they are they are fighting, they are likewise participating in choreographed drama that, like the ballet, is partly appraised on questions of styles. In the wrestling match, however, these questions of style are not, as in ballet, central to the event but only incidental. The principle most strongly governing the fighters' motions is the scoring of points rather than mere displaying of aesthetic prowess or self-expression. For this purpose even choreographed wrestling matches do not fit the same category as dance. (The martial arts of Southeast Asia is not difficult to distinguish from dance, reason being that the movements of the practitioners are expected to be as refine and as graceful as those in dance.)

Figure skating, precisely in its contemporary form of ice dance competition, is more puzzling to differentiate from dance, because both aesthetic and expressive qualities are vital. But at the same moment, there are certain principles that have to be enforced more stringently in ice skating than in dance, and once again the governing principle is the competitive display of skills rather than the enjoyment of movement for its sake. (Dance competitions in which performers are given points present an even more difficult case of differentiating art from sport, but, to the extent that guided by the principle of scoring points, dance competition cannot be identified as art.)

Marches and procession possess another difficulty of classification. Some requires patterned grouping of people and a disciplined, styled movement such as military goose step, and the performers may feel and display powerful emotions. Such movements also may be alongside highly theatrical elements, such as colorful costumes, props and music that often accompany dance. But in the march the movement itself is so dependent to other considerations, such as the mobilization of large numbers of people or the playing of music that it cannot be defined as dance.

## **Dance as Dramatic Expression or Abstract Form**

### **The debate in the west**

In the cultures of the western theatre-dance, notably ballet and modern dance, the most repeated clash of principles has been over the question of expression. Theatre dance generally belongs into two categories: that which is purely formal, or dedicated to the perfection of style and display of skill, and that which is dramatic, or dedicated to the exertion of emotion, character, and narrative action. In the early French and Italian ballets of the 16<sup>th</sup> and 17<sup>th</sup> centuries, dance was only a part of huge spectacles comprising of singing, recitation, instrumental music, and elaborate stage design. Although such spectacles were less tightly arranged within the story or theme, the dance movement itself was broadly formal and ornamental, with only a very limited range of mime gestures to convey the action. As dance become more virtuosic and ballet began to emerge as proper theatrical art form, the dancer's technical skills and prowess became the focal point of interest. Ballet

tremendously improved into a miscellaneous gathering of short fragments inserted, approximately at random, into the center of the opera with no other role than to display dancers' prowess. (1760; letters on dancing and ballets) Jean-Georges Noverre, an outstanding French choreographer and ballet master, deplored this development. He suggested that dance is gibberish unless it possessed some pigment of dramatic and expressive content and that movement should become more natural and accommodate a broader level of expression: "I think... this art has remained in its infancy only because its effects have been limited, like those of fireworks designed simply to gratify the eyes.... No one has suspected its power of speaking to the heart. "

In the time of great Romantic period of ballet in the middle of 19<sup>th</sup> century, Noverre's dream of the ballet d' action was authenticated as ballet, now a categorically independent art form, occupied itself with drastic themes and emotions. But by the late 19<sup>th</sup> century the significance vested to virtuosity at the expense of expressiveness had again become an issue. In 1914 the Russian-born choreographer Michel Fokine argued for reform on lines similar to those of Noverre, asserting that "the art of the older ballet turned its back on life and... shut itself up in a narrow circle of tradition." Fokine insisted that "dancing and mimetic gestures have no meaning in a ballet unless they serve as an expression of its dramatic action, and they must not be used as a mere divertissement or entertainment, having no connection with the scheme of the whole ballet."

Outside the ballet companies, exponents of modern dance in Europe and the United States were also debating that ballet expressed nothing of the inner life emotions, for its stories were childish fantasies and its technique was too man made to be expressive. Martha Graham, who has great enthusiasm dramatic content that she often referred to her dance works as dramas, generated a new style of movement to display what she saw as the psychological and social condition of modern man: "life today is nervous, sharp, and zigzag. " It often stops in midair. That is what I aim for in many dances. The old balletic form could not give it voice."

In the decade between the world wars, Graham, Mary Wigman, and Doris Humphrey established a school of expressionist modern dance, which was attributed by serious topic and highly dramatic movement. Other choreographers such as Merce Cunningham and George Balanchine suggested that such close

concern with dramatic expression could hamper the development of dance as an art form. Balanchine argued that “the ballet is such a rich art form that it should not be an illustrator of even the most interesting and even the most meaningful literary primary source. The ballet will speak for itself and about itself.” The works of the aforementioned choreographers mostly focused on formal and structural development of choreography rather than plot, character or emotion. Partly as a result of their influence, the “abstract,” or plot less, ballet became popular among choreographers during the decades after the Second World War

### **Dance as a Nonverbal Language**

At the center of much argument have been the questions how dance can display feelings and actions in any detailed manner whether it can be thought of a kind of language. Cultural conventions partly determine the limit of expression. For instance, the Indian classical dance comprises of more than 4,000 mudras, or gestures through which the dancer portrays complex actions, emotions, and relationships; these gestures are understandable to the viewer because they have always been at the center of Indian life and cultural traditions. In classical ballet, however, the vocabulary of mimed gesture is quite small and is comprehensible to only a few informed spectators, thus considerably limiting its expressive range. Referring to the practical impossibility of communicating through dance, the complex plots and relationships between characters that are common in the spoken theatre, Balanchine once remarked, “There are no mothers-in-law in ballet.”

Whilst dance fails to convey specific events or ideas, it is a universal language that can communicate emotions directly and sometimes more forcefully than words. The French poet Stephane Mallarme opines that the dancer, “writing with her body... suggests things which the written work could express only in several paragraphs of dialogue or descriptive prose.” Because dance movements go alongside gestures of ordinary life, the emotions they show off can be instantly comprehended, partly through a visual appreciation of the gestures and partly through a sympathetic kinesthetic response. Thus, when a dancer leaps, the spectators comprehend it as a sign of exhilaration, and they feel something of the lifting and tightening perceptions that excitement creates in the body system. Similarly, if the dancer’s body is twisted or contracted, they feel an echo of the knotted perception of pain.

More so, even the gestures of everyday life are achieved from cultural conventions. The dancer's smile or a wave of hand can, in certain non-Western cultures, be conceived as a sign of aggression rather than welcome. In the same way, the spectators' interpretation hinges on the context in which those motions are carried out and on the particular spectator who interprets them. A fall may indicate despair in one context, or to one person, and a sinking into ecstasy in another.

The bifurcation between abstract and expressive dance is likewise a highly manmade one, becoming an explicit distinction in critical theory but certainly not in actual performance. In even the most dramatic and mimetic dance, the movement is highly styled and subjected to abstract aesthetic principle. The structure of the piece is determined as much by formal considerations as by the narrative events. On the other hand, even the most theoretical and abstract works expresses some emotion or character relationship simply because it is performed by the individuals rather than neutral objects, and in many cases highly informed dance pattern has some representational purposes.

## **SELF ASSESSMENT EXERCISE 1**

1. What is dance?
2. Write the rationale for dancing?

### **3.3 Elements of Dance**

Elements of dance are the foundational concepts and vocabulary that help students develop movement skills and understand dance as an artistic practice.

There are five basic elements of dance, thus BASTE is an acronym that serves as a mnemonics in recalling the elements of dance. Therefore B.A.S.T.E stands for (body, action, space, time, and energy). These elements of dances serve as a union between the dancer and his movement with his environment (surroundings). Below is the explanation of elements of dance.

## 1- Body

Abstract entities such as air cannot dance because; they lack the physical body to execute dance movement. The center of any dance is the dancer, who is in charge of executing the movements with the rhythm and tenacity necessary to convey a feeling to those who witness the dance.

Each part of the body is important in the dance; the trunk, the extremities, the easy expressions and the postures must be complemented correctly to obtain a natural and pleasant movement in sight.

## 2- Action

The dance itself consists in the realization of movements. The action refers to these movements, which can be as subtle as turning the neck or a hand, or as elaborate as jumping, tumbling and even running around the stage.

There must be a balance between action and pause; Many times the pause is necessary to create a sufficiently noticeable contrast with the movement, and in this way highlight this even more.

## 3- Space

Dance activities occur in spaces such as street, room, stage and theatres. The scenario or context where the dance takes place will affect the viewer's vision. The space may vary in color, composition and size. The nature the space or a vacuum in which dance occurs have either positive or negative impacts on the dancer, reason been that most of the dances required a sleepily floor such as break dance while other type of dance can be carried out in a rough floor for Instance swange dance.

The decorative elements or allusive to the dance reverberate in the necessary harmony between dance, dancer and stage.

#### 4- Time

Time refers to the duration that distinguishes an event from before and after. The rhythm and repetition patterns of a dance are called time. It is this element that dictates not only the duration of a dance, but the speed in the execution of its steps.

The rhythm of a dance can be previously choreographed or be free, giving the dancer freedom to move at will.

#### 5- Energy

A dead being cannot because he or she has zero capacity to execution movement; in that case energy is a quintessential factor in carrying out dance movement. In combination with time and action, the energy corresponds to the degree of tension or fluidity with which the steps are executed. Energy is considered as the most complex of the elements of dance, it can take years to develop.

Even if a dance is performed with an appropriate rhythm and movements according to it, the energy can convert the dance from rigid to fluid and with naturalness. The talent of the dancer has a great influence on this aspect.

### **SELF ASSESSMENT EXERCISE 2**

1. What are dance elements?
2. List and explain five elements of dance?

You may also include the following answers

- 1 Elements of dance are the foundational concepts and vocabulary that help students develop movement skills and understand dance as an artistic practice.
- 2 The five elements of dance include; body, action, space, time and energy. (Note; explanation is needed)



## **4.0 CONCLUSION**

From the foregoing, According to Mackrell (2019), dance is the movement of the body in a rhythmic way, usually to music and within a given space for the purpose of expressing an idea or motion, releasing energy, or simply taken delight in the movement itself. Dance is usually to with or without a partner to express beauty, and to entertain the audience.

## **5.0 SUMMARY**

You have learnt in this unit that:-

- i) Dance is a powerful rhythmic impulse exhibited by skillful performers into steps and movements that are intensively expressed to the delight of spectators.
- ii) The types of dance include; Ballet dance, Irish dancing, contemporary dance, Folk dance, Tap dance and jazz dance etc.
- iii) Elements of dance are the foundational concepts and vocabulary that help students develop movement skills and understand dance as an artistic practice.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- 1 Defines the concept of dance?
- 2 Why is “time” considered as a component of dance?
- 3 What did you understand by element of dance?

## **7.0 REFERENCES/FURTHER READING**

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## **UNIT 3     AFRICAN DANCE**

### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    Concept of African dance
  - 3.2    A review of traditional African dance and music educational process
  - 3.3    African dances teaching and learning process
  - 3.4    Characteristics of African dance
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assignment
- 7.0    References/Further Reading

### **1.0    INTRODUCTION**

African dances are as many as African tribes, perhaps African dance styles vary across each African tribe and nation, but all are deeply steeped in ritual and history. For most tribes, dance is used for more than simple entertainment. Dance can represent prayer, emotional communication, rites of passage, and much more.

Many tribes have a dedicated authority whose sole purpose is to pass along the tribes traditional dances. There may be myriad dances special to each tribe, and it is the purpose of the "dance master" to ensure that everyone knows the proper movements without question.

Dances are often passed down through the ages, and many African dances have been danced for centuries without alteration. It is important that many of these dances be performed in a particular way with no room for improvisation.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- \* Understand the meaning of African dance
- \* State the characteristics of African dances.
- \* Understand the pre-historic and contemporary era of African Dances.
- \* Mention some examples of African dances.

## **3.0 MAIN CONTENT**

### **3.1 African Dance**

African dance as the name implies refers to all the dances performed by African countries. This refers mainly to the dance of Sub-Saharan Africa, and more appropriately African dances because of the many cultural differences in musical and movement styles. African dance utilizes the concept of as well as total body articulation. These dances depict and showcase the characteristics of a particular African tribe.

Dances teach social patterns and values and help people work, mature, praise or criticize members of the community while celebrating festivals and funerals, competing, reciting history, proverbs and poetry; and to encounter gods. African dances are largely participatory, with spectators being part of the performance. With the exception of some spiritual, religious or initiation dances, there are traditionally no barriers between dancers and onlookers. Even ritual dances often have a time when spectators participate.

A table showing some African dances, country and their purpose

<b>Dance</b>	<b>Purpose</b>	<b>Country/Tribe of origin</b>
Adowa		Ghana/Ashanti
Agahu		Nigeria/ Yoruba
Agwara	Courtship	Uganda/Alur
Akogo	Courtship	Uganda/Iteso
Atilogwu	Celebration	Nigeria/Igbo
Ambai-i-bay	Celebration	Cameroon
Bakissimba	Celebration	Uganda/Buganda
Bikusti	Celebration	Cameroon
Bwola	Celebration	Uganda/Acholi
Coupe –Decale	Celebration	Cote d’Ivoire
Ding Ding		Uganda/Acholi
Ekitaguriro		Uganda/Banyankole
Ekizino	Courtship	Uganda/Bakiga
Entog	Gaze	Uganda/Lugbara
Entogoro	Gaze	Uganda/Banyaro, Batooro
Gombey	Harvest	Senegal
Kete		Ghana/Ashanti
Kakilambe	Fertility ritual	Guinea or Mali/Baga
Kwassa kwassa	Celebration	Congo/(DRC)
Lamba	Celebration	Guinea, Senegal, Mali
Larakaraka	Courtship	Uganda/Acholi
Makossa	Celebration	Cameroon
Mapouka	Celebration	Cote d’Ivoire
Sabar	Celebration	Senegal/wolof people
Swange	Celebration	Nigeria/Tiv
Sunu	Wedding	Guinea, Mali/Mandinka
Tamenaibuga	Friendship	Uganda/Basoga
Zouglou	Celebration	Cote d’Ivoire

Source: (<https://en.wikipedia.org/wiki/africn-dance>).

## **African Dance and Music in the Pre-Colonial/Traditional Era**

During the moments of Pre-colonial/traditional era African societies were composed of small and large groups of people who have unique but cohesive educational systems. The knowledge of these societies depicts contextual experiences based on age, sex/gender, socialization, occupation, religion/rituals, politics and individuality. These contextual African experiences may be referred to as the traditional African curriculum. The arts were integral to these experiences, which were preserved through oral and unique literary modes, and transmitted to the succeeding generations through practice, involving social interaction and a holistic integration of the physical, emotional, spiritual and intellectual human values.

### **3.2 A Review of Traditional African Dance and Music Educational Process**

Dance and music in African educational process emanated from the religious and spiritual realms and gradually metamorphosed to the fetal stage. Perhaps Pregnant women usually participate in dance and music performances and it is believed that children begin to absorb the cultural music and dance right from the fetal stage. Socialization is believed to be a miscellaneous tool that aids the indoctrination of dance and music to the young Africans. For instance from infancy stage, cradle songs are sung by mothers to children as they are being rocked here and there. Children also learn through participating in didactic songs, games and storytelling which involve dance and music, and through imitation of adults' music and dance performances. At the adolescent or puberty stage, children are initiated into the various duties of adulthood, which incorporate dance and music.

Children are also given special training in the music and dance forms that fulfill significant cultural functions. For example, among the Tiv of Nigeria, courtly values, etiquette and manners are preserved, communicated and validated through court dances such as swange and Kwagh-hir dance. Hence, the older generations constantly recruit young dancers and musicians (from the royal family and the vicinity) and train them in these dance and musical forms. Among the Akan of Ghana, Much of the religious values of the Yewe sect of the Ewe are preserved in their nine dances, a secret language and ritual practices. As such, the neophytes are Given systematic training in the dances, language and ritual practices In addition, young dancers associated with the Adzohu God would be secluded in the forest for

many months where they would undergo rigorous dance training in order to become divine intermediaries.

In all these cases, the leaders would lead the young dancers through a series of movements, rhythms and songs, ranging from the simple to complex and engage in dialogue with them on the historical and cultural contexts, meaning and aesthetic standards of these art forms. The young dancers would be taught appropriate postures, hand formations, movement qualities and facial expressions. This often involves the leaders/teachers holding the hands or bodies of the young ones, tapping rhythms on their bodies to enable them to feel the movements. The young musicians and dancers would be led through a graduation performance, which usually integrates music and dance, dramatic enactment, costume, props, make-up and carvings.

### **Evolution of African Dance through Slavery**

Slave labor out of Africa became a worldwide commodity in the 1500s. As Africans were stolen from their homes to be sold as slaves, they were dispersed across the world from South and North America to Europe and the Caribbean.

Africans brought dance with them to these new lands, and in places such as Europe and South America, where slaves were given more freedom to practice their traditions, their dances merged with the preexisting dance styles to form new dances. However, in North America, slaves were grievously repressed and subjugated to cruel laws that inhibited them from being able to dance. But the Africans found ways to adapt their dancing and continue their traditions despite their circumstances.

These dances stayed with their people throughout the centuries even as they were sent to new lands and have since evolved into some of the world's most popular dance styles, including:

- The Charleston
- Tap Dancing

- The Lindy Hop
- The Jitterbug
- The Twist
- Jazz Dance
- Hip hop
- Crunking
- Twerking
- Zouk

## **African Dance and Music in the Contemporary Era**

Africans today has experience tremendous changes in their dances, as the result of their interaction during the pre-colonial era. They also had contact with the Islamic world. Such interactions led to the exchange of certain cultural values and art forms. The influence of the West through trade, colonization, education and technology has contributed to radical transformation of African societal dances and gradual decline of traditional structures (including the educational systems).

The Contemporary African performing arts institutions have produced and continue to produce new professional artists who have broad-based education and specialties in certain aspects of African performing arts, (dance, music or drama, or interdisciplinary music and dance performance). Their works often reflect a fusion of African and Western values.

In addition courses that inculcate in to students how to dance are as well introduced in to Africans citadels of learning to enhance effective acquaintance of dance by both students, teachers , children And adults.

### **3.3 African Dances Teaching and Learning Process**

The germane pedagogy for teaching and learning of African dance generally involves introducing students to the historical. Cultural contexts of the dance and music, introduction to fundamental movements through warm up, the progression from known to unknown movement in relation to instrumental sounds and songs, introduction to meanings of the dance and musical forms/elements. These further involve introducing students to instrumental performance techniques and the fundamental and complex rhythmic patterns, the song texts and melodies through



call and response, interlining, repetition, memorization, note taking, and integration of the various dances and musical components. Students are also engaged in improvisation and creativity, research, audio-visual presentations and the completion of practical and theoretical assignments at certain periods.

### **Difficulties /Challenges in Learning African Dance.**

African dances involve series of step and body movements, thus further challenges encountered in the cross-cultural African dance and music education include the following: most students in the new educational environment find it difficult to coordinate dance movements with the music due to the polyrhythmic nature of African music. Some students, especially with ballet background, find it initially challenging in relaxing or flexing their knees for a longer duration of time. Some also find it difficult to perform the basic contraction and releasing torso movement in African dance. Other students find it difficult to perform the multiple movements in which the various parts of the body pick up different rhythms. The creative ability of students in the African artistic medium is limited since most of the students do not have adequate movement vocabulary to begin with and the instructor will have to work harder in leading students to generate the culturally appropriate movements. To alleviate such problems, students are encouraged to combine African dance movement with those from their own backgrounds in their creative projects.

Some African music and dance students may lack opportunities to engage in practical performances and research in their immediate environments (though they may have access to theories and audio-visual documentations on the subject). These may require students to travel to different locations where they can have access to such performances. Students in multicultural cities, such as Toronto and Los Angeles, have the advantage of having many Ghanaian communities and African artistic events.

Since the instructor has to utilize some concepts in the African languages, students may find it difficult to pronounce or memorize such concepts (within a limited time frame). Also, a foreign instructor (with a unique accent) may be trying to carry his/her message across but some students may complain about lack of effective communication (this may also stem from prejudice and may be overcome through time). Further, the physical contact between a teacher and learner which

forms part of the indigenous teaching method is now challenged by the new institutional ethics. It may be misinterpreted by students and the instructor has to be aware of this. Students have to be educated on the indigenous methods in comparison with the Western approaches and a balance can then be maintained. Students who undervalue the subject or lose interest in the learning process may not take the class seriously. Their attitudes may influence other students in the classroom. The instructor has to be sensitive to the environment and devise ways of addressing the issue.

An instructor may find it difficult to discipline students with behavioral problems in the classroom relative to the way and manner in which s/he would normally deal with such students in his/her home country due to cultural differences. If s/he attempts, s/he may be perceived as being strict, rude or abusive, etc. (S/he may have to be flexible, adopt a strategy in engaging in dialogue with the students, or seek the advice of his/her colleagues, or chair).

### **3.4 Characteristics of African Dance**

It is pertinent to highlight here that the attributes of African dances depends on the culture of the society, nevertheless there are also unique and interrelated ones these are;

Most African dances are characterized by isolated movements that can be quite difficult to master. These are known as polycentric movements, meaning that the dancer's body is broken up and various parts of the body are moving independently of one another. Although the dances of varying tribes can differ drastically, many of them have been danced the same way for centuries and have polycentric aspects to them.

The drum is a crucial component of African tradition. It could be considered the heartbeat of the tribe, setting the mood of the community and serving as a communal point of energy connecting tribal members together. Apart from the drum, African dance is also characterized by the clapping of hands and stomping of feet, maintaining a steady rhythm that is almost always accentuated by the singing voices of the tribe, all the while dancing.

#### **SELF ASSESSMENT AND EXERCISE**

- i) What is African dance?

- ii) What are the features of African dance?
- iii) Identify ten examples of African dance?

#### **4.0 CONCLUSION**

To sum up, African dances are the type of dances performed by African communities; these dances are carried out either for recreational or competitive purposes.

#### **5.0 SUMMARY**

You have learnt in this unit that:

- i) African dance as the name implies encompasses all the dances performed by African countries. This refers mainly to the dance of Sub-Saharan Africa, and more appropriately African dances because of the many cultural differences in musical and movement styles.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

1. What is African dance?
2. In a tabular form write 8 African dances and the country in which they are found.
3. State the characteristics of African dance you know?

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## **UNIT 4 FOLK DANCE**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Concept of folk dance
  - 3.2 Classification of folk dance (Major)
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Folklore is defined as “pulse of the people” and “wealth of society” (Ramakrishna 2001). Folk dances are the dances of the people which are performed spontaneously. All that is displayed by them is natural and original, effortlessly with great ease and grace. These are performed by the entire village community, by both the young and the old. The dancers are full of energy and vibrant. Thus the movement is very simple with minimum variety in the steps. Folk dances derive their movement styles from their everyday activity which their primary source of inspiration. Folk dances are presented by the performers themselves singing songs accompanied by windblown instruments and drummers. The dancers usually copy the movements of birds, beasts and flowers in his rhythmic movements. Folk dance has an inexhaustible variety of forms and rhythms, they differ according to regions occupations and caste, folk dance is marks the celebration of a wedding, a festival a harvest, an initiation of the maiden or sometimes a funeral rite as well.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- \* Define Folk Dance
- \* Differentiate between major and general classification of folkdance

## **3.0 MAIN CONTENT**

### **3.1 Concept of Folkdance**

Folk dance is generally a type of dance that is vernacular, usually recreational, expression of a past or present culture. Folk dance was prehistorically refers to as “from olden times,” “authentic,” or “traditional dance”. Folk dance is also refers to as recreational or ceremonial dance performed usually by members of the community to which the dance is traditional. A Folk dance is developed by people that reflect or depict the life and culture of the people of a certain country, region or geographical entity. Nevertheless, the fact that folk dance represents the life of a certain society does make all ethnic dances to be outlined as Folk dance. For instance, ritual dances or dances of ritual origin are not considered to be folk dances. Ritual dances are usually called "Religious dances" because of their purpose. The terms "ethnic" and "traditional" are used when it is required to emphasize the cultural roots of the dance. In this sense, nearly all folk dances are ethnic ones. If some dances, such as polka, cross ethnic boundaries and even cross the boundary between "folk" and "ballroom dance", ethnic differences are often considerable enough to mention.

Folk dance is also defined as any of various traditional rustic dances often originating from festivals or rituals, they are communal dances done for pleasure by the rural people.

Types of European folk dances include: Polonez (Polish), clogging, English country dance, international folk dance, Irish dance, Maypole dance, Morris dance, Welsh Morris Dance, Nordic polska dance, Ball de bastons, square dance, and sword dance.

## **The Significance and the Rationale for Folk Dances**

Folk Dances are an integral part of people's tradition and culture, and it goes without saying that their significance was, is and shall always be immense.

- \* Folk Dances form a part of our country's unique identity.
- \* These forms and expressions of a community Art and gain love, fame and respect in foreign lands.
- \* Folk Dances are also considered a part of our history and their tales can often reveal a lot about the periods these dances have developed through.
- \* These dances are also excellent forms of exercise and can be a very useful combination of dance and physical exercise, to gain one physical fitness as well as creative satisfaction.
- \* Folk Dances can bring harmony. When dancers get together, often holding hands to dance; it brings a feeling of unity and harmony within their group. This can be very beneficial for the peace of the land.
- \* When people perform Folk Dances together, they get to know and love their land deeper.
- \* Some folk dances, if and when combined with classical or modern dance forms, can create some very interesting, new styles of dancing. This has been tried with the Bhangra and a few other dances too.
- \* Folk Dances are appreciated and admired all over the world, and can bring their dancers name, fame and fortune.
- \* They provide job to the dancers as well as their teachers.

### **3.2 Classification of Folk Dance (Major)**

The major categories of Folk dance are;

### **1- Ceremonial or semi-religious dances**

These are folk dances that are display and showcase to appease the local village deities or the evil spirits, ghost and phantom for the betterment of the village or the society, for instance this dance is carried out by a tribe to exhibit joy and appreciation to the gods after a good harvest. These groups of dances incorporate sanctity and are primarily sacred in nature. These ceremonial folk dances are performed as part of the celebration during ceremonies such as weddings, naming and cradling of children or sometimes the ceremonies for the dead.

### **2- Festival dances:**

As the name sounded, this is a group of folk dance that is performed during festive periods. These dances are suitable for occasions or social gathering.

### **3- Occupational dances**

This class of folk dance reflects externalized, trace and depicts action of certain occupation, industry, or human labor, For instance, using gun as a dancing to depict occupation of hunting.

### **4- Courtship dances**

Courtship dances are performed to portray love-making or affection belonging to this classification.

### **5- Warrior dances**

Warrior dances are performed just before the tribe is to leave on a big hunt, after a hunt to mark the sacrificial ceremony with the sacrificial animal in the center or when the war with the other tribe has to be accomplished.

### **6- National and regional dances**

Polish dance is subdivided into two these are; National dances and Regional dances. National dances are internationally known and danced even by the nobility and royalty. Most the national dances originated from the standardization, stylization and modernization of the regional dance and subsequently spread throughout the country. Regional dances remain in styles characteristics to certain

regions and are mostly danced by the villager. There are five national dances they include; the polonez, koakowiak, mazur, kuiakwak and oberek.

### **3.3 General Classifications**

#### **A. Geographical origin**

1. National dances-(found throughout the islands with little or no modification)
2. Local dances- found in a specific locality.

#### **B. Nature**

1. Occupational dances
2. Religious Ceremonial dances
3. Comic dances: This depicts funny movement intended for entertainment.
4. Games dances- done with play elements.
5. Wedding dances
6. Courtship dances
7. Festival dances
8. War or warrior dances- it shows imaginary combat or duel.

#### **C. Movements**

1. Active- Dances which shows fast or energetic movements
2. Moderate
3. Slow
4. Slow and fast.

#### **D. Formation**

1. Square or quadrille



2. Long formation

3. Set- consists of two or more pairs as a unit: partners facing each other standing side by side.

### **SELF ASSESSMENT EXERCISE**

1. What is folk dance?
2. Identify five Major classification of folk dance.

### **4.0 CONCLUSION**

In this unit you have learnt about the concept of folk dance including the major and general classifications of folk dances.

### **5.0 SUMMARY**

You have learnt in this unit that:-

- i) Folk dance is generally a type of dance that is vernacular, usually recreational, expression of a past or present culture. Folk dance was prehistorically refers to as “from olden times,” “authentic,” or “traditional dance”. Folk dance is also refers to as recreational or ceremonial dance performed usually by members of the community to which the dance is traditional.
- ii) Major classifications of folk dance include; courtship, warrior, occupational and ceremonial etc.

### **6.0 TUTOR-MARKED ASSIGNMENT**

1. What is folk dance?
2. List five major classes of folk dance and explain them
3. State the significance of folk dance

## 7.0 REFERENCES/FURTHER READING

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## **MODULE 2      INTRODUCTION TO READING AND WRITING DANCE NOTATIONS**

Unit 1      History of Dance Notation (notes)

Unit 2      Concept of dance notation

Unit 3      Reading and writing dance notes

### **UNIT 1      HISTORY OF DANCE NOTATION (NOTES)**

#### **CONTENTS**

1.0    Introduction

2.0    Objectives

3.0    Main Content

    3.1    History of dance notation

4.0    Conclusion

5.0    Summary

6.0    Tutor-Marked Assignment

7.0    References/Further Reading

#### **1.0    INTRODUCTION**

Dance was prehistorically performed without notes documentation, thus Man's effort to unravel and explore platforms in which dance can be recorded down to enhance effective transition of dances from one generation to the next was the impetus and fundamental factor that led to the invention of dance notation.

Dance notation is the act of using symbols to depict human dance steps and forms, using methods such as graphic symbols and figures, numbers, and words.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- \* Outline the history of dance notation.
- \* Identify the pioneers of Dance notation.

## **3.0 MAIN CONTENT**

### **3.1 History of Dance Notation**

The history of dance notation can be dated back in the 1680s when Pierre Beauchamp firstly introduced a dance notation system for Baroque dance. His system known as Beauchamp-Feuillet notation was published in 1700 by Raoul-Auger Feuillet and used to record dances throughout the eighteenth century.

A well-known collection of dance scores is the Sergeyev collection, recorded using Vladimir Ivanovich Stepanov's notation method (1892). The collection of documents the imperial ballet's (today the kirov/Mariinsky ballet) repertoire from the turn of the 20<sup>th</sup> century, comprising Marius Petita's original choreographic designs for the sleeping beauty, Giselle, le corsair, and swan lake, as well as coppelia and the original version of the Nutcracker. It was with this that many of these works were first staged outside Russia.

In 1948, Hanya Holm became the first Broadway choreographer to have her dance scores copyrighted, for her work on Kiss Me Kate.

In 1951, Stanley D. Kahn published Kahnnotation, a dance system specific to tap dance.

After having studied Korean dance in the 1970s, North Korean choreographer U Chang-Sop introduced a system of dance notation known as the Chamo System of Dance Notation. It makes use of pictorially based (Ann Hutchison 2016).

In 1982, Ann Hutchison Guest reconstructed choreographer Arthur Saint-Leon's pas de six from his 1844 ballet *la vivandiere*, along with its original music by composer Cesare Pugni, for the Joffrey ballet. The piece was reconstructed from Saint-Leon's work which was recorded using his personal pedagogy of dance notation, called *La Stenochoregraphie*.

The first computerized notation system- the DOM dance notation system was introduced in the year 1982 by Eddie Dombrower for the Apple II personal computer (Ann Hutchison 2006). The system put to view and animated figure on the screen that carry out dance moves specified by the choreographer.

### **SELF ASSESSMENT EXERCISE**

1. Briefly narrates the history of dance notation
2. Who firstly introduced dance notation and when?

### **4.0 CONCLUSION**

From the foregoing, it was stated in this unit that the inception of dance notation has aid in transmitting dance forms from one generation to the next, where as this profound idea was put into existence in the 1680s when Pierre Beauchamp firstly introduced a dance notation system for Baroque dance.

### **5.0 SUMMARY**

You have learnt in this unit that:-

- i) Dance notation is the act of using symbols to depict human dance steps and forms, using methods such as graphic symbols and figures, numbers, and words.
- ii) The concept of dance notation system for Baroque dance was introduced in the 1680s by Pierre Beauchamp.
- iii) The first computerized notation system- the DOM dance notation system was introduced in the year 1982 by Eddie Dombrower for the Apple II personal computer.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. State the etymology of dance notation?
- 2.a. In your own view what is the fundamental factor that aroused the introduction of dance notation.
3. Who and when was the first computerized notation system created?

## **7.0 REFERENCES/FURTHER READINGS**

*Guest, A. H. (2016). Dance notation. Encyclopedia Britannica. Encyclopedia Britannica, inc.* Retrieved on 25 May 2019.

[https://en.wikipedia.org/wiki/dance\\_notation](https://en.wikipedia.org/wiki/dance_notation) . Retrieved on 13th June,2019

## **UNIT 2      CONCEPT OF DANCE NOTATION**

### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    Concept of Dance notations
  - 3.2    Staff/Neume
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assignment
- 7.0    References/Further Reading

### **1.0    INTRODUCTION**

The advent of dance notation had brought tremendous benefits to teaching and learning of dance. The use of notes to represent dance movement and form helps in transmitting dances from generation to generation. This chapter shall venture vividly into explaining the concept of dance notation. The two popular dance notation systems used in western culture are (kinetography laban) and Benesh movement Notation. Other includes Eshkol-Wachman movement notation and Dance writing. Most of the dance notation systems are designed for a specific type of dance. Such systems are; shorthand dance notation for dances from Israel, Morris Dance Notation for Morris dance, and Beauchamp-Feuillet notation for baroque dance. As a result, these systems usually cannot effectively describe other types of dance.

### **2.0    OBJECTIVES**

At the end of this unit, you should be able to:

- \* explain the meaning of dance notation
- \* define staff
- \* define neume

### **3.0 MAIN CONTENT**

#### **3.1 Concept of Dance Notations**

Dance notation is defined as the symbolic representation of human dance movement and form, using methods and figures, path mapping, numerical systems, and letter and words notations. Varieties of dance notation systems have been introduced, many of which are designed to document specific types of dance. A Dance score is recorded dance notation that describes a particular dance.

In addition, dance notation is primarily used for the purpose of historical dance preservation through documentation, and analysis (e.g., in ethnochoreology) or reconstruction of choreography, dance forms, and technical exercises. Also dance notation pave way for dance work to be recorded accordingly and potentially copyrighted.

#### **Difficulties in Notation**

The problem with all system of dance notation is that few choreographers and few dancers are literate in them. The primary and current purpose of dance notation is recording, rather than the creating and learning of dances. Given the present method of creating in the studio, choreographers find it impossible to take the overall view of the work; it is difficult to make changes or to experiment in the way a composer can, because the choreographer is limited by the relatively short period of time allowed for rehearsals and by practical considerations such as dancers' availability and fatigue.

Furthermore, even the best method or system of notation holistically succeed, reason been that it cannot change the major nature of dance. Like any other performing art, dance is essentially ephemeral, existing only at the time of its



participation. It can never be properly recorded or preserved, since the way in which dancers interpret a work; their styles, technical abilities, and physical appearance always change the work each time it is performed.

## 3.2 Staff/ Neume

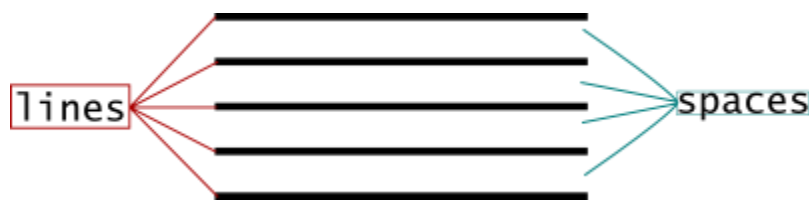
### Staff

The plural form of staff is “stave” it is a five horizontal line and four spaces that each represent a different musical pitch or in the case of a percussion staff,

### Staff Positions

The vertical position of the note head on the staff indicates which note to play: higher-pitched notes are marked higher on the staff. The note head can be placed with its center intersecting a line (*on a line*) or in between the lines touching the lines above and below (*in a space*). Notes outside the range of the staff are placed on or between ledger lines—lines the width of the note they need to hold—added above or below the staff.

Which staff positions represent which notes is determined by a clef placed at the beginning of the staff. The clef identifies a particular line as a specific note, and all other notes are determined relative to that line. For example, the treble clef puts the G above middle C on the second line. The interval between adjacent staff positions is one step in the diatonic scale. Once fixed by a clef, the notes represented by the positions on the staff can be modified by the key signature or accidentals on individual notes. A clef less staff may be used to represent a set of percussion sounds; each line typically represents a different instrument.



Staff, with staff positions indicated.

### History

Early Western medieval notation was written with neumes, which did not specify exact pitches but only the shape of the melodies, i.e. indicating when the musical

line went up or down; presumably these were intended as mnemonics for melodies which had been taught by rote.

During the 9th through 11th centuries a number of systems were developed to specify pitch more precisely, including **diastematic neumes** whose height on the page corresponded with their absolute pitch level (Longobardian and Beneventan manuscripts from Italy show this technique around AD 1000). **Digraphic** notation, using letter names similar to modern note names in conjunction with the neumes, made a brief appearance in a few manuscripts, but a number of manuscripts used one or more horizontal lines to indicate particular pitches.

The treatise *Musica enchiriadis* (AD 900) uses Daseian notation for indicating specific pitches, but the modern use of staff lines is attributed to Guido d'Arezzo (AD 990–1050), whose four-line staff is still used (though without the red and yellow coloring he recommended) in Gregorian chant publications today. Five-line staves appeared in Italy in the 13th century and it was promoted by Ugolino da Forlì; staves with four, five, and six lines were used as late as 1600.

## NEUME

This is the basic element of western and eastern musical notation prior to the invention of five-line staff notation.

## History

Although chant was probably sung since the earliest days of the church, for centuries they were only transmitted orally.

The earliest known systems involving neumes are of Aramaic origin and were used to notate inflections in the quasi-melodic (melodic) recitation of the Christian Holy Scriptures. As such they resemble functionally a similar system used for the notation of recitation of the Qur'an, the holy book of Islam. This early system was called *ekphonic notation*, from the Greek ἐκφώνησις *ekphōnesis* meaning quasi-melodic recitation of text.

Around the 9th century neumes began to become shorthand mnemonic aids for the proper melodic recitation of chant. A prevalent view is that neumatic notation was first developed in the Eastern Roman Empire. This seems plausible given the well-documented peak of musical composition and cultural activity in major cities of the empire (now regions of southern Turkey, Syria, Lebanon and Israel) at that time. The corpus of extant Byzantine music in manuscript and printed form is far

larger than that of the Gregorian chant, due in part to the fact that neumes fell into disuse in the west after the rise of modern staff notation and with it the new techniques of polyphonic music, while the Eastern tradition of Greek orthodox church music and the reformed neume notation remains alive until today.

Slavic neume notations ("Znamenny Chant") are on the whole even more difficult to decipher and transcribe than Byzantine or Gregorian neume notations.

## **Types**

1. Ekphonic neumes annotating the melodic recitation of (Christian) Holy Scriptures.
2. Neumes of Byzantine music – in several stages, old Byzantine, middle Byzantine, late Byzantine and post-Byzantine, and neo-Byzantine (reformed).
3. Neumes of Slavic chant (Slavic neumes).
4. Mozarabic or Hispanic neumes (Spain), also called Visigothic script. These neumes have not been deciphered, but the Mozarabic liturgy varies somewhat from the Roman rite.
5. Catalan notation.
6. Daseian notation – an early form of Western music notation used in 9th and 10th-century music theory treatises.
7. Buddhist chant uses a type of neume.

## **SELF ASSESSMENT EXERCISE**

1. Differentiate between staff and neume
2. What is dance notation?

## **4.0 CONCLUSION**

To close the curtain, Dance notation is defined as the symbolic representation of human dance movement and form, using methods and figures, path mapping, numerical systems, and letter and words notations. Perhaps the invention of dance notation, aids a lot in preserving human dance steps and movements.

## **5.0 SUMMARY**

- i) Dance notation is defined as the symbolic representation of human dance movement and form, using methods and figures, path mapping, numerical systems, and letter and words notations.
- ii) STAFF: The plural form of staff is “stave” it is a five horizontal line and four spaces that each represent a different musical pitch or in the case of a percussion staff,
- iii) NEUME: This is the basic element of western and eastern musical notation prior to the invention of five-line staff notation.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- 1 What is dance notation?
- 2 Explain the term Staff
- 3 Differentiate between staff and neume

## **7.0 REFERENCES/FURTHER READING**

[https://en.wikipedia.org/wiki/Staff\\_\(music\)](https://en.wikipedia.org/wiki/Staff_(music)), Retrieved on 31<sup>st</sup> May, 2019.

<https://en.wikipedia.org/wiki/Neume>, Retrieved on 12<sup>th</sup> June, 2019.

## **UNIT 3      READING AND WRITING DANCE NOTES**

### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    Concept of Reading and writing
  - 3.2    Labanotation
  - 3.3    Benesh movement notation
  - 3.4    Dance shorthand and dance writing
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assignment
- 7.0    References/Further Reading

### **1.0    INTRODUCTION**

Many notation systems are designed for specific type of dance; this unit shall probe and explore the notation systems used to records dances and as such pave way for easy assimilation of dance notation, these notation systems include; labanotation, Benesh movement notation and dance writing shorthand(Sutton writing).

### **2.0    OBJECTIVES**

At the end of this unit, you should be able to:

- \*      Define dance notation
- \*      Explain Benesh movement notation
- \*      Defined the concept reading

- \* define writing
- \* Read and write dance notation

### **3.0 MAIN CONTENT**

#### **3.1 Concept of Reading and Writing**

**Reading:** This is defined as the complex cognitive process of decoding symbols to derive meaning. It is a form of language processing.

Success in this process is measured as reading comprehension, currently most reading is either of a printed word from ink or toner on paper, such as in the book, magazine, newspaper, notebook, or of electronic displays, such as computer displays, mobile phones or e-readers and televisions. Handwritten text may be produced using a graphite pencil or a pen. Short text may be written or painted on an object.

**Writing:** is defines any conventional method of visually representing verbal communication. Writing is fundamentally used for conveying messages, and as such it is termed as the most reliable form of information storage and transfer.

Writing is precisely documented in to durable mediums such as paper or electronic storage, although non durable methods may also be used, such writing on computer display, on the blackboard in sand, and by skywriting.

#### **3.2 Labanotation**

Labanotation or kinetography Laban is a notation system for recording analyzing human movement that was derived from the work of Rudolf Laban who describe it in schrifttanz (“written dance”) in 1928. His initial work has further developed by Ann Hutchison Guest and others, and is used as a type of dance notation in other applications including laban movemen analysis, Robotics and human movement simulation.

Labanotation uses abstract symbols to define the:

- \* Duration of the movement
- \* Part of the body doing the movement
- \* The specification of the direction and level of movement.
- \* The beats and tempo associated with the steps.
- \* The dynamic quality and various repetitions that occur within a dance, often with some variations.

## **History of Labanotation**

In the 1920s Rudolf Laban, in collaboration with colleagues, developed a notation system that could be used to describe movement in terms of spatial models and concepts. This contrasts with other movement notation systems based on anatomical analysis, letter codes, stick figures, music notes, foot tracks or word notes. The system precisely and accurately portrays temporal patterns, actions, floor plans, body parts and a three-dimensional use of space. Laban's notation system eventually evolved into modern-day labanotation and Kinetography Laban.

Labanotation and Kinetography Laban evolved separately in the 1930s through 1950s, Labanotation in the United States and England, and Kinetography in Germany and other European countries. As a result of their different evolutionary paths, Kinetography Laban hasn't changed significantly since inception, whereas labanotation evolved over time to meet new needs. For example, at the behest of members of the Dance Notation Bureau, labanotation the system was expanded to allow it to convey the motivation or meaning behind movements. Kinetography Laban practitioners, on the other hand, tend to work within the constraints of the existing notation system, using spatial description alone to describe movement.

The International Council of Kinetography Laban was created in 1959 to clarify, standardize and eliminate differences between Labanotation and Kinetography Laban. Thanks to this, one or both are currently used throughout the world almost interchangeably, and are readable to practitioners of either system.

### 3.3 Benesh Notation System

Benesh Movement Notation (BMN), also known as Benesh notation or choreology, is a dance notation system used to document dance and other types of human movement. Invented by Joan and Rudolf Benesh in the late 1940s, the system uses abstract symbols based on figurative representations of the human body. It is used in choreography and physical therapy, and by the Royal Academy of Dance to teach ballet.

Benesh notation is recorded on a five line staff from left to right, with vertical bar lines to mark the passage of time. Because of its similarity to modern staff music notation, Benesh notation can be displayed alongside (typically below) and in synchronization with musical accompaniment.

#### History

In 1955, Rudolf Benesh publicly introduced Benesh notation as an "aesthetic and scientific study of all forms of human movement by movement notation". In 1997, the Benesh Institute (an organisation focused on Benesh notation) merged with the Royal Academy of Dance.

Benesh notation plots the position of a dancer as seen from behind, as if the dancer is superimposed on a staff that extends from the top of the head down to the feet. From top to bottom, the five lines of the staff coincide with the head, shoulders, waist, knees and feet. Additional symbols are used to notate the dimension and quality of movement. A *frame* is one complete representation of the dancer

A short horizontal line is used to represent the location of a hand or foot that passes through the Coronal plane which extends from the sides of the body. A short vertical line represents a hand or foot at a plane in front of the body, whereas a dot represents a hand or foot at a plane behind the body. The height of the hands and feet from the floor and their distance from the mid-line of the body are shown visually. A line had drawn in the top space of the staff shows the position of the





head when it changes position. A direction sign is placed below the staff when the direction changes


### 3.4 Dance Shorthand and Dance Writing


The Shorthand Dance Notation refers to Codes that has been developed to record dance steps in real time as they are taught in a class or workshop. Its fundamental purpose is to show at a glance, all the steps of a dance, and to serve as an efficient and convenient way to review a forgotten dance. This catalogue contains more than 900 dances from beginners to advance. The shorthand notation does not record hand movements for circles dances and for partner dances, only the male role in the dance is recorded.


#### Dance Writing Symbols


3-D Symbol 


3-D Symbol 


Circular Motion Symbol 

Swinging Motion Symbol 

Fast Spin Turn 


Slow Inching Turn 

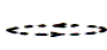
Jumping Arrow 


Traveling Symbol 


Walking Dots 


Running Dots 


Bourrée 


Circular Motion from The Knee Joint 


Touching 


Holding 


Striking 


Brushing 


Rubbing 

Trembling 

Smooth Line 


Unit Connecting Line 


Staccato Movement 

Accented Movement 

Fermata-Sustained Movement

Unevenly Accented Movement

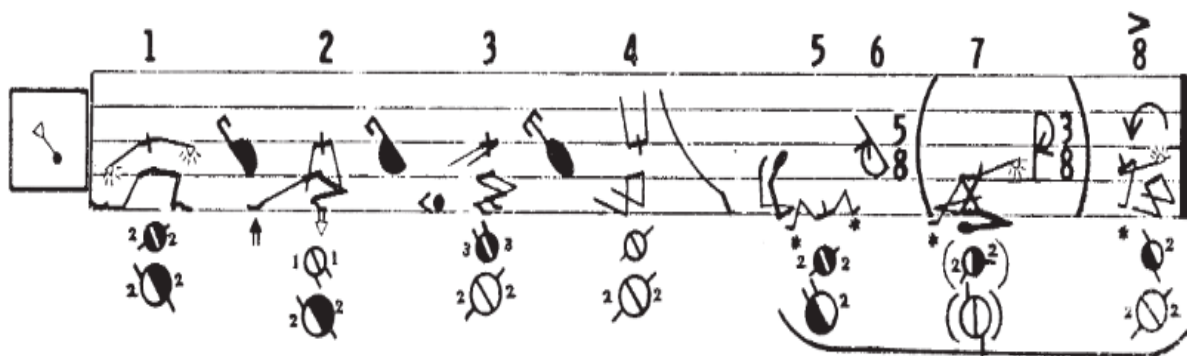
Forceful Movement 

Peaceful Movement 

Tempo Word **Allegro**

Dynamics Word *agitato*

Dance writing” is handwriting for dance designed for accurate, visual, recording of all dance forms. It is easy to read because it is based on stick figure drawings that look like the picture of the movement. The stick figure drawings are written from left to right on a five-lined staff. Dance writing is very accurate because of added symbols for the third-dimension that are written below the stick figure drawing. Details of turn-out and turn-in are written beside the 3-d symbols (also called position symbols) with numbers, and movements of the torso, hands, facial expressions, and dynamics can be notated at will. The pattern of movement is written in a pattern stage to the left of each staff line, and the dance can be written in collaboration with the music. Below is an example of dance writing



(Example of Dance writing)

Dance writing is accurate and easy to read, but it takes time to write. Dance writing shorthand is a shortened version of dance writing and can be written very fast. The movements of a solo dancer can be written as fast as they happen with dance writing shorthand. Movement can be written at the speed it occurs. Dance writing shorthand uses symbols that are based on the symbols in dance writing, but the shorthand symbols are shortened and less detailed. Below is an Example of dance writing shorthand:



(Example of Dance writing shorthand)

A dance has a number of main elements that are coded. These are:

- \* The actual steps that describe the movement of the feet.
- \* The specification of the direction of movement.
- \* The beats and tempo associated with the steps.
- \* The various repetitions that occur within a dance, often with some variations.

## **Dance Shorthand Methodologies**

### **i) Direction of orientation (facing direction) and direction of movement:**

The fundamental acronym expressing the orientation the dance is facing is indicated by; a c i o (anticlockwise, clockwise, in, out.) and they are used to as subscripts to indicate the moving direction of the dancer.

Turns and pivots are described as being clockwise, (T and P) and anticlockwise (T' and P'). Further still the right and the left foot is indicated by (r and l).

### **ii) Timing or counting**

Recording and counting of steps and beats is limited to a maximum of eight. When counting steps it is necessary to include pauses (sometimes referred to as a halt). A pause (p) therefore refers to beats during which no steps are taken. Below is a table representing the different counts of steps, allowing for pauses that are indicated by “p”.

<b>Code</b>	<b>Description of the beat and step count</b>	<b>Count</b>
<b>I</b>	A single step (1)	1
<b>B</b>	Two steps on two beats (1,2)	2
<b>Y</b>	Three steps (1,2,3)	3
<b>W</b>	Four steps. (1,2,3,4)	4
<b>S</b>	Six steps. (1,...,6)	6
<b>E</b>	Eight steps. (1,...,8)	8
<b>G</b>	Seven steps with a pause on the second (1,P,3,...,8)	8
<b>J</b>	One step with a pause on the second beat. (1, P)	2
<b>F</b>	Two steps with a pause on the third beat (1,2,P)	3

<b>Z</b>	Three steps with a pause on the fourth beat. (1,2,3,P)	4
<b>H</b>	Five steps with a pause on the sixth beat (1, ,p)	6
<b>A</b>	(1,P,3,4,5,P)	6
<b>V</b>	Seven steps with a pause on the eighth beat. (1,...,7,P)	8
<b>X</b>	Three steps with a pause on the second beat. (1,P,3,4)	4
<b>N</b>	Three steps with a pause on the third beat. (1,2,P,4)	4

## **Fundamental Components of Dance Writing**

The five fundamental components and elements of dance writing shorthand are:

1. Prior knowledge of dance writing
2. The shorthand table
3. The memory
4. Good visual perception
5. Relaxation

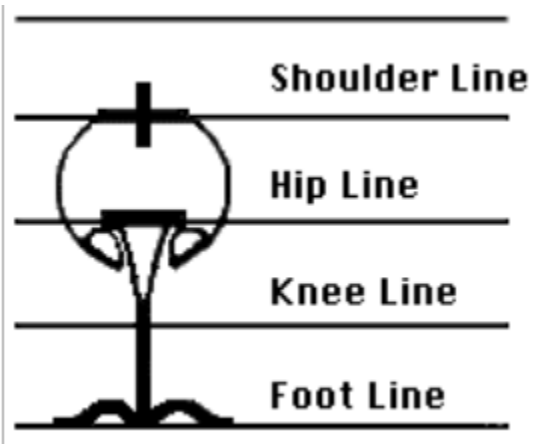
## **How to Practice Dance Writing Shorthand**

1. Place the Shorthand Table on your lap or on the table in front of you.
2. If you are right handed, place the roll of paper anchored on the Shorthand Table on your right side.
3. If you are left hander, place the roll of paper anchored on the Shorthand Table on your left side.
4. If you are right handed, you will write with your right hand and feed the paper onto the floor with your left hand.
5. If you are left hander, you will write with your left hand and feed the paper onto the floor with your right hand.
6. The hand that you write with must rest against the little piece of wood (short stick) that is near the roll of paper. The hand that you write with never moves from side to side in dance writing shorthand. In dance writing shorthand it is the paper that moves, while the writing hand stays in one place. That is why it is important that the hand rests against the little piece of wood. It teaches the hand that it cannot move while writing.

7. Use a well-sharpened pencil or an ink pen that will definitely not run out of ink while writing. Pencil usually is safer.
8. Learn to relax with dance writing shorthand. Dance writing Shorthand becomes automatic, like typing or driving, with training. If one tenses or tries too hard it is easy to freeze the hand rather than write at speed. If you just “let it happen without thinking” you will find it quite easy and enjoyable. There are some who have almost immediate skill for dance writing shorthand because they relax and let it flow. Others find it at first nerve racking. To develop a good technique in dance writing shorthand takes relaxation and patience with oneself.
9. Never look down when you write. Always watch the person who is moving. If you think you have made a mistake - never look down to see! You will only make more mistakes and will miss other movements. When a mistake is made just go right on writing as if nothing happened. All people make some mistakes when writing Shorthand. Be patient with yourself while learning the skill and allow the writing to occur.
10. Practice, Practice, and more practice. Practice every day for at least a half hour, if not many hours. No matter how skilled you may be in dance writing shorthand, you will lose speed and accuracy if you do not write it every day. This is true for all shorthand systems. If you have to stop and think even for a split second about a symbol in the system when you are writing, then you will lose accuracy. So, if you go on a vacation, and come back to the Shorthand a month later, you will need to practice to regain speed and efficiency.
11. Establish a routine for practicing. Begin with the Basic Symbols for the body. Continue on to other symbols (Movement Symbols) and then begin writing complete dance sequences. Video tapes may be available from The Center for Sutton Movement Writing for practicing dance writing shorthand

## **Sutton Dance Writing**

Dance writing is a way to read and write any kind of dance movement. A stick figure drawing is written on a five-lined staff. Each line of the staff represents a specific level. The bottom line of the staff is called the Foot Line. It represents the ground. The next lineup is the Knee Line, which is at knee level, when the stick figure stands straight. The next lineup is the Hip Line, and after that, the Shoulder Line:

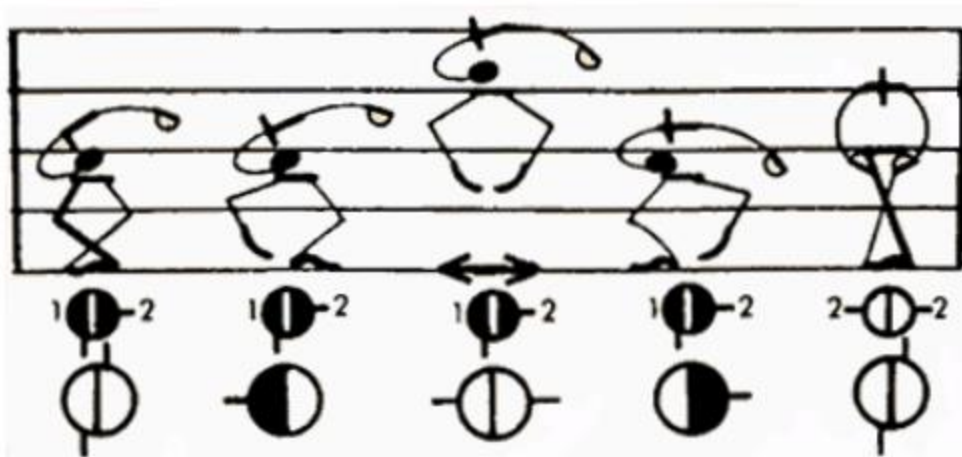


### Levels

When the figure bends its knees or jumps in the air, it is lowered or raised accordingly on the staff. The five-lined staff acts as a level guide. Figures and symbols are written from left to right, notating movement position by position, as if stopping a film frame by frame.



**3-D Symbols:** When more detail is necessary, special 3-D Symbols, representing the third dimension, are written under the stick figures. There are two rows of 3-D Symbols. The round circles picture the head as seen from above, providing an "overhead view". The spokes projecting from the circles show the direction of the limbs in relation to the center of the body. The first row of small symbols represents the overhead view of the arms and upper body. The second row of large symbols represents the overhead view of the legs and lower body:



**Music Counts:** Counts coordinating with the written music are placed above the staff and the dance is divided into dance measures.

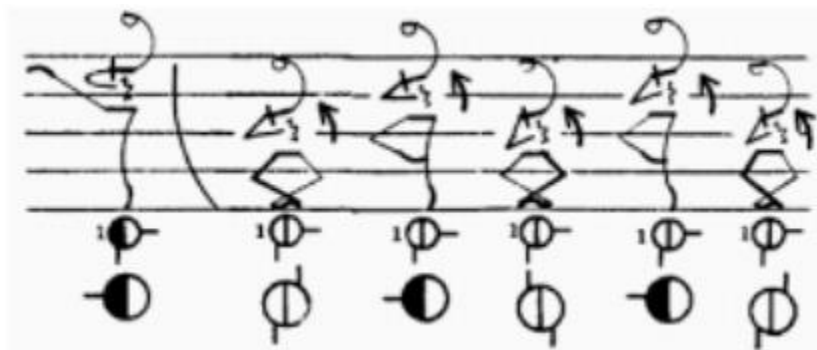


Or the dance can be written directly under the musical note.

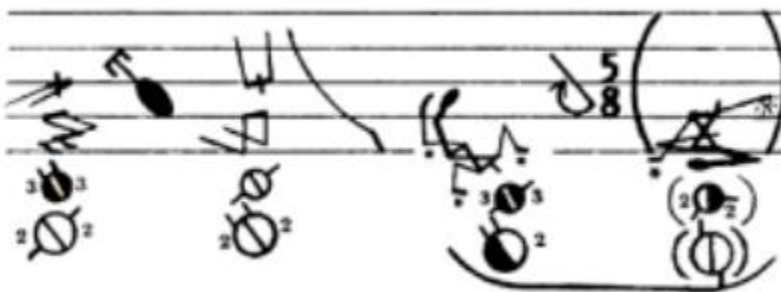


## Examples of Notated Sheets Dance

### Classical Ballet Dance

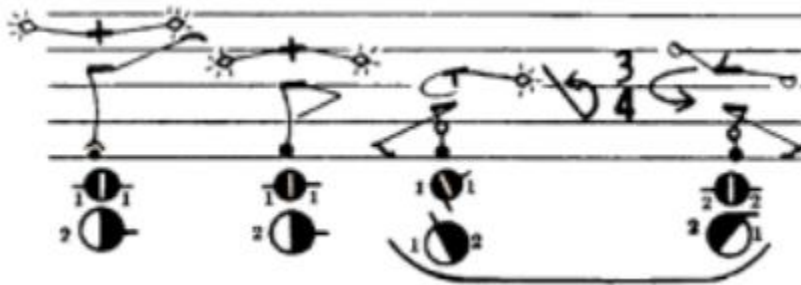


### Modern Dance





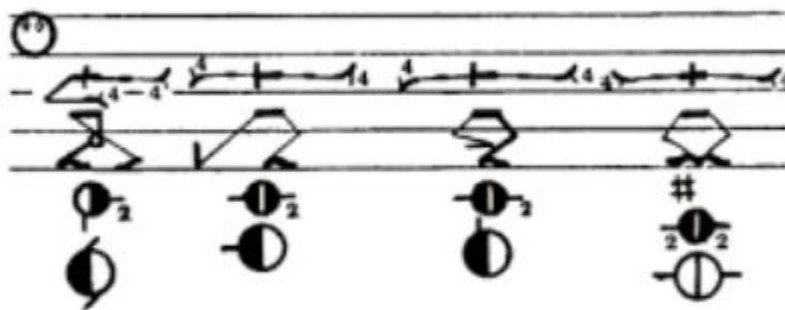
## Jazz Dance



## Tap Dance



## Folk Dance

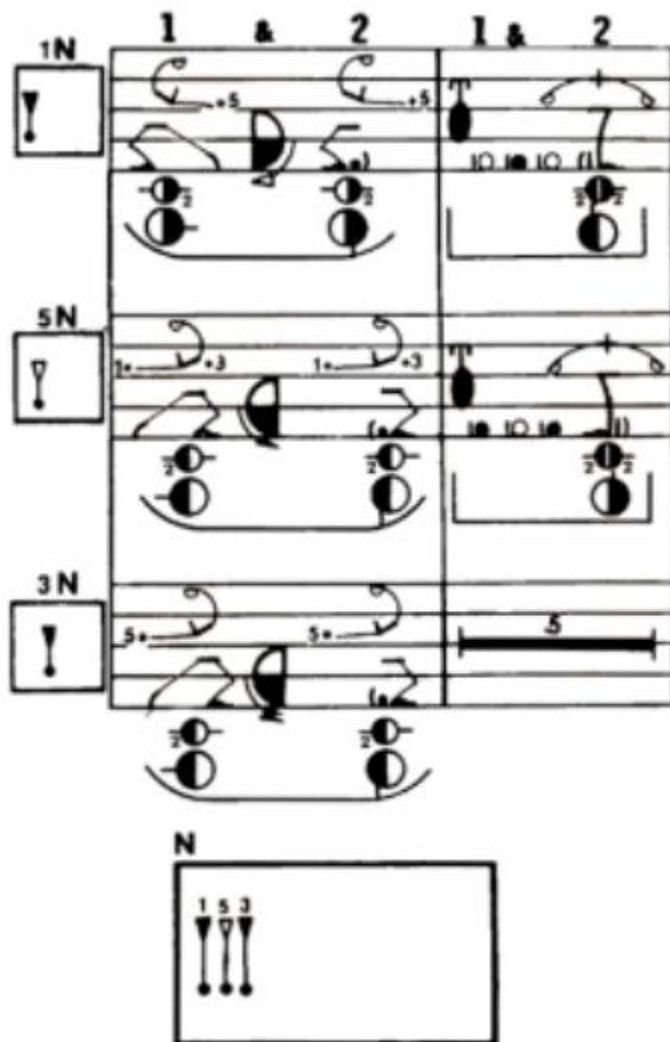


## Social Dance



## Writing Group Dance

When more than one dancer moves at a time as in "pas de deux"(dance for two) or in group dances, the notation for each person is placed on a separate staff line. The movements for each dancer are coordinated under the same counts placed above the first staff with numbers. If many dancers move in unison, their movements are written only once, on one staff line, which shortens the group dance manuscript greatly. Large pattern stages are written at the bottom of the page, showing the interaction of the dancers. Group dance scores in Sutton Dance Writing have the same advantage of instrumental scores in written music:



Sutton Movement Writing and Shorthand is a complete movement notation system for recording all body movement. The system includes five sections:

1. Dance writing, records dance choreography
2. Sign writing, records signed languages
3. Mime writing, records classic mime and gesture
4. Sports writing records gymnastics, ice skating, karate
5. Science writing, records physical therapy, movements of autistic children, body language, animal movements, and so forth.

Dance writing was invented first, taught to the Royal Danish Ballet in 1974. That same year, Sign Writing began in Denmark, at the University of Copenhagen.

Dance Writing and Sign Writing are the most used of the five sections.

In recent years, the main focus has been on Sign Writing. In 1997, Sign Writing was in use in 14 countries, on the World-Wide-Web, on national USA cable TV, and increasingly involved in Deaf-hearing interaction.

## **SELF ASSESSMENT EXERCISE**

- 1      What is the labanotation?
- 2      Define benesh movement notation.

## **4.0 CONCLUSION**

Conclusively, labanotation or kinetography Laban is a notation system for recording analyzing human movement that was derived from the work of Rudolf Laban who describe it in schrifttanz (“written dance”) in 1928. Whilst Benesh Movement Notation (BMN), also known as Benesh notation or choreology, is a dance notation system used to document dance and other types of human movement.

## **5.0 SUMMARY**

You should learn in this lesson that:-

- i) labanotation or kinetography Laban is a notation system for recording analyzing human movement that was derived from the work of Rudolf Laban who describe it in schrifttanz (“written dance”) in 1928.
- ii) Benesh Movement Notation (BMN), also known as Benesh notation or choreology, is a dance notation system used to document dance and other types of human movement.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- 1 What is labanotation?
- 2 Explain BMN as a notation system

## **7.0 REFERENCES/FURTHER READING**

<https://www.en.wikipedia.org/wiki/labnotation>, Retrieved on 12<sup>th</sup> June, 2019.

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## **MODULE 3      ANALYSIS OF DANCE STEPS AND MOVEMENT IN TRADITIONAL AFRICAN DANCE**

Unit 1      Concept of Dance Step and movement

Unit 2      Analysis of traditional African dance steps and movement

### **UNIT 1      CONCEPT OF DANCE STEPS AND MOVEMENTS**

#### **CONTENTS**

1.0    Introduction

2.0    Objectives

3.0    Main Content

    3.1    Dance step and movement

4.0    Conclusion

5.0    Summary

6.0    Tutor-Marked Assignment

7.0    References/Further Reading

#### **1.0    INTRODUCTION**

African dance has transformed over the years with African music. The traditional African dance is gradually making way for more modern dance moves. Dance, in general, is the art of expression with coordinated body movement which aims to serve the basic role of communication. In different spheres of the world, such changes seems to be the day's focal point with some simple and funny dance moves sweeping across the globe like wild-fire as seen in the Gangnam style dance steps. Thus the tremendous transition of African dance in Africa seems to be spearheaded by the West African countries.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:-

- \* Define dance steps and movement
- \* explain traditional African dance
- \* List the categories of Traditional African dance

## **3.0 MAIN CONTENTS**

### **3.1 Dance Steps and Movement**

Dance moves is also known as dance steps (more complex dance moves are called dance patterns, dance figures, dance movements, or dance variations) are usually isolated, defined, and organized so that beginning dancers can learn and use them independently of each other. However, more complex movements are influenced by musicality and lyrical relevance to express emotions or refer to a message. Dance moves tend to emphasize the concepts of lead and follow and connection.

Dance step or movement refers to sequence of movement that makes up a particular dance. In many cases, dance moves by themselves are independent of musicality, which is the appropriateness of a move to the music (for a notable exception, see Bharatanatyam). Generally they are memorized in sets of eight counts. Also there are two different movements: concrete and abstract. These two movements' show time, space, relationship, quality and focus For example, relationship could describe the movement of two or more different dancers. The names of moves may be somewhat arbitrary and vary from person to person and city to city.

Dance movement refers to basic step, basic movement, basic pattern that defines the character of a particular dance. It sets the rhythm of the dance; it is the default move to which a dancer returns, when not performing any other moves. For some dances it is sufficient to know the basic step performed in different handholds and dance positions to enjoy it socially.

Most traditional partner dances have only one basic step which can be easily mastered. Others, such as West Coast Swing, have multiple basic steps, any of which can theoretically be selected by the leader.

### **SEFF ASSESSMENT EXERCISE**

- i) What is a dance step?

## **4.0 CONCLUSION**

From the foregoing, Dance moves is also known as dance steps (more complex dance moves are called dance patterns, dance figures, dance movements, or dance variations) are usually isolated, defined, and organized so that beginning dancers can learn and use them independently of each other. However, more complex movements are influenced by musicality and lyrical relevance to express emotions or refer to a message. Thus dance steps vary from one dance to another depending on their actual purpose.

## **5.0 SUMMARY**

You have learnt in this unit that:-

- i) Dance moves is also known as dance steps (more complex dance moves are called dance patterns, dance figures, dance movements, or dance variations) are usually isolated, defined, and organized so that beginning dancers can learn and use them independently of each other.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- 1 What is a dance step?

## **7.0 REFERENCES/FURTHER READING**

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## **UNIT 2 ANALYSIS OF TRADITIONAL AFRICAN DANCE STEPS AND MOVEMENT**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Traditional African dance
  - 3.2 Analysis of African Dance steps.
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

In African societies, dance serves as a complex diversity of social purpose, and as such within an indigenous dance tradition, each performance usually has a principal as a number of subsidiary purposes, which may express or reflect the communal values and social relationship of the people. African dance steps and styles differ from one dance to another depending on the purpose in which the dance is executed.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- 1 Analyze Traditional African dance
- 2 explain traditional African dance with relevant examples



### **3.0 MAIN CONTENT**

#### **3.1 Traditional African Dance**

Traditional African dance refers to the dances performed by African countries. African dance utilizes the concept of dance as well as total body articulation. These dances depict and showcase the characteristics of a particular African tribe.

Traditional dances are usually about relaxing the muscles in order to execute fluid movements. The African dancer uses all parts of the body when performing. From the head to the toes depending on the area, region, or country the dance is from.

#### **Categories Of Traditional African Dance**

The three main categories of traditional African dance include;

##### **i) Religious Rituals:**

These are kinds of traditional African dance performed to honor and praise the highest deities that are usually related to the moon, sun, stars, wind, fire, earth, water, and all expression of the nature that surrounds us.

##### **ii) Social**

Social dance enhance happiness, joy, and satisfaction in an individual, these are the type of sound the influence popular dance and music around the globe for instance; calypso, samba, zumba, salsa, zou, HI-life.

##### **iii) Ceremonial**

Dance and music is for annual celebration that is vital and important for the communities as its purpose is to:

- \* Keep the memory of important events that occurred in their histories.
- \* Enthroned due respect to animals, especially those that are important for the community well being.
- \* Honor nature and what is provided for us.
- \* Celebrate achievement of one's life such as, coming of age dances.

## SELF ASSESSMENT EXERCISE

- 1 Explain Traditional African dance.

### 3.2 Analysis of Traditional African Steps and Movement

#### Analysis of Some of the Examples of Traditional African Dance

Different parts of the body are emphasized by different groups. The upper body is emphasized by the Anlo-Ewe and Lobi of Ghana. Subtle accent of the hips is characteristic of the Kalabari of Nigeria. In Agbor, strong contraction-release movements of the pelvis and upper torso characterize both male and female dancing. The Akan of Ghana use the feet and hands in specific ways. African dances are mainly about relaxing your muscles in order to execute movement.

\* The stamping dance known as **Indlamu** is done by the Nguni group of tribes, each in their own fashion. It is a secular dance performed by young men in single or double line. Different tempos, manners of stamping the ground, ending the dance, and ways of holding their dance sticks are used by each tribe: the Itlangwini from Southern Natal; the Baca from the Eastern Cape Province; the Mpondo and Mpondomisi from further south; and perhaps best known, the Zulu.

\* **Adumu** is a Maasai dance which is performed during Eunoto, the coming-of-age ceremony of warriors. This dance, also referred to as aigus, or "the jumping dance" by non-Maasai (both adumu and aigus are Maa verbs meaning "to jump" with adumu meaning "To jump up and down in a dance") has made Maasai warriors known for this competitive jumping, which is frequently photographed. A circle is formed by the warriors, and one or two at a time will enter the center to begin jumping while maintaining a narrow posture, never letting their heels touch the ground. Members of the group may raise the pitch of their voices based on the height of the jump.

\* **Kpanlogo** comes from Ghana, more specifically the Ga ethnic group. This dance started in the capital city of Accra, but now it is enjoyed throughout the country. Kpanlogo is known as a highlife dance form performed to conga-like

drums. The music of Kpanlogo is especially important. E.T. Mensah is considered the king of dance band highlife, and played in many bands and locations. Kpanlogo is a fairly recent dance and started around 1940 after World War II, which is when the dance band highlife scene picked up recognition. Odette Blum talks about the movements. There is a free-flowing motion to this dance, with arms swinging around. There is no stillness in this dance, the free-flowing motion, of a move either beginning or ending, fills pauses. The torso acts as the stronghold base of this dance, since the center of gravity shifts rapidly from one foot to the other.

\* **Umteyo** (Shaking Dance): This dance is performed by Amakwenkwe (young men under the age of about 20 or 21) of the Xhosa; the **Umteyo** (Shaking Dance) involves the rapid undulation or shaking of the thorax so that the whole length of the spine appears to be rippling. Older men, Amadoda, do a similar dance, Xhensa accompanied by singing and clapping while dancers draw their breath in and out through a relaxed larynx, producing a kind of guttural roar.

\* The **Mohobelo** "striding dance" of the Sotho features striding, leaping, and in some cases, sliding, and almost slithering along the ground. Two and sometimes three main movements occur: the slow Bahobela featuring high kicks, the swifter Molapo with leaping and twisting in the air, and the often left out Phethola letsoho, which involves hand movements.

\* Among the **Jerusarema** of Zimbabwe the major movement for men is the mbende step, a quick darting movement from a crouched position. Twisting of the waist and hips is the main movement of the women.

\* **Yankadi** and **Macru** are two common dances. They are from Guinea, West Africa. Yankadi is slow and mellow, while Macru has a faster tempo with lots of movement. The men and women who participate in the dance face each other in rows; everyone has a scarf, and the dancers put their scarf on the one whom they wish to dance with.

\* **Moribayasa** from the Malinke people in Guinea is a dance for a woman who has overcome a great adversity. The woman prepares by putting on old, ragged clothes. Accompanied by musicians, she circles the village several times, singing and dancing. The women of the village follow her and sing too. Then the

dancer changes her clothes and buries her old ragged clothes in a special spot. This may be at cross-roads or, as in the village of master drummer Mamady Keïta, under a mango tree.

\* **Agbekor** comes from the Fon and Ewe people. It is an ancient dance once known as Atanga. Agbekor is often performed at cultural events and at funerals. This dance is performed with horsetails, and the movements mimic battlefield tactics such as stabbing with the end of the horsetail. This dance consists of phrases of movements. A phrase consists of a "turn" which occurs in every phrase and then a different ending movement. These phrases are added back to back with slight variations within them.

\* **Agahu** was created by the Egun speaking people of Ketonu. Although this dance was believed to be based on the Yoruba dance from Badagry because the Yoruba costume was used, some Yoruba words were used in Agahu songs, and the dance is associated with the Nigerian town Badagry, Agahu is a popular social dance in West Africa. Agahu's music is also very important to the dance. Dance movements are closely related to the percussive rhythms and songs. The lead drum, a large barrel-shaped drum called an agboba, can distinguish Agahu from other dances. In this dance there are two circles, one with men and the other with women.

\* In Zimbabwe, the **Muchongoyo** was performed by males with female participation. Women are primarily musicians playing the tuba (essentially a gourd with seeds inside it, used as a shaker) and singing alongside the men. They improvise or use the standard side to side shuffling movement lifting their feet from the ground. In contrast the men perform high knee lifts, returning their feet quickly to the ground. The women will sometimes move out of the choir line in a single file and dance around the drummer and male dancers until they return to their original positions. The Muchongoyo commemorates, celebrates, witnesses and highlights events. Although not specifically a religious dance, it is spiritual, and the repetitious nature takes participants closer to the divine.

\* In Nigeria, **Swange dance**: This is an Imo Igberen (singing). Agber (2013) reveals that the accounts of chronicles of the form of Tiv traditional music into what is known today as Swange music was an evolution of different genres of

traditional music in stages, from Kwagh – alom or Kikya songs, music and dance through Ibyamegh and Ange to a dynamic and more refined hybrid state of a special form called Swange. The Swange is a form of urban recreational dance among the Tiv in which men and women dance together. This dance uses the circle formation familiar in village dances and adapts traditional musical themes to highlife rhythms played on a combination of Tiv and Hausa instruments. The climax of the evening is provided by a solo dancer who improvises freely, using movements from many styles.

Omosa states that. Swange is a very popular Tiv music/dance that is orchestrated all over Tiv nation and beyond. Its origin is as far back as the 1930s and has survived unto this present day. On the contrary, Manta (2006) opines that Swange is a contemporary popular social dance of the Tiv people of Benue State in central Nigeria. It is a dance of fast, slow rhythmic and undulating movements, expressing youth and vigour.



Live performance of Swange Dance, Photo by Ephraim Agba 2014

## **Terms that Describe Traditional African Dance Technique**

**Stance /Sitting/Swat Bent Knees:** This represents a seat of power, a solid foundation I call this the Yogic dance stance, as you will find it in many cultures. It is the launch pad for physical exertions and holistic meditations. Students have to learn how to sink with gravity so they can launch and have control over their movements, whether soft or strong.

*Suggested exercise: Walking around on flat foot with bent knees is good as it helps to strengthen the lower part of the body, from hip downwards. Sitting still in this position with arms out in front as if holding a barrell.*

**Use of the Ball and Flat:** The ball and flat technique is found in most dances and is executed in different ways depending where it originates. A lot of people find it hard to do at first. In African dance when a dancer is travelling or spinning around they can do this on the ball or flat, or just on the flat.

The flat feet represent a common belief amongst the peoples of Africa that the Earth is a deity, (so you get the saying “Mother Earth”) as it is responsible for feeding and nourishing us. This is main reason why dance is performed barefooted and you find more use of the flatfooted stance.

*Suggested warm up: With one foot on the ball with straight knee, the other on the flat with bent knee. Travel sideways. To the front, to the back then circles in either direction with back straight or bent and hands in various positions either above the head behind the back or stretched to the sides*

**Use of the Pelvic Girdle:** From the squatting position the hips and pelvic can easily move in all directions whether static or fluid. The hips can move in a side-to-side action allowing the bottom to move in a swinging motion, or in a swivelling motion around the centre of the lower spine bone. This can be done in an upright stance or a sitting stance.

In males this represent strength power, as this is the area responsible for creating life

In women it represents strength for sustaining, nurturing and giving life to a new creation.

In most dances a lot of attention is paid to this part of the body in terms of movement or decoration.

*Suggested exercise: Stand still in squatting position and squeeze the bottom cheeks so it push your lower stomach forward. Whilst holding the squeeze pushes it to the back so that your bottom struts out and keep repeating. Also move in opposite circular directions.*

**Chest and shoulder Moves:** For men and women in Africa, this can represents a show of strength and stamina and individual styles. The back move is very popular in most dances around the world.

With the women the breast contains the liquid of life so this is honoured in various ways across the continent, once again either through movements or decorations (or lack of it).

Thrusting the chest forward and back is very popular throughout the continent, especially for mimicking movements mainly birds in their dances.

*Suggested Exercise: Once again in squatting stance close your shoulder blades together forcing your chest to open to the front. From there you concave your whole body by moving your shoulders as far forward as possible. Keep alternating from front to back to strengthen this area.*

**The Hands and Arms:** These can be used for balance when executing a move and also as a sign language during the dance for example when an Ashanti Chief is dancing he is using sign languages to communicate with his people. In some of the dances an item of significance such as a horsetail is held by the performer to assist the movements and bring the correct sense of the celebration / occasion.

**Twirls and Spin:** There are several varieties of twirls and spins. The one that is mainly used is in the swat position, combining both ball and flat. It is done with the body slightly leaning forward which, (depending on how it is done) can create a transition in the dancer to a trance like state where they seem to reach a level of

non – consciousness where they shift into another form of reality and perform mind boggling feats. Getting giddy with the controlled rhythms can shift the state of mind.

One of the beauties of African dance is that the dancer is not restricted to set counts and the musicians are not following a musical score. The lead drummer takes care of all that for they are free to give a command when they feel to, leaving the dancer on an exciting edge for they do not know when they are going to be told to change to the next move.

To be able to teach traditional dance and music the teacher has to understand the science of both. Therefore you will pass on the knowledge in a holistic manner, knowing that you are enhancing nature's ability to heal, to bring joy and create harmony amongst the peoples of this planet.

## **SELF ASSESSMENT EXERCISE**

- 1 What is traditional African Dance?

## **4.0 CONCLUSION**

From the foregoing, Traditional African dance refers to all the dances performed by African countries. African dance utilizes the concept of dance as well as total body articulation. These dances depict and showcase the characteristics of a particular African tribe. Thus these dances are executed with rhythmic movement of the hand legs and the entire body.

## **5.0 SUMMARY**

You have learnt in this unit that:

1. Traditional African dance refers to all the dances performed by African countries. African dance utilizes the concept of dance as well as total body articulation. These dances depict and showcase the characteristics of a particular African tribe.



## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Defined Traditional African Dance
2. State the categories of Traditional African Dance

## **7.0 REFERENCES/FURTHER READING**

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## **MODULE 4        COMPARISON OF AFRICAN AND EUROPEAN DANCE STEPS**

Unit 1        African dance steps

Unit 2        European dance steps

Unit 3        Comparison between African and European dance steps

### **UNIT 1            AFRICAN DANCE STEPS**

#### **CONTENTS**

1.0    Introduction

2.0    Objectives

3.0    Main Content

      3.1    African dance steps

4.0    Conclusion

5.0    Summary

6.0    Tutor-Marked Assignment

7.0    References/Further Reading

#### **1.0    INTRODUCTION**

In African societies, dance serves as a complex diversity of social purpose.

Within the indigenous dance tradition, each performance usually has a principal as well as a number of subsidiary purposes, which may depicts the communal values and social relationship of the people.

#### **2.0    OBJECTIVES**

At the end this unit, you be able to:

- \* identify and describe dance steps

### **3.0 MAIN CONTENT**

#### **3.1 African Dance Steps**

African dance has experienced a drastic transformation over the years with African music. Thus dance in general, is the art of expression with coordinated movement with aim to serve a purpose of communication. African dance steps refer to body motions or movements of African dances.

When it comes to dance, dance styles in Africa always top the charts. Africa is a continent that is rich with different cultures, dance styles and traditions, and one of the more fun and vibrant traditions is dance.

Dance has been one of many forms of expression; storytelling and enjoyment across the continent, and alongside traditional dances, here are some of the popular dance styles in Africa.

#### **Examples of Traditional African Dances**

##### **Gwara Gwara Dance – South Africa**

The Gwara Gwara Dance was made popular by South African dance music artist, DJ Bongz, with the introduction of his hit single “Ofana Nawe,” featuring Sobz.

The dance went viral after DJ Bongz posted tutorials of how to do the dance on his social media streams, and has been featured in the videos of some of the country’s biggest hits, including “Wololo” by Babes Wodumo and “Gobisiqolo” by Bhizer. Gwara Gwara dance has become one of the most popular dance styles in Africa.

##### **Borrowdale Dance – Zimbabwe**

The Borrowdale Dance is a high-energy dance from Zimbabwe that is considered a national rather than ethnic dance alongside the popular dance called Chibhasikoro.

The moves of the Borrowdale Dance imitate the moves of a galloping horse, where the dancer gallops with their legs while keeping the torso still.

The dance gets its name from the popular Borrowdale Racecourse in the affluent suburb of Borrowdale in Harare, and was initially started in the early 1980s as entertainment for betting spectators at the racecourse.

### **Etighi and Shoki Dances – Nigeria/West Africa**

The Etighi and Shoki dances are the most popular in Nigeria and West Africa, having been featured in prominent music videos such as Yemi Alade's smash hit "Johnny," and even catching the attention of American singer, Ciara, when she visited Lagos in 2016.

Etighi is a dance from the Calabar/Akwa Ibom part of Nigeria, and consists of alternating hip and leg movements that are done to the beat. The Shoki Dance is said to have been originated by artists Lil Kesh and Orezi, and consists of dipping low with your body and rising up while doing hand movements to the beat.

### **Azonto Dance – Ghana/Nigeria**

The Azonto Dance is still a popular dance that is done across the continent. It burst into mainstream pop culture in 2011 in Ghana by musician, Fuse ODG, and popularized in Nigeria by Wizkid. Like most African dance styles, the Azonto involves knee-bending and hip movements, and while dancing, one can add expressive movements for extra entertainment such as mimicking ironing, swimming or driving movements.

### **Ndombolo Dance – Congo**

The Ndombolo Dance is a popular Central African dance that originates from the Democratic Republic of Congo. The movements of the dance are reliant on the waist and legs as one move to the beat of the music.

The dance has been performed by notable artists such as Koffi Olomide and Awilo Longomba, and has come under criticism from authorities who attempted to ban

public and media performances of the dance, calling it indecent because of its hip-swinging movements. An attempt to ban the dance from mainstream media in 2000 in Congo only made the dance more popular.

### **Séga Dance – Mauritius**

Séga Dance is the main dance style found on the island nation of Mauritius as well as throughout the islands in the Indian Ocean. The dance is passed down from generation to generation, and because of its popularity, classes to learn the dance are offered to tourists visiting the island at many hotels.

The main movements are in the hips while your feet never leave the ground, and extra movements are created through swaying hands and swinging the brightly decorated island-style skirt.

### **SELF ASSESSMENT EXERCISE**

- 1 Identify 4 examples of traditional African dance

### **4.0 CONCLUSION**

It had been earlier stated that when it comes to dance, dance styles in Africa always top the charts. This is because, Africa is a continent that is rich with different cultures, dance styles and traditions, and one of the more fun and vibrant traditions is dance.

### **5.0 SUMMARY**

You have learnt in this unit that:-

- i) Dance in general, is the art of expression with coordinated movement with aim to serve a purpose of communication.
- ii) Examples of traditional African dances include; Borrowdale Dance of Zimbabwe, Azonto Dance of both Ghana and Nigeria people, Gwara Gwara Dance in South Africa etc.

### **6.0 TUTOR-MARKED ASSIGNMENT**

- 1 List and explain 4 examples of African dance.

## **7.0 REFERENCES/FURTHER READING**

Amengago, M. (2000). An holistic Approach to African performing Arts: Music and dance curriculum development and implementation (Unpublished).

<https://www.Answersafrica.com/popular-african-dance.html> . Retrieved 31st May, 2019.

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## **UNIT 2                    EUROPEAN DANCE STEPS**

### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    European dance steps
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assignment
- 7.0    References/Further Reading

### **1.0    INTRODUCTION**

Unlike African dance, European dances are dances learned, practiced and performed by European countries, and as such they are derived from their cultures or through modernization of dances from other cultures.

### **2.0    OBJECTIVES**

At the end of this unit, you should be able to:

- \*        Define European dance
- \*        Identify examples of European dances.

### **3.0 MAIN CONTENT**

#### **3.1 European Dance Steps**

##### **European Dances**

This refers to various dances originating in Europe. Since Medieval ages, European dances tend to be refined, as they are based on the court dances of aristocrats.

##### **History**

In ancient times European dances were performed as either sacred dance in religious ceremonies or for popular entertainment.

Greek dance encompasses religious worship, education, religious or civil ceremonies and festivities. One famous Greek dance is the dithyramb, in honor of Dionysus.

Originally Rome had exclusively religious dances. As Rome gained dominance, including conquering Greece, more dance traditions were absorbed. The Bacchanalia and Lupercalia festivals highlight the importance of dance in Rome.

Under Christianity, dance fell under the control and condemnation of the Church. Records of Medieval dance are fragmented and limited, but a noteworthy dance reference from the medieval period is the allegory of the Danse Macabre.

During the Renaissance, dance became more diverse. Country dances, performed for pleasure, became distinct from court dances, which had ceremonial and political functions.

In Germany, from a modified Ländler, the waltz was introduced in all the European courts. Thus, group dance gives way to couples dance.

The 16th century Queen of France Catherine de' Medici promoted and popularized dance in France. Catherine helped develop the *ballet de cour*. The production of the *Ballet Comique de la Reine* in 1581 is regarded by scholars as the first authentic ballet.



In the 17th century, the French minuet, characterized by its bows, courtesies and gallant gestures, permeated the European cultural landscape.

## **Popular European dances**

### **Spain – Flamenco**

Think back to that little dancer emoji on your phone – the woman in the red, floaty dress with her hands mid-cap. She’s wearing the traditional garment you might see on a flamenco dancer. Flamenco dancing is native to regions in Spain, accompanied by singing, clapping and snapping and some soulful guitars. Where flamenco is concerned, you can’t have one without the other.

Flamenco dancing is characterized by its strong, emotional movements. Dancers carry themselves proudly, waving their arms and stomping their feet in time to the beat. It’s an incredibly technical dance style that’s taken very seriously and studied in dance schools across the world.

### **Greece – Greek dancing**

Dancing has always been a critical part of Greek culture, used by the locals to express them. Historically, dances were held at everything from religious celebrations and weddings to preparations for war. They’re still a key part of Greek’s modern culture, so much so you’ll even find them at neighborhood tavernas on popular ‘Greek nights’, accompanied by plate smashing and live music.

Each region of Greece has its own unique spin on traditional Greek dancing, so depending on where you go, you’ll see slight variations in sharpness and pace. In general, dancers will assemble into a circle, holding onto one another by hand or on the shoulders, and step or leap in a counter-clockwise direction. What order you stand in can depend on age or social status within the community, and it’s best not to disrupt these traditions if you aren’t sure where to go.

## **France – Can-can**

Odds are the traditional can-can song has already sprung into your head. That's because this popular French dance is incredibly iconic, marked by its sky high energy and even higher leg kicks.

The can-can is traditionally performed in music halls by a chorus line of women, though it was often a dance for men in the 18th century. These days, many recognize it from its repeated appearance at the famous Moulin Rouge in Paris. Women dancing the can-can will almost always be wearing blustery skirts that billow upwards when dancers kick their legs – the dance used to be considered quite scandalous, but nowadays, isn't complete without a few cartwheels and splits.

## **Italy – Tarantella**

In Italy, traditional dances are generally hard to come by, though one has seemed to prevail over thousands of years – it's known as the 'tarantella' kept alive mostly in southern Italy. Its beginnings are incredibly strange, coming about as a result of tarantula bites. When given the right music, the afflicted were supposed to snap out of their hysteria and begin dancing what is now known as the tarantella.

The tarantella is marked by its fast pace lead by a tambourine. It is generally performed by couples that skip and quick step around one another, turning and sweeping their arms. If you do stumble across locals performing this traditional dance, you can rest assured that they probably weren't bitten by spiders in preparation.

## **Turkey – Belly dancing**

Belly dancing is traditional across many Middle Eastern countries, referred to sometimes as 'Oryantal Dans' in Turkey. Turkish belly dancing stands out from other traditional forms in that it's known for being very up tempo and energetic. Dancers will rhythmically jut out their hips while moving their arms and stomachs in a fluid motion. Each move must be carefully layered, so to be a great belly dancer, athleticism is the key.

Turkish belly dancers will often stand in a line, blocking one another, so that their arm movements are all that can be seen. The dance is also punctuated by the use of finger cymbals chiming to the beat of the music. Today, coming across belly dancers in Turkey isn't hard to do – you'll find the traditional dance performed in restaurants and dance halls.

## **Germany – Polka and Ländler**

### **Polka**

It is a popular dance that appeared in Bohemia in 1830. The polka actually began in what is now the Czech Republic, though this dance craze soon swept across Europe and has even become a popular genre within the United States. In Germany, it's closely associated with oom-pah music, usually made with brass instruments and an accordion. In Germany, polka dances become especially popular around Oktoberfest.

The dance is traditionally upbeat, done in pairs or alone. Moving in tempo, dancers will hop and kick, adding in steps as they choose and keeping in time with the lively music. The polka is a loose dance that's meant to be fun and hike up the energy in what were historically stodgy ballrooms.

### **Ländler**

Ländler: A dance for couples showing fierceness and trampling. Sometimes it is purely instrumental and sometimes is accompanied by vocal arrangements including yodeling. When ballroom dancing became popular in Europe in the 19th century, Ländler became faster and more elegant and men took the nails off of the boots they danced with. It is believed to be the forerunner of the waltz.

## **SELF ASSESSMENT EXERCISE**

1. What is European dance?
2. List five examples of European Dance

## **4.0 CONCLUSION**

To sum up, European dance as the name implies refers to the dances originated and performed by Europeans, these include; polka, Belly dancing, Tarantella and Can-can dance etc.

## **5.0 SUMMARY**

You have learnt in this unit that:-

- i) European dance refers to various dances originating in Europe. Since Medieval ages, European dances tend to be refined, as they are based on the court dances of aristocrats.
- ii) Examples of European dances are; Tarantella, polka, Belly dancing and Can-can etc.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- 1 Define European dance?
- 2 List and explain 4 examples of European dance?

## **7.0 REFERENCES/FURTHER READING**

<https://quizlet.com/16801637/european-dance-vs-african-dance-flahcard>.

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## **UNIT 3      COMPARISON   BETWEEN   AFRICAN   AND   EUROPEAN DANCE STEPS**

### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    Comparison between African and European dance steps
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assignment
- 7.0    References/Further Reading

### **1.0    INTRODUCTION**

Africa and Europe have always been two continents that contrast with one another in every way possible, from their traditions to their natives' skin color. The former holds an oppressive history of chaos that was caused by the latter. The two lands are seldom considered similar. However, in the realm of dance, Africanist and European aesthetics have been fused together effectively by famous choreographers around the United States, a nation influenced heavily by both cultures.

### **2.0    OBJECTIVES**

At the end of this unit, you should be able to:

- \*      State the similarities between African and European Dance steps
- \*      outlined the difference between African and European dance steps

### **3.0 MAIN CONTENT**

#### **3.1 Comparison between African and European Dance Steps**

Comparison deals with the act of analyzing both the similarities and distinctions or contrast of two or more entities. African and European dance steps shares a lot of common relationships with each other as well as some contrasting features.

##### **Similarities between African and European Dance**

- \* African and European dances occur collectively, expressing the life of the community more than that of individuals or couples.
- \* Both African dances and European dances are segregated by sex; in essence African and European dances have specific steps that are solely meant for a particular type of sex (male or female).
- \* One of the nexus that strongly exist between African and European dance steps is that they are characterized by polyrhythmic feature, and as such they takes place alongside rhythms (music).
- \* European folkdance and African folkdance dance steps mostly passed from one generation to another through socialization.
- \* The human voice is the most widely used musical instrument, perhaps both African and European dance steps goes alongside singing by the dancers the drummers and spectators.
- \* Both European and African dances have specific dance steps required for competitive and recreational purpose. Similarly they are both performed in societal ceremonies and festivals.

## Contrasts between European and African Dance Steps

	<b>AFRICAN DANCE STEPS</b>		<b>EUROPEAN DANCE STEPS</b>
1	African dance steps require higher improvisational skills and adequate creativity.	1	European dance requires less improvisational and creativity skills
2	Their execution is dominated by an inherited tradition.	2	European dance steps are dominated by innovation.
3	African folk dances are taken as a way of life.	3	They are taken as arts.
4	African folk dances are performed with local made instruments.	4	European dances are performed with modernized instruments.
5	African dance steps are derived solely from their people's culture.	5	Some of the European dance steps are copied from African dances during the slave trade period.
6	The dancer did not changer his/her steps unless instructed by the drummer through change the drum's rhythm.	6	The dancer is free to change his/her steps to entice the audience.

## **SELF ASSESSMENT EXERCISE**

1. Compare and contrast African and European dance steps

### **4.0 CONCLUSION**

From the foregoing it is noted that Africa and Europe are continents that often works parripassu with each other, and as such African and European dance occurs collectively, expressing the life of the community more than that of individuals or couples.

### **5.0 SUMMARY**

You learnt in this unit that:-

- 1 Both African dance and European dance are segregated by sex; in essence African and European dances have specific steps that are solely meant for a particular type of sex (male or female).
- 2 One of the nexus that strongly exist between African and European dance steps is that they are characterized by polyrhythmic feature, and as such they takes place alongside rhythms (music).
- 3 European folkdance and African folkdance dance steps mostly passed from one generation to another through socialization.
- 4 The human voice is the most widely used musical instrument, perhaps both African and European dance steps goes alongside singing by the dancers the drummers and spectators.

### **6.0 TUTOR-MARKED ASSIGNMENT**

1. State the similarities Between African and European dance steps
2. In a tabular form, outline the contrast between African and European dance steps

### **7.0 REFERENCES/FURTHER READING**

<https://quizlet.com/16801637/european-dance-vs-african-dance-flahcard>.

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## **MODULE 5            UTILIZATION OF DANCE AS A FITNESS EXERCISE**

Unit 1            Dance and fitness exercise

Unit 2            Dance as fitness exercise

### **UNIT 1                    DANCE AND FITNESS EXERCISE**

#### **CONTENTS**

1.0    Introduction

2.0    Objectives

3.0    Main Content

      3.1    Fitness and physical exercise

4.0    Conclusion

5.0    Summary

6.0    Tutor-Marked Assignment

7.0    References/Further Reading

#### **1.0    INTRODUCTION**

Dance is a miscellaneous tool that lifts man from his ordinary life, that is from everyday to the ecstasy of the highest kind. Thus dance is an enjoying health promoting physical activity which many people around the globe incorporate into their life styles today(Ravelin 2006).

The utilization of dance for health has become an outstanding avenue for curbing, preventing, treatment and management of several health conditions. Dance as a broad phenomenon is pertinent not only to the physical health but has played fundamental role in enhancing social, mental, and emotional health status.

It is interesting to point here that; dance does not only provide advantages to the dancers but as well as to the spectators, this is because dance induces and improves the socio-economic status of spectators.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- \* define fitness
- \* define physical exercise
- \* utilize dance as a fitness exercise

## **3.0 MAIN CONTENT**

### **3.1 Fitness and Physical Exercise**

#### **Fitness**

Fitness refers to the ability of an individual to perform a task without undue fatigue or tiredness and still have an ample amount of energy for other daily activities.

#### **Physical Exercise**

Exercise refers to the movement from state of rest to that of activity, thus Physical exercise is defined as activities performed in order to develop or maintain physical fitness and overall health. Those who often participate in physical exercise are an important component in the prevention of some of the disease of affluence such as cancer, heart disease, diabetes and obesity.

#### **Types of Exercise**

##### **1. Aerobic exercises**

Aero refers to “air” therefore aerobic exercises are the type of physical exercises performed with the air (oxygen), such as dancing, walking, jumping, and running focus on increasing cardiovascular endurance.

## 2. Anaerobic exercise

“An” refers to “absent” while aero means “air” therefore anaerobic exercise are the type of exercise performed without the use of oxygen. Such as sprint, weightlifting, increase short-term muscle strength.

## 3. Flexibility exercise

Flexibility exercise refers to the exercises, carried out to improve an individual's range of motion of the joints and the muscles such as body stretching activities.

### **SELF ASSESSMENT EXERCISE**

1. What is fitness?
2. Explain physical exercise

## **4.0 CONCLUSION**

Keeping the body Fit is one of the important stages that every individual wish to attain, thus dance as a physical activity paves way for to induce the fitness of an individual.

## **5.0 SUMMARY**

You have learnt in this unit that:-

- i) Fitness refers to the ability of an individual to perform a task without undue fatigue or tiredness and still have an ample amount of energy for other daily activities.
- ii) Physical exercise is defined as activities performed in order to develop or maintain physical fitness and overall health.
- iii) The types of exercises include; aerobic, anaerobic and flexibility exercise.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- 1 What is exercise?

- 2 Define fitness
- 3 List and explain three types of exercise

## **7.0 REFERENCES/FURTHER READING**

<https://www.academickids.com/encyclopedia/index.php/exercise> . Retrieved 28th May, 2019.

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## **UNIT 2      DANCE AS FITNESS EXERCISE**

### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    benefits of dance
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assignment
- 7.0    References/Further Reading

### **1.0    INTRODUCTION**

The wealth of the nation hinges on their health status, perhaps dance as a physical activity aids for the attainment of a healthy nation. Researches has made limp and shown dance to be a healthy exercise, the formal dance class has long been considered the cornerstone of training, providing all the technical, physical, and aesthetic requirements of dance. The importance of dance to individuals are enormous that and cannot be only limited to physical health, but it encompasses mental, social and emotional health.

Dance is the fundamental of the arts, involving direct expression through the use of body movement and expressions. Perhaps it is a powerful form of therapy but it wasn't until the 21<sup>st</sup> century that creative art therapy such as dance were evolved as a form of contemporary medicine for both psychological and physical illness. In spite the increase recognition of the importance of dance to health care, it is still, not often equated synonymously with exercise. Dance can be as beneficial as jogging around the track, biking swimming or running in a treadmill.

### **2.0    OBJECTIVES**

At the end of this unit, you should be able to:

- \* State the physical benefits of dance
- \* Utilize dance as a fitness exercise

### **3.0 MAIN CONTENT**

#### **3.1 Dances as Physical Exercise/Benefits of Dance**

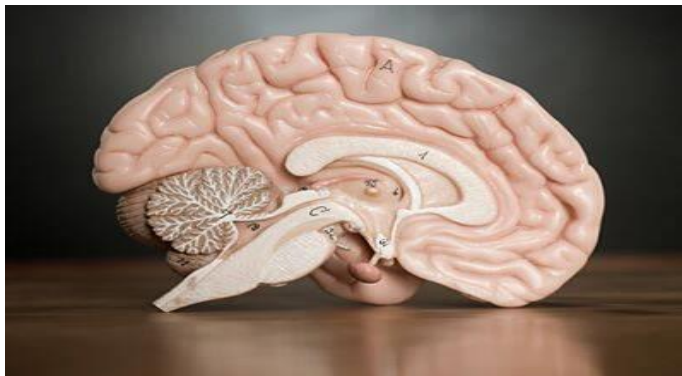
Dance provides gargantuan opportunities for individuals to keep fit and enjoy a salubrious living. Dance has always been a part of human culture, ritual, and celebration. Today most dancing is about recreation, self-expression, although it can be done as a competitive activity. Dancing is an ecstatic way to be physically active and stay fit. It is enthusiastic to establish her that, dance is also used to improve the socio-cultural status of an individual in the community.

Dance is used as therapy by ritual societies in many cultures. Hausa women, for instance find healing through dance and spirit possession in the Bori cult.

A benefit refers to a helpful or good effect, or something intended to help. Many people have misinformed; misconstrued and misconceived that dance provides only physical benefits to the dancer, not acknowledging the fact that dances provides an individual with holistic fitness (i.e. physically, mentally, socially and emotionally).

Studies show that dance can help you lose weight, stay flexible, reduce stress, make friends, and more. Below are the benefits of dance;

\*Boost Memory



Dance not only instills grace, but it also helps you age gracefully. According to a study in *The New England Journal of Medicine*, dancing may boost your memory and prevent you from developing dementia as you get older. Science reveals that aerobic exercise can reverse volume loss in the hippocampus, the part of the brain that controls memory. The hippocampus naturally shrinks during late adulthood, which often leads to impaired memory and sometimes dementia.

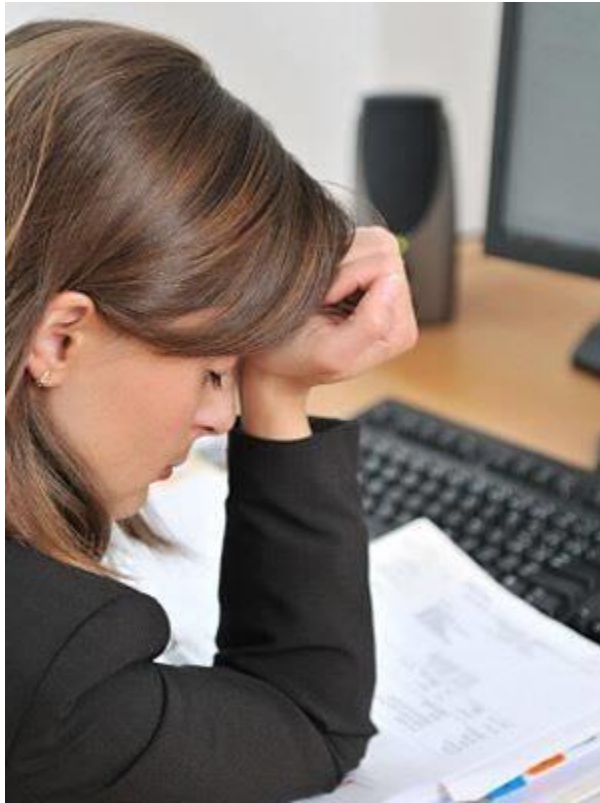
\* Improve Flexibility



Those plies and arabesques that ballet dancers practice aren't just for aesthetics — they also increase flexibility and reduce stiffness. You can skip the ballet slippers and still reap the benefits of ballet by practicing some simple stretches at home. Increasing your **flexibility** will help ease joint pain and post-exercise soreness.

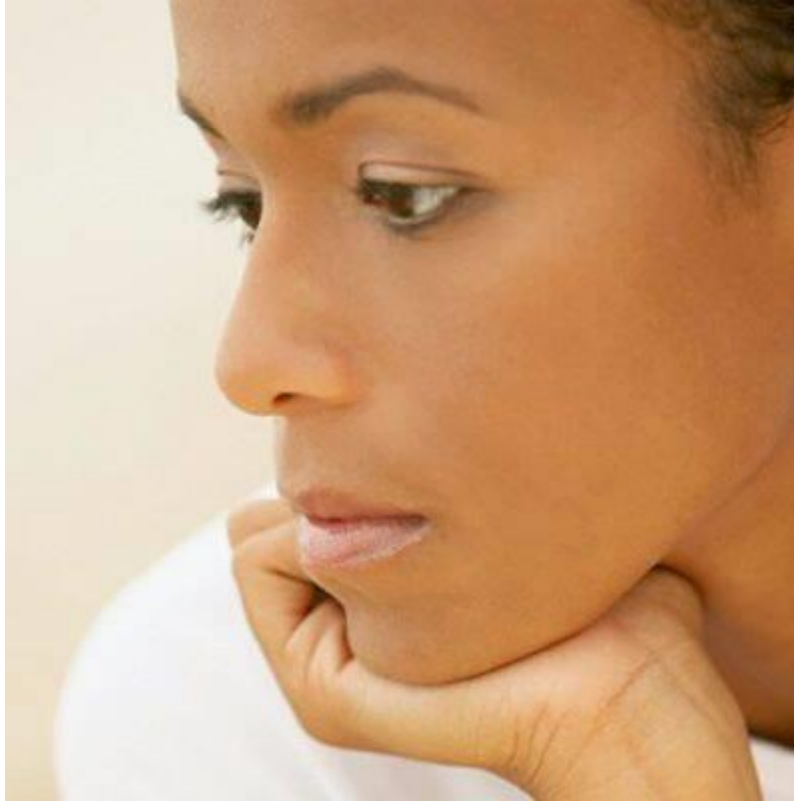


\* Reduce Stress



If you're feeling tense or stressed out, you might want to grab a partner, turn up the music, and tango! In a controlled study in the *Journal of Applied Gerontology*, researchers found that partner dance and musical accompaniment can help bring about **stress relief**.

\* Diminish Depression



Dancing really does lift your spirits, according to a study in that tested the effects of dancing on people with depression. Patients who participated in an upbeat group dance showed the fewest depression symptoms and the most vitality. Got the blues? Grab a friend and go out dancing tonight.

\* Help Your Heart



Dance is a great activity for those at risk for cardiovascular disease. People with heart failure who took up waltzing improved their heart health, breathing, and quality of life significantly compared to those who biked or walked on a treadmill for exercise, noted an Italian study.

\* Lose Weight



Bored with your bicycle? A study in the *Journal of Physiological Anthropology* found that an exercise program of aerobic dance training is just as helpful for losing weight and increasing aerobic power as cycling and jogging.

\* Balance Better



If you are nervous about falling as you get older, some dance lessons might help ease your worries, according to a study in the *Journal of Aging and Physical Activity* that showed tango dancing can improve balance in aging adults. Dancing requires a lot of fast movement and **good posture**, so frequent dancing will help you stabilize and gain better control of your body.

\* Increase Energy

Can't seem to find your get-up-and-go? Taking a dance class might help. Research published in *The Scholarly Publishing and Academic Resources Coalition* found that a weekly dance program could improve physical performance and **increase energy levels** among adults.



### \* Make Friends

A dance class is the perfect setting to make new friends and branch out socially. Maintaining positive relationships may just rank up there with healthy eating and exercise. Being socially engaged leads to increased happiness, reduced stress, and a stronger immune system.



## **General Classification of Dance Benefits**

The enormous advantages of dance are broadly classified into, physical, mental, emotional, social, and economic benefits.

### **Physical Health and Fitness Benefits of Dance**

Dancing can be a way to stay fit for people of all ages, shapes and sizes. It has a wide range of physical, and mental benefits including: improved condition of your heart and lungs, increased muscular strength, endurance and motor fitness, increased aerobic fitness, improved muscle tone and strength, weight management, stronger bones and reduced risk of osteoporosis, better coordination, agility and flexibility, improved balance and spatial awareness, increased physical confidence, improved mental functioning, improved general and psychological well being, greater self-confidence and self-esteem, and better social skills. Most forms of dance may be considered an aerobic exercise and as such reduce the risk of cardiovascular disease, help weight control, stress reduction, and bring about other benefits commonly associated with physical fitness. In addition, studies have demonstrated a considerable correlation between dancing and psychological well-being. A large amount of governmental, health, and educational information is available extolling the benefits of dance for health.

In addition Students build muscle strength while increasing flexibility. Young dancers develop a sense of balance and improve agility and coordination. Importantly, children also develop body awareness and learn correct posture. These benefits extend beyond a student's involvement with dance, helping youth involved in other disciplines, such as sports and martial arts. Studies have shown that physical activity helps children relieve stress and feel relaxed. It also is a great way to help your child develop a positive lifelong attitude about staying active and healthy.

Furthermore, Physical activity has many physical and mental health outcomes. However, physical inactivity continues to be common. Dance, specifically cultural

dance, is a type of physical activity that may appeal to some who are not otherwise active and may be a form of activity that is more acceptable than others in certain cultures.

Dance pads have proven useful in tackling obesity in young people and are welcomed in many schools for that reason.

A report by Professor Tim Watson and Dr Andrew Garrett of the University of Hertfordshire compared members of the Royal Ballet with a squad of British national and international swimmers. The dancers scored higher than the swimmers in seven out of ten areas of fitness. An Italian study in 2006 has shown that dance is a very good exercise for heart patients compared to other aerobic exercises like cycling. This may be partly because the patients enjoyed it much more.

A study at the Washington University in St. Louis School of Medicine in 2007 showed Argentine tango was better at improving the mobility of Parkinson's disease sufferers than an exercise class (a later study showed similar benefits from Tai chi) (Hacknbey 2008). Because of the level of interest a permanent tango class was set up after the study ended. A study by Dr Paul Dougall at Strathclyde University in 2010 concentrating on older women found that Scottish country dancers were more agile, have stronger legs and can walk more briskly than people of the same age who took part in exercises such as swimming, walking, golf and keep-fit classes.

Another gain of dancing is for those who have high cholesterol, plus drugs and adequate food, dancing can draw. As an aerobic exercise abridged levels of total blood cholesterol, especially in LDL cholesterol, acknowledged as bad and helps boost levels of HDL or good cholesterol. Dancing in general increases, muscle strength and flexibility, which in turn, improves overall, range of motion. Dance also increases core strength which can improve balance, coordination, and posture (which reduces back pain) (ward 2008).



## **Mental Health Benefits**

Dance has been repeatedly shown to positively impact a person's mental health. For example, lead study author Anna Duberg, of Sweden's Center for Health Care Sciences, found that, "despite problems such as stress and other potential challenges in being an adolescent girl, dance can result in high adherence and a positive experience for the participants." Dancing had the potential to contribute to new healthy habits, Swedish researchers, writing in the *JAMA Pediatrics*, (Duberg 2013). Studied 112 teenage girls who were struggling with problems including neck and back pain, stress, anxiety, and depression, half of the girls attended weekly dance classes, while the other half didn't. The girls who took the dance classes improved their mental health and reported a boost in mood—positive effects that lasted up to eight months after the classes ended.

Additionally, a recent study done in Perth Western Australia by Debbie Duignan (WA Alzheimers Association) explored the use of Wu Tao Dance as a therapy for people with dementia. It was shown that Wu Tao dance helped to reduce symptoms of agitation in people with dementia. The complex mental coordination involved with dancing activates both sensory and motor circuits. Therefore, when one dances, one's brain is both stimulated by the sound of the music and by the dance movements themselves. PET imaging has shown brain regions that become activated during dance learning and performance, including the motor cortex, somato sensory cortex, basal ganglia, and cerebellum. The benefits of dancing on the brain include memory improvement and strengthened neural connections. Consequently, not only can dance help to reduce symptoms experienced by those with dementia, but it can also reduce the risk of developing dementia in the first place, as shown in a 2003 study in the *New England Journal of Medicine* by researchers at the Albert Einstein College of Medicine.

In addition to improving symptoms of dementia and preventing dementia, frequent dancing can even lead to increased cognitive acuity for individuals of all ages. However, not all kinds of dancing have this power. Those dance styles that allow for the most split-second decisions are the most beneficial; those dance styles with the same, memorized patterns are the least beneficial. For the same reason, those who take the Follow role has a higher opportunity for improving their cognitive



acuity since they must make constant split-second decisions as they follow their partner's lead. The key for improving cognitive acuity is to create new neural connections to increase the complexity of our neuronal synapses. Another important consideration is that the frequency of dancing matters. The more frequent an individual dances, the greater the cognitive improvement.

Furthermore, many cultures agree that there is a mind and body connection, and many cultures use dance to heal this often damaged connection. During the African Diaspora, individuals used dance therapy to treat the trauma that resided from their situations (monteiro 2011). Dance therapy is suggested for patients today as treatment for emotional and therapeutic support, as dance allows individuals to connect with their inner-self.

## **Social Benefits**

More people than ever before are looking for ways to increase their social interaction with like-minded people in a fun and interesting environment. One simple and easy way to accomplish this goal is to consider dance lessons and dance classes. Taking dance lessons provides social benefits that are beyond compare in terms of meeting new and interesting people and learning new and exciting skills. Dance provides a form of exhilarating exercise combined with the benefit of being able to interact with other people.

Furthermore dance improves social interaction, as well as the ability to attend more parties and make more friends. From dressing up and having fun to being able to overcome shyness and relieve stress, dance has more benefits than most people would imagine. Dance allows individuals to experience recreation and entertainment in an entirely new way. Dance also allows people to feel more refreshed, more relaxed improve teamwork, communication, trust and cooperation. Dance also has been proven to nurture important life skills, such as discipline and focus.

## **Economic Benefits**

Dance is proven to be medium by which help the economic status of individuals, communities and nation at large to improve. It is pertinent to point here that dance does not proves only the economic status of dancers, but in a big way help dance teachers, and spectators, this is because people earns their living through teaching youngsters how to dance. Dance has offers and imposed a lot of occupations to enhance upward economic mobility of people in the society, these include;

### **Professional dancers**

These are people who as the result of their dancing prowess are employed on contract or for particular performances or productions.

### **Dance teachers**

Dance teacher are individuals employed to teach dance performance, or coach competitive dancers. The fundamental attribute of dance teachers hinges on the fact that they must have performance experience in the types of dance they teach or coach.

### **Choreographers**

Choreographers are the ones that design the dancing movements within a dance, they are often university trained and are typically employed for particular projects or, more rarely may work on contract as the resident choreographer for a specific dance company. This people earn a better living through writing dance notation and movements.

## **Emotional Benefits**

Our emotions are often time destabilized as a result of idleness, thus venturing into dance creates a great opportunity to curb boredom. The end of the Dancing is something that almost everyone enjoys, from professional elite dancers through to small children moving to the beat of music without any need for instruction; it's something that our bodies love to do because it makes us feel good. It warms up our bodies and gives us an endorphin boost, while also helping us feel more

connected to the people we're dancing with. It can also improve our brain function, by helping us train our brains against dizziness and improve our memories.

In addition Dancing can eliminate depression, dance have the greatest effect on reducing feelings of depression.

Furthermore, Dancers have a sharper mind; it seems to be that due to the multitasking required by dancers constantly, that they develop sharper minds and better memories. If you've found yours lagging recently, or want to keep your brain fit and healthy, consider picking up a style of dance that requires you to memorize a routine – you'll find your mind gets sharper in no time!

Similarly, Dance reduces stress, ever seen a child bop along to their favorite song or an elderly couple swaying gently to an old tune? The look of pure joy in their expressions is palpable and often something onlookers wistfully wish they were feeling. The best part is that they can feel this way, if they also start moving to the music. Pick your favorite song and start moving in a way that makes you feel good – twirls, twerks, hip circles, kicks, they're all valid forms of movement to music and will improve your feelings of relaxation dance.

## **SELF ASSESSMENT EXERCISE**

- i) Identify five benefits of dance?
- ii) Explain how dance is economically beneficial.

## **4.0 CONCLUSION**

Assessing, observing and researching the specific characteristics of dance assist dancers and their teachers to improve training techniques, to employ effective injury-prevention methods and to choose better standards of health and physical conditioning. Adapting and practicing appropriate dancing methodologies, will aid the dancers to harness and reap the benefits of dance. This unit had also made it obvious that, dancing can be a way to stay fit for people of all ages, shapes, and sizes.

## 5.0 SUMMARY

You have learnt in this unit that:-

- i) A benefit refers to a helpful or good effect, or something intended to help.
- ii) Dance is a vital element that provides an individual with physical, mental, social, emotional and economic wellbeing.

## 6.0 TUTOR-MARKED ASSIGNMENT

- i) “Dancing provides only physical benefits to mankind.” debunk this assertion.
- ii) Dance is a physical activity, discuss?
- iii) Attempt the general classification of dance benefits?
- iv) Excavate and elucidate on the benefits of dance to a dancer?
- v) Dance is not beneficial to only dancers, react?
- vi) Explain how dance is economically beneficial.

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