Early Stage 1 — Rain

Unit Duration: 4 lessons
Elements of Dance: Action, Dynamics, Time, Space, Relationships, Structure

This unit provides a sequence of learning opportunities where students make a class dance based on the idea of rain, developing their understanding of the natural environment as a source for dance ideas.

Content

Students in Early Stage 1 will

learn to:

• move safely and expressively in a dance with control and sensitivity to sound accompaniment
• explore the elements of dance expressively in the composition of dances
• use memory and imagination to explore a range of familiar and fantasy movement ideas for dance
• show their dance ideas to others, watch other people dance, think and talk about themselves and others dancing

learn about:

• the importance of moving safely, as an individual and with others, in a designated dance space
• the basic elements of dance: actions of the body, dynamic qualities of movement, timing, spatial aspects and relationships
• the use of everyday and fantasy movement ideas as active and physical starting points for creating dances
• the basic components of dances — dancers, movement, sound and physical settings — and how they and their classmates can think about dance ideas
Outcomes and Indicators

DAES1.1 Participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities
- performs basic movements demonstrating control over body parts
- performs movements in unison with a partner.

DAES1.2 Explores movement using the elements of dance in response to a stimulus to express ideas, feelings or moods
- explores small and large movements to the stimulus of rain.

DAES1.3 Responds to and communicates about the dances they view and/or experience
- discusses their movements and the movements of other groups.

Resources

- Dance space
- Recorded sounds of a thunderstorm and rain.

Assessment

Key assessment opportunities marked *.
## Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
<th>NOTES TO TEACHERS</th>
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</thead>
</table>
| To respond to music with movement | • Have students listen to the taped sound of thunder and get them to curl their bodies into a small shape in response.  
• Have students listen to the taped sound of rain and get them to uncurl their body, look up and stretch. | Imagery such as raindrops, puddles, splashes and wetness can be used to encourage imaginative responses |
| To explore movements at different levels and body awareness with a well-known gesture | • Have students stretch up high, looking and focusing upwards. Have them produce a well-known finger pattern to represent raindrops starting at the top of their head and touching their body lightly down to their feet. | Lead students to make raindrop patterns with fingers |
| To isolate parts of the body in movement exercises | • Have students take up positions on the floor and trace the shape of a puddle with their finger, then with other parts of their body — eg a toe, an elbow | Students learn about applying performance skills by balancing their arms as they step and focusing their eyes on the puddle shape as they step |
| To concentrate on small foot movements | • Have students take small steps around their own puddle shape on the floor, showing an awareness of parts of the feet — toes, soles, heels. | |
| To explore large movements | • Have students perform large jumps over the imaginary puddles. | This activity provides a contrast in movement to the previous activities |
| To explore movement in unison | • Have students work with a partner to mirror each other’s movements.  
• Have partners explore new finger patterns in their mirroring exercise to represent rain falling, paying careful attention to using different parts of the hand.*  
• Have partners continue to explore movements with mirroring, standing, bending and stretching in unison using the whole body and mirroring hand patterns.* | This may best be done with students sitting opposite each other on the floor  
This further develops the concept of working with a partner |
| To work cooperatively to create movement | • Have students, in their pairs, walk around the puddle taking small steps and linking hands. | This more complex task involves students using observation, a sense of movement, timing and cooperation |
| To lead and to follow with movement | • Have students explore movements around the puddle with one partner leading the other, hands still linked, and explore ways of turning carefully while keeping hands linked. | |
Links with other Key Learning Areas

ENGLISH
RES1.7 Context and Text
Locate texts which have descriptions about rain or rainy days.
Discuss the words used to describe rain, and which ones are like the sound they make, eg drip, splash.

WES1.9 Producing Texts
Provide opportunities for students to write poems or rhymes about rain, eg acrostic poems

MATHEMATICS
EES1.2 Using Technology with Teacher Guidance in Mathematical Situations
Collect rainwater during a rainy period and graph daily results on a chart or mark on a calendar.
Use newspaper weather maps to graph rainfall.

SCIENCE AND TECHNOLOGY
ESES1.7 Earth and its Surroundings
INVES1.7 Investigating
DMES1.8 Designing and Making
UTES1.9 Using Technology
Investigate by observing and exploring the types of clothing worn when it it wet. Using a range of material,
design and make an outfit to wear in the rain.
Create a retrieval chart of photographs and other materials showing ‘rainy days’.

Suggested link A Place in Time unit from Science and Technology K–6 Syllabus and Support Document p 82.
Early Stage 1 — I Can Dance

**Unit Duration:** 4 lessons

**Elements of Dance:** Action, Dynamics, Time, Space, Relationships, Structure

This unit of work focuses on the elements of action, time, space and relationships. Students make short movement phrases in response to ideas, moods and kinaesthetic stimuli, which they may share with their peers. Students learn to respond in movement to a variety of accompaniment (sounds, voice, music and percussion). They learn to respond spontaneously (improvise) with maturity, and reflect and refine movement at their particular stage of development.

**Content**

**Students in Early Stage 1 will**

**learn to:**

- move safely and expressively in a dance with control and sensitivity to sound accompaniment
- explore the elements of dance expressively in the composition of dances
- use memory and imagination to explore a range of familiar and fantasy movement ideas for dance
- show their dance ideas to others, watch other people dance, and think and talk about themselves and others dancing

**learn about:**

- the importance of moving safely, as an individual and with others, in a designated dance space
- the basic elements of dance: actions of the body, dynamic qualities of movement, timing, spatial aspects and relationships
- the use of everyday and fantasy movement ideas as active and physical starting points for creating dances
- the basic components of dances — dancers, movement, sound and physical settings — and how they and their classmates can think about dance ideas
Outcomes and Indicators

DAES1.1 Participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities
• performs basic movements demonstrating control over body parts
• performs movements in unison with a partner.

DAES1.2 Explores movement using the elements of dance in response to a stimulus to express ideas, feelings or moods
• explores movement in response to stimulus, for example tapping a hot surface or tapping with one foot or two.

DAES1.3 Responds to and communicates about the dances they view and/or experience
• discusses their movements and the movements of other groups.

Assessment

Key assessment opportunities are marked *.

Links with other artforms

VISUAL ARTS
VAES1.1 Making
VAES1.2 Making
VAES1.3 Appreciating
VAES1.4 Appreciating


Links with other Key Learning Areas

PDHPE
GDES1.9 Growth and Development
Discuss similarities and differences in appearance.
Body parts, senses and basic needs.
Changes in appearance.
Values — likes and dislikes, uniqueness.

Suggested links with I Am Special module in PDHPE K–6 Modules p 141.
Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
<th>NOTES TO TEACHERS</th>
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<tbody>
<tr>
<td>To experience a range of non-locomotor and locomotor movements</td>
<td>• Have students warm up as a whole group with bending and stretching movements and body isolations.</td>
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<tr>
<td>To explore movement qualities and aspects of tempo</td>
<td>• Have students as a whole group apply strong and sustained dynamics to non-locomotor movements.</td>
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<td>• Have students explore locomotor movements such as walking, running, hopping and skipping, with instruction to apply aspects of tempo (moving as fast and slow as they prefer, as well as moving to a set beat).</td>
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<td>To explore locomotor movements using different levels</td>
<td>• Have students individually ‘feel’ the space around them with different body parts to establish their personal space.</td>
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<td>• Have students move freely in the space (using locomotor patterns that encourage the use of movement at high, medium and low level) to establish sharing of the general space.</td>
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<td>• Have students sit informally with their feet in a position that allows them to move easily.</td>
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<td>• Have students begin by tapping their feet on the floor, then alternate between tapping their toes and heels in their own sequence.*</td>
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<td></td>
<td>• Introduce ‘stillness’ into the tapping and vary the time relationship between movement and stillness. Have students develop simple movement sequences by guiding the students to accent the lifting section of the movement phrase, for example.</td>
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<td>Students’ movement response varies with the introduction of another stimulus, for example tapping a hot surface, or a sticky surface; tapping as quickly and sharply as possible; tapping close to or far from the body; tapping with one foot or two.</td>
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<td>Respond to and communicate about the dances viewed</td>
<td>• Have students ‘find’ different positions when they lift their feet, and accent the lift by making it as high as possible.</td>
<td>Guide students through similar activities, focusing action on the hands and arms. Encourage them to use their arms alternately or both together. Students create an arm dance, for example, their patterns may communicate a particular idea — stop, go, come, help, fly, open, close, hard, soft — simply move according to their mood.</td>
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<td>• Have students find one sequence of movement that they like and repeat it three times.*</td>
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<td>• Have large groups of students show their dances to the class, who then comment upon the parts they enjoyed watching.*</td>
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<td></td>
<td>• Have students keep their hands and feet on the floor as they lift different body parts away from the floor and then return, keeping the movement fluid and continuous (sustained), leading the movement with particular parts of the torso.</td>
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<td>• Have students free their hands, then find many ways to move away from the floor and back again (rising and sinking), using different bases.</td>
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<td>To develop movement memory and intent</td>
<td>• Have students select one of their movement sequences and repeat it.</td>
<td>Guide the students to include moments of stillness as well as fast and slow movements in their movement exploration.</td>
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<td>• Have students think about visual imagery — for example: the sun rising and setting, waves building and curling, kites lifting, flying and landing — to assist the quality of the performance and to think imaginatively (with intent).</td>
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<td>To explore movement in response to a stimulus to express ideas, feelings and moods</td>
<td>• Have students, as a whole group, choose one of the above visual images to make a dance, for example, kites lifting in flight and landing.</td>
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<td>• Have students find a partner and perform their kite dance beside their partner — independently and simultaneously — in their own personal space, showing regard for their partner’s work. Have students choose to be the first or second dancer.*</td>
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<td>• Have the class divide into two groups to allow the students to view each other’s movement responses. Have student express what they liked most, and why.*</td>
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Stage 1 — We’ve Got Rhythm

**Unit Duration:** 4–6 lessons  
**Elements of Dance:** Dynamics, Time, Space

This unit of work introduces the element of time in dance. It provides a series of learning experiences where students experience rhythm, duration and tempo through body movement in dance.

**Content**

**Students in Stage 1 will**

**learn to:**
- perform expressively with awareness of others, using movement qualities appropriate to the idea for the dance and having sensitivity to the timing, mood and sound accompaniment
- explore ideas in the composition of dances with attention to body actions, space, dynamic qualities, timing and relationships
- respond to a range of stimuli, using their imagination and drawing on their experience of the immediate and wider world for dance ideas
- perform dances for other people, view dance as an audience member, talk about other people dancing and the dances they have viewed

**learn about:**
- the importance of using the body safely and skilfully when creating and performing dance
- the use of the elements of dance to express ideas in the composition of dances
- the structure and development of dances from a range of starting points and stimuli
- thinking and talking about the basic components of dance (dancers, movement, physical setting) and that dance can be accompanied by music, other sounds or silence
Outcomes and Indicators

DAS1.1 Performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement
- explores movement and to a specified rhythm
- explores the elements of time, space and dynamics within movement sequences.

DAS1.2 Explores and selects movement using the elements of dance to express ideas, feelings or moods
- responds to imagery through movement demonstrating an awareness of time, space and dynamics
- selects and combines movements to form sequences.

DAS1.3 Gives personal opinions about the dances and their purpose that they view and/or experience
- discusses and compares body shapes made quickly and slowly in movement sequences
- observes, describes and discusses locomotor movements used in class work.

Assessment

Key assessment opportunities marked *. 
## Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
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</table>
| To use a safe dance warm-up incorporating the element of action | • Have students sit in a large circle. Instruct the class through a non-locomotor, whole body warm-up, throughout encouraging the students to find different ways of interpreting the body moves.  
• Have students run on the spot and rest. Repeat with 10 jumps on the spot and rest. | See Additional Information for ideas for a non-locomotor, whole-body warm-up.  
Have students repeat a couple of times, expending short bursts of energy followed by a brief rest. |
| To introduce the concept of rhythm | • Have students feel their heartbeat with their hands on their chests. | The students and the teacher talk about rhythm, how everyone has their own pulse, their own constant, regular rhythm.  
Movements could include: march (like soldiers with back straight, chin lifted, knees high, strong steps), stamp (like smashing nuts on the floor) and trot (like a horse).  
This emphasises starting and stopping, movement and stillness. |
| To perform locomotor movement and to internalise a steady beat | • Have students clap the rhythm of their heartbeat, take time to compare each other’s rhythm. Make a class heartbeat rhythm to a steady 4/4 beat (either clapping or with a hand drum) and have the students clap the beat. Have students walk anticlockwise in the circle, to the steady beat. Keeping the steady 4/4 beat, have students to try different movements. | Movements could include: trudge (heavy slow steps as if carrying a bag of sand on your back), leap frog (from a crouched position, light and low), jump (shooting up like a rocket), etc.  
For example: (each line four beats)  
walk walk walk walk  
trudge trudge  
walk walk walk walk  
leapfrog leapfrog |
| To explore the use of the body time and duration | • Have students, on the spot, clap 4 beats, stop and wait 4 beats (silence). Have students repeat this several times until they feel the rhythm of the silence. Then repeat the above locomotor movements (changing direction to clockwise) — 4 counts marching and 4 counts stopping (no movement = stillness), then repeat with stamping and trotting. |  
Movements could include: trudge (heavy slow steps as if carrying a bag of sand on your back), leap frog (from a crouched position, light and low), jump (shooting up like a rocket), etc.  
For example: (each line four beats)  
walk walk walk walk  
trudge trudge  
walk walk walk walk  
leapfrog leapfrog  
walk walk walk walk / wait  
stamp stamp stamp stamp / wait  
trudge trudge / wait  
jump jump / wait |
| To use contrasting pace | • Establish a new beat: 1 2 3 4 / 1 2 3 4 (4 regular beats / 2 slow beats). Have the class clap the new rhythm. Have students walk to the new rhythm: 4 regular steps, 2 slow. Once the students have established the rhythm, have them experiment to find slow travelling movements. Have them perform the two different movements several times.*  
• Incorporate four counts of stillness into movement patterns |  
For example: (each line four beats)  
walk walk walk walk  
trudge trudge  
walk walk walk walk  
leapfrog leapfrog |
<table>
<thead>
<tr>
<th>PURPOSE</th>
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<tbody>
<tr>
<td>To perform a dance sequence using a range of rhythmic patterns and phrases</td>
<td>• Make a dance sequence by combining the above rhythms, steps and stops/waits. Have the class practice the sequence.*</td>
<td>Have the class divide in half and watch each other. Jointly discuss the different locomotor rhythms and movements performed. This is an appropriate place to end a 40 minute lesson.</td>
</tr>
<tr>
<td>To warm up with non-locomotor movements</td>
<td>• Have students complete a non-locomotor, whole body warm-up</td>
<td>See 'Additional Information' for ideas on how to lead the warm-up. Movements could include hops, leaps, jogging, etc.</td>
</tr>
<tr>
<td>To explore the element of space</td>
<td>• Have the students explore body shapes. Instruct them to make a curved low shape, then a narrow pointed shape, and then a bent shape. Have students repeat this sequence of three shapes several times, each time finding a different and interesting shape.</td>
<td>Teachers should encourage the children to make the shapes in different levels, directions etc, and to concentrate on the transitions (getting from one shape to the other).</td>
</tr>
<tr>
<td>To show contrasting use of pace as the body travels through space</td>
<td>• Have students continue to explore the three-shape sequence. Instructing students to use different speeds for each transition. Have students perform the entire sequence very slowly, then very quickly. Have students experiment to find the most exciting speeds and discuss their preferences. Set a sequence incorporating the suggestions.</td>
<td>Have students try moving quickly from the curved, low shape to the narrow, pointed shape, then move at a medium pace to the bent shape, then move quickly to the round shape etc. Ask which shapes are best made slowly and what happens to curved shapes that are made quickly.</td>
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<td></td>
<td>• Divide the class into two groups and have them observe each other performing the three-shape sequence. Teachers encourage students to discuss and evaluate the performances by recognising the shapes and comparing the choices made.*</td>
<td>This provides an appropriate end to a session. The above activities could be covered in a single 40–45 minute lesson, or in two 20-minute lessons.</td>
</tr>
</tbody>
</table>
**Dance**

### PURPOSE

- Begin with a warm-up that builds on the previous non-locomotor, whole body movements. Have students continue to warm up by isolating body parts, making fast, slow and rhythmic movements.

### TEACHERS CAN

- Have students sit in a large circle and, one at a time, clap the rhythm of their name. Have students repeat this activity, this time stamping the rhythm of their name. Repeat with students choosing a different body part to move to the rhythm of their name.

- Have students combine three names going around the circle, saying and clapping the names. Have students continue around the circle combining the rhythms of the next three names.

- Have three students stand up and each do a body part dance to the rhythm of their own name, one after the other, to the combined rhythm, while the seated students continue to clap the beat. The students incorporate the accents and the rhythm into their body-part dance. Have students reflect and discuss how the accented body part movements are stronger and require more force than the unaccented movements. All the students stand up and perform the body-part dance — elbow/shoulder/head. The next three stand up and continue the exploration.*

### NOTES TO TEACHERS

- This emphasises the element of time using fast/slow movements with movements of silence. For example, the teacher instructs the students to move their right arm, to explore how many ways they can move their right arm, to move it very slowly, to explore how fast they can move it, to move it rhythmically for 8 counts. Then to continue with the other arm, the legs, the hips, the feet etc.

- Explain that names have rhythm, there are accents and emphasis on different parts of our names. For example, ‘Jessica’ is clapped with an accent on the first syllable, *Jes si ca* (rhythm is quick–quick–slow), *Sa man tha* (quick–slow–quick) and *John* (slow).

- For example, Jessica / Samantha / John

- For example, Jessica chooses her elbow and makes three movements accenting the first movement. Samantha chooses her shoulder and makes three movements, accenting the second movement. John chooses his head and makes one thrusting movement to the side. It may be necessary to slow the tempo down, keeping the rhythm and the accents. Depending on the abilities of the students, the teacher could begin with a slow rhythm, gradually speeding up, then slowing down.

### TO INCORPORATE ACCENT

- Have three students stand up and each do a body part dance to the rhythm of their own name, one after the other, to the combined rhythm, while the seated students continue to clap the beat. The students incorporate the accents and the rhythm into their body-part dance. Have students reflect and discuss how the accented body part movements are stronger and require more force than the unaccented movements. All the students stand up and perform the body-part dance — elbow/shoulder/head. The next three stand up and continue the exploration.*

### TO PERFORM SHOWING A SENSITIVITY TO A RANGE OF RHYTHMIC PATTERNS AND PHRASES

- Choose 3 or 4 name rhythms, decide on body parts, and compose and practise a class body-part dance. Set a tempo appropriate to the movements and rhythms chosen. Have the class divide into two facing groups. Group 1 performs the dance; group 2 observes and claps the rhythm. Then group 2 performs the dance while group 1 observes and claps, the movement alternating continuously between the groups.*

- Jointly discuss the body-part dance, reflecting upon the elements of time that were used.*
Additional Information

An appropriate space to allow students freedom and safety to move is important for this unit.

At the beginning of each session students should be guided through a safe dance warm-up using non-locomotor movement. Ideas for warm-ups are detailed as follows:

- The students curl their bodies into a small shape, then uncurl and stretch. From a kneeling position, curl, uncurl and stretch. From a standing position, curl, uncurl and stretch. Bend down and touch the floor, reach up and touch the ceiling. Stretch to the right side of the room, to the left side of the room. Twist the torso, tilt into a balance in several directions, sway from side to side, rise and collapse.
- Have students use levels in their warm-up. For example, to move from a low level: the students curl their bodies into a small shape, then slowly uncurl and stretch; from a middle level: curl, slowly uncurl and stretch; from a high level: curl, slowly uncurl and stretch. Shrink slowly and grow quickly, then shrink quickly and grow slowly. Stretch to the right side of the room quickly, to the left side of the room slowly. Twist the torso slowly. Tilt into a balance in several directions both quickly and slowly. Sway from side to side beginning slowly, speeding up, then slowing down. Rise quickly and collapse slowly, then rise slowly and collapse quickly. The teacher can alternate the whole-body movements, as well as the tempo of movement, by calling out moves to which students respond.

Links with other artforms

MUSIC

Links to Music unit When I Get Mad I Beat My Drum in Creative Arts K–6 Units of Work p 66.

Links with other Key Learning Areas

PDHPE

INS1.3 Interacting
MOS1.4 Moving
DAS1.7 Dance

This unit provides opportunities for students to demonstrate outcomes in PDHPE while working in Creative Arts – Dance. It will allow for other basic movements and patterns to be incorporated from Dance in PDHPE K–6 Modules p 88.

ENGLISH

TS1.4 Language Structures and Features

Encourage students to create rhythmic patterns for chants or playground raps they know. Investigate other examples of rhymes, eg You Beat Juicy Fruit, Durkin, Peter (1990), Unreal Banana Peel, Factor, June (1986) Oxford University Press.

HSIE

CUS1.3 Identities

Discuss and explore the ways in which family members learn about customs and traditions through songs, chants, stories etc. Have the class learn some of these.
Stage 1 — Get Ready, Let’s Dance

Unit Duration: 3–4 lessons
Elements of Dance: Action, Space

This unit of work provides a series of learning experiences which clarify the ‘What?’ of dance. ‘What can the body do?’ ‘What activity is taking place?’ ‘What part of the body is moving?’ Students will experience a range of non-locomotor and locomotor movements and will develop an understanding of the physicality of the dancing body.

Content

Students in Stage 1 will

learn to:
• perform expressively with awareness of others, using movement qualities appropriate to the idea for the dance and having sensitivity to the timing, mood and sound accompaniment
• explore ideas in the composition of dances with attention to body actions, space, dynamic qualities, timing and relationships
• respond to a range of stimuli, using their imagination and drawing on their experience of the immediate and wider world for dance ideas
• perform dances for other people, view dance as an audience member, talk about other people dancing and the dances they have viewed

learn about:
• the importance of using the body safely and skilfully when creating and performing dance
• the use of the elements of dance to express ideas in the composition of dances
• the structure and development of dances from a range of starting points and stimuli
• thinking and talking about the basic components of dance (dancers, movement, physical setting) and that dance can be accompanied by music, other sounds or silence

Outcomes and Indicators

DAS1.1 Performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement
• isolates body parts in locomotor and non-locomotor movement.
• combines body parts to make a body part dance
• explores the elements of time, space and dynamics within movement sequences.

DAS1.2 Explores and selects movement using the elements of dance to express ideas, feelings or moods.
• responds to stimuli to invent new ways of moving body parts, demonstrating an awareness of time, space and dynamics
• selects and combines movements to form sequences
• responds to imagery through movement demonstrating an awareness of time, space and dynamics
• selects and combines movements to form sequences.

DAS1.3 Gives personal opinions about the dances and their purpose that they view and/or experience.
• discusses and compares body shapes made quickly and slowly in movement sequences
• observes, describes and discusses locomotor movements used in class work
• discusses what the body can do.

Resources
Whiteboard or butcher’s paper

Assessment
Key assessment opportunities marked *.
## Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>To isolate body parts in non-locomotor movements</td>
<td>- Using safe dance practices, have students warm up using non-locomotor whole-body movements. Have students stretch their body, bend, twist, curl, balance, fall, rise, collapse, swing, shake, and find moments of stillness in the body between movements.</td>
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<td></td>
<td>- Introduce isolation of body parts, exploring all the ways individual parts of the body can move.</td>
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<td></td>
<td>- Have students use non-locomotor movement words (swing, shake, bend, stretch, etc) to encourage inventive movement of the body parts.</td>
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<td></td>
<td>- Have students combine several body parts explored to make an on-the-spot ‘body-part dance’. For example, swing your arms, add your knees, add your head. Continue all three body part movements for a few moments, then rest. Try another combination.*</td>
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<tr>
<td>To assist to develop control over a range of locomotor movement</td>
<td>- Have students move from one side of the dance space to the other while performing locomotor movements.</td>
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<td></td>
<td>- Have students walk across, jog back, run fast, hop, shuffle, roll.</td>
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<tr>
<td></td>
<td>- Have the students skip, and tell which part of the body is leading the movement (the knees).</td>
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<tr>
<td>To combine body parts to make a body-part dance</td>
<td>- Have students choose other body parts to lead a travelling movement.</td>
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<tr>
<td></td>
<td>- Have students explore different ways of travelling with the leading body part.</td>
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<tr>
<td></td>
<td>- Have students individually explore combining non-locomotor and locomotor movements with body parts.*</td>
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</tbody>
</table>

*Encourage exploration by asking students to lead with the head: what can the head do? In order to move your head, what else has to move? Let’s isolate the head and neck together. Can you stretch it, bend it, turn it, roll it, twist it, shake it slowly, quickly? Shoulders: lift them, then one at a time, roll them, push them down, what else can you do with them? Continue with the torso, arms, hands, legs, feet, etc

The teacher explains that previously they were using stationary movements to warm up the body, and now they are going to do travelling movements.

Ask students which body part leads when prancing, sliding or leaping. Try these movements

For example, cross the space leading with the elbow, left hip, nose, top of the head, bottom, belly button etc

Have students move their arms (eg swinging), add their knees (bending or lifting/stepping in place), add wrists (shaking)
### Dance

**Stage 1**

<table>
<thead>
<tr>
<th>PURPOSE</th>
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</tr>
</thead>
</table>
| To enhance understanding of the element of action, by understanding what movements are taking place. What are the bodies doing? What parts of the body are moving? | • Have students repeat this sequence several times: move arms, add knees, add wrists to make a body part dance, then move to another spot leading with the left shoulder. Assist students to clarify the sequence.  
• Have students use three more body parts and add a new body part leading a locomotor movement to another space.* | Sequence: three body parts moving together on the spot, followed by a body part leading a movement through space. After the two sequences have been established, have half the class sit down to observe the other students perform the two sequences. Have students reflect on the body parts used in isolation and to lead a movement. |
| To respond to stimuli to invent new and interesting ways of moving body parts | • Have students as a whole group name all the parts of the body which begin with the letter H, and then experiment together with moving each part in turn in every possible way, then combine some of the actions, such as walking on heels with hands on hips and head nodding. Try several combinations.  
• Have students suggest travelling movements. Write each suggestion on a whiteboard or large sheet of paper so that everyone can see, for example, walk, run, hop, skip, gallop.  
• Have students demonstrate their suggestions one at a time and have the class join in, exploring the travelling movement.*  
• Have the class divide into two groups. Decide on a direction of travel (either across the dance space side to side, diagonally, or front to back) and instruct the first group to spread out at one end of the dance space. Have the second group gather near the list of travelling words.  
• Have students, one at a time, call out a travelling movement from the list of words; the first group moves across the space performing that travelling movement.  
• Then have the second group call out from the list, giving the first group enough time to explore the movement.*  
• Have the class reflect together, giving their opinions of the locomotor activity, about directing the activity (choosing the locomotor movements) and performing the travelling movements, and how it looked and felt to perform the different travelling movements.* | Encourage the students to think of other descriptive ways of travelling across/through the space; for example, roll, rush, tiptoe, scurry, shuffle, stagger, creep, slide, fly. |
| To explore different locomotor movements | • Have students suggest travelling movements. Write each suggestion on a whiteboard or large sheet of paper so that everyone can see, for example, walk, run, hop, skip, gallop.  
• Have students demonstrate their suggestions one at a time and have the class join in, exploring the travelling movement.*  
• Have the class divide into two groups. Decide on a direction of travel (either across the dance space side to side, diagonally, or front to back) and instruct the first group to spread out at one end of the dance space. Have the second group gather near the list of travelling words.  
• Have students, one at a time, call out a travelling movement from the list of words; the first group moves across the space performing that travelling movement.  
• Then have the second group call out from the list, giving the first group enough time to explore the movement.*  
• Have the class reflect together, giving their opinions of the locomotor activity, about directing the activity (choosing the locomotor movements) and performing the travelling movements, and how it looked and felt to perform the different travelling movements.* | Encourage the students to think of other descriptive ways of travelling across/through the space; for example, roll, rush, tiptoe, scurry, shuffle, stagger, creep, slide, fly. |
| To engage in discussion about what the body can do | • Have students as a whole group name all the parts of the body which begin with the letter H, and then experiment together with moving each part in turn in every possible way, then combine some of the actions, such as walking on heels with hands on hips and head nodding. Try several combinations.  
• Have students suggest travelling movements. Write each suggestion on a whiteboard or large sheet of paper so that everyone can see, for example, walk, run, hop, skip, gallop.  
• Have students demonstrate their suggestions one at a time and have the class join in, exploring the travelling movement.*  
• Have the class divide into two groups. Decide on a direction of travel (either across the dance space side to side, diagonally, or front to back) and instruct the first group to spread out at one end of the dance space. Have the second group gather near the list of travelling words.  
• Have students, one at a time, call out a travelling movement from the list of words; the first group moves across the space performing that travelling movement.  
• Then have the second group call out from the list, giving the first group enough time to explore the movement.*  
• Have the class reflect together, giving their opinions of the locomotor activity, about directing the activity (choosing the locomotor movements) and performing the travelling movements, and how it looked and felt to perform the different travelling movements.* | Encourage the students to think of other descriptive ways of travelling across/through the space; for example, roll, rush, tiptoe, scurry, shuffle, stagger, creep, slide, fly. |
Links with other artforms

MUS1.1  Performing
MUS1.2  Organising Sound
MUS1.3  Organising Sound
MUS1.4  Listening

Links with Music unit *When I Get Mad I Beat My Drum* in *Creative Arts K–6 Units of Work* p 66.
Links with Dance unit *We’ve Got Rhythm* in *Creative Arts K–6 Units of Work* p 158.

Links with other Key Learning Areas

**PDHPE**
MOS1.4  Moving
DAS1.7  Dance
GDS1.9  Growth and Development

Suggested links with *Let’s Dance* (p 87) and *There is Only One ME* (p 144) in *PDHPE K–6 Modules*. 
Stage 2 — Making Connections

Unit Duration: 4–6 lessons
Elements of Dance: Relationships, Space

This unit provides students with a sequence of learning activities which will enhance their knowledge and understanding of two of the elements of dance — relationships and space. Through creative explorations, students investigate how the dancing body relates to other individuals, groups and an audience. Students learn to perform in unison with individual movements, and as part of a group.

Content

Students in Stage 2 will

learn to:

• sustain expressive qualities and movement skills to convey intent in a dance performance
• draw on the elements of dance to create movement content that relates clearly to the intended meaning of a dance
• use a range of ideas in the composition of dances based on diverse stimuli
• talk and write about their own and others’ dances using dance vocabulary

learn about:

• the human body and movement as the raw material for dance as a performing art
• the use of the elements of dance to make meaning in the creation of a dance, in a performance and for an audience
• how dance ideas can come from a diverse range of sources, including personal experience and the wider world
• dance as it occurs in different places for a range of reasons and how dances can be about different things and elicit varying interpretations from audience members

Outcomes and Indicators

DAS2.1 Performs dances from a range of contexts demonstrating movement skills, expressive qualities and an understanding of the elements of dance
• performs movements and movement sequences demonstrating increasing physical skill in the selection and refinement of movements.

DAS2.2 Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods
• mirrors, complements and contrasts shapes
• constructs sequences of movements that combine shapes
• uses the elements of space and relationships to create movement sequences.

DAS2.3 Gives personal opinions about the use of elements and meaning in their own and others’ dances.
• responds to imagery through movement.
• observes and discusses the movements, shapes and transitions in a movement sequence
• considers and discusses how the processes of group decision-making have contributed to the construction of a dance.

Assessment

Key assessment opportunities marked *.
## Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
</table>
| To use safe dance practices through warm-up activities | • Have students begin walking to all areas of the dance space. Slowly at first and increasing speed, jogging, running and dodging without touching anyone or anything, gradually slowing down to return to a walk.  
• Have students allow paths to cross with the other students. When two students meet, they stop walking, shake hands and continue on. Each time two, or maybe three or four, students cross paths, they stop and shake hands.  
• Have students continue walking throughout the dance space and make a body gesture to communicate ‘Hello’. Students make just one gesture each time they meet someone, then continue on. If they like someone’s greeting, they can try it themselves.  
• Have students continue walking in pairs through the space together as before, at a brisk pace, meeting another pair, each student making a greeting gesture, and continuing on together. After several meetings/gestures, each pair combines with another pair to make a group of four and they continue walking and meeting.  
• Have groups stay together and walk together until there are only two groups, each containing half the class. When the two groups have greeted the other half, each student with a gesture, then finish. * | Instruct students to be aware of each other, taking care not to touch anyone else  
Have students increase the pace from walking to jogging to running, while stopping, shaking hands, continuing. Gradually slow the pace back down to a walk  
Prompt students to try other ways to say ‘Hello’, eg try both arms, use different parts of your body, turn as you make the gesture, make it huge, make it on a low level etc  
Have students sit down to rest and discuss the differences between avoiding/dodging and meeting/greeting each other, ask students about finding new ways of greeting, about trying someone else’s greeting etc. How did the greetings change with a partner, and then as the group got larger? How was it different to walk/jog/run through the dance space on your own, in pairs, in larger groups? What sorts of things did you have to think about to keep together as a group? |
| To ‘introduce’ the children to each other, and to prepare the body for dance. | • Have students imagine that they are inside a mirror. Perform several of the gestures from the greeting exercise. | Have students make the mirror image of the teacher’s movements. Lead the students in slow motion so that the students can follow exactly  
The students should move slowly and as one so that the teacher cannot guess which student is the leader |
| To recall movement previously learnt to create dance sequences | • Have the students imagine that they are inside a mirror. Perform several of the gestures from the greeting exercise. | |
| To mirror, complement and contrast shapes | • Have students work in pairs, facing each other to practise mirroring one another’s gestures from the warm-up activity, taking turns at leading. | |
### Purpose

To select and refine movement

**Teachers Can**
- Have the leader in the pair choose three gestures.
- Have pairs perform gestures several times.
- Have the leader repeat the sequence and then move to the second gesture with a pause to make a shape, then move to the third gesture with a pause to make a shape, and finally complete the third gesture, with the partner mirroring the sequence of gesture/pause/shape. Have students swap leaders.
- Have students work with the same partner, positioning themselves away from each other in the dance space, making sure they can see each other (there could be other students between them). Have students repeat the same mirroring sequence of three gestures/pauses, taking turns leading.
- Have one student in the pair make an interesting shape from the previous exploration and then remain static. Have their mirror partner make a similar shape and then contrast it by making a very different or opposite shape. Have students reverse roles.
- Have pairs combine to make groups of four. Each group continues the same activity with one leader and three followers.
- Have the leader make a shape, the three followers mirror the shape, then make a similar shape, then contrast it.

**Notes to Teachers**
- Have students pause midway in the first gesture, feel the shape of the body, exert their muscles so they can really feel the shape, feel the air around, under, through the shape; repeat for the other two gestures.
- Ask the students how it felt to be the leader, and to be the follower. Was the leader making clear gestures and shapes? Was the 'mirror' able to copy the movement smoothly? How did it differ when the partners were close together/far apart? Which was more difficult, and why? Which was more interesting, and why? What kinds of shapes did you make? (Round, curved, bent, stretched, twisted, small etc)

To explore the meanings of complement and contrast

**Teachers Can**
- Have one student in the pair make an interesting shape from the previous exploration and then remain static. Have their mirror partner make a similar shape and then contrast it by making a very different or opposite shape. Have students reverse roles.

**Notes to Teachers**
- Have half the class sit and watch the others repeat the exploration, looking for the complementary and contrasting shapes. Discuss what was observed

To work on the visual aspect and recognition of the shapes and transitions

**Teachers Can**
- Have pairs combine to make groups of four. Each group continues the same activity with one leader and three followers.
- Have the leader make a shape, the three followers mirror the shape, then make a similar shape, then contrast it.

**Notes to Teachers**
- Instruct the groups, helping them construct a sequence of movement by combining the four shapes, and to concentrate on transitions between the shapes — how they move from mirroring shape to complementary shape to contrasting shape.

To use the elements of relationships and space individually, in pairs and in a large group to create movement sequences

**Teachers Can**
- Have students in the same groups of four, each choose one shape, and decide who will be first, second, third and fourth. The first leader makes his/her shape and holds it while the other three students mirror it, complement it, and contrast it. Have the other group members repeat the process.
### Purpose

**Teachers Can**

- Have the groups practise their four-shape sequences. Have the students as a whole group view each other’s sequences, either one group at a time or several groups together.*
- Have the students spread out in the dance space and make interesting static shapes in their own space.
- Indicate when the students are to change to a new shape, and at the same time call the names of one or two students who then move to a student of their choice and either complement or contrast the shape.
- Have students make new groups of four.
- Have the students choose their favourite greeting gesture from the first warm-up activity, and their favourite shape.
- Have each student take a turn teaching the other three the gesture, then the shape.
- Have students make interesting static shapes in their own space.
- Indicate when the students are to change to a new shape, and at the same time call the names of one or two students who then move to a student of their choice and either complement or contrast the shape.
- Have students make a sequence by performing the four gestures in unison, and decide the order, the transitions, the formation.
- Have students work on each of the four sections separately. After sufficient time, have students combine the sections, with the gesture sequence as the beginning, the shape sequences as the middle, and the gesture sequence as the end.
- Have students concentrate on moving together at the same time.
- Have students view each other’s group dance.*

### Notes to Teachers

Discuss and evaluate the sequences in reference to the visual aspects, recognition of the shapes, transitions, the students performing both unison (the same) and individual (their own) movements as part of a group.

To share movement sequences in order to make decisions about the construction of a dance

Give the groups a structure to compose a group dance. Have students decide which shape is first, second, third and fourth, and make interesting transitions between each gesture. Have them decide their formation, e.g. in a line, in a circle facing each other. The teacher should be ready to prompt the students from one section of the dance to the next, should they have difficulty remembering what comes next. Have students evaluate their impression and recognition of the unison and individual movement, the different shapes and gestures, and the structure.

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### Links with other Key Learning Areas

**PDHPE**

<table>
<thead>
<tr>
<th>MOS2.4</th>
<th>Moving</th>
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</thead>
<tbody>
<tr>
<td>DAS2.7</td>
<td>Dance</td>
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</table>

Links with *Dance with Confidence* module in PDHPE K–6 Modules p 92.
Stage 2 — Sports Carnival

Unit Duration: 4–6 lessons
Elements of Dance: Dynamics

This unit of work provides a sequence of learning experiences based upon the theme of a sports carnival and focuses on the element of dynamics. Students investigate and perform the dynamic qualities of light and strong movements and explore how dance can communicate a range of ideas and feelings.

Content

Students in Stage 2 will

Learn to:
- sustain expressive qualities and movement skills to convey intent in a dance performance
- draw on the elements of dance to create movement content that relates clearly to the intended meaning of a dance
- use a range of ideas in the composition of dances based on diverse stimuli
- talk and write about their own and others’ dances using dance vocabulary

Learn about:
- the human body and movement as the raw material for dance as a performing art
- the use of the elements of dance to make meaning in the creation of a dance, in a performance and for an audience
- how dance ideas can come from a diverse range of sources, including personal experience and the wider world
- dance as it occurs in different places for a range of reasons and how dances can be about different things and elicit varying interpretations from audience members

Outcomes and Indicators

DAS2.1 Performs dances from a range of contexts demonstrating movement skills, expressive qualities and an understanding of the elements of dance
  - performs movements and movement sequences demonstrating an understanding of ‘light’ and ‘strong’
  - performs movement sequences in groups.

DAS2.2 Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods
  - selects and combines movements to create a movement sequence taking into account the dynamics of the movements
  - responds to imagery through movement.

DAS2.3 Gives personal opinions about the use of elements and meaning in their own and others’ dances
  - observes and discusses the movement, shapes and dynamics in a movement sequence
  - considers and discusses how movement sequences can be altered by changing dynamics.

Assessment

Key assessment opportunities are marked *.
## Sequence of Learning Experiences

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<thead>
<tr>
<th>Purpose</th>
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<th>Notes to Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>To use safe dance practice in the warm-up and to introduce dynamics — how the body can move</td>
<td>• Guide students through a warm-up activity describing the dynamics that direct the movement.</td>
<td>Use whole body movements. Describe different dynamics in movements eg moving continuously with a smooth quality (stretching, bending, twisting, curling), falling as if you were very heavy, rising as if you were very strong, then falling as if you were as light as a feather, shaking strongly, then lightly with a vibrating action.</td>
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<tr>
<td>To use images to travel diagonally across the space</td>
<td>• Have students group together in a corner of the dance space. Instruct them to move across the space in different ways and have them describe the different movements they make (strong, light, heavy) and discuss how much effort was needed.</td>
<td>For example — across a field of grass on a spring day, to walk in a dreadful hurry, to walk barefoot through a field of clover swarming with bees, to walk into a strong wind, to walk with the wind at their backs, being propelled by it; to pull a cart full of bricks, to push a cart out of the mud, to moonwalk (as though gravity does not exist, with helium balloons under their arms), to walk without making a sound.</td>
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<tr>
<td>To explain that the floor provides resistance to the movements</td>
<td>• Have students spread out through the dance space and use the floor to stamp, press and push. Allow students to repeat stamping, pressing, pushing, but without touching the floor, feeling the strength in the movement without the noise.</td>
<td>Strong movements could include kicking, swiping, lunging, punching, thrusting and throwing.</td>
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<tr>
<td>To demonstrate that strong movements require short bursts of energy and must show resistance and suggest that there is yet more strength to follow</td>
<td>• Have students suggest other strong movements in the space around the body imagining that there is something to move against.</td>
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<td>• Jointly choose three strong movements, for example stamp, punch, lunge.</td>
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<td>• Have students explore the movements and plan the location of the movements (above, below, to the side, behind, across) and combine the three movements into a short sequence and perform the sequence twice.</td>
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</table>
### Dance

<table>
<thead>
<tr>
<th>PURPOSE</th>
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</table>
| To use contrasting movements | • Have the students make light movements, prompting students with imagery of movements that glide and are smooth and calm. Have the group perform their movement choices and discuss and compare the strong movements with the light movements which have a lack of force.*  
• Jointly choose three light movements, for example flutter, float and fall. Have students explore and find the most appropriate body part, plan the location of the movements (above, below, to the side, behind, across) and combine the movements into a sequence and perform the sequence twice.  
• Have the students combine the above two sequences: three strong and three light movements. Direct students in changing the order of the movements, mixing up the strong and light movements, to make a new sequence. Have the students practise the sequence, repeating it twice. Divide the group in half and have them observe each other perform the sequence and reflect on the strong and light qualities observed and felt in the sequence.*  
• Begin the session with a non-locomotor warm-up with whole-body movements emphasising dynamics. | Examples of light movements include fluttering hands and twitching heads, bouncy jumps, lightly stepping and springing, circling, swaying, falling and floating  
For example, stamp, flutter, punch, float, lunge and fall. This provides an appropriate end to a lesson. The above activities could be covered in one 40–45 minute lesson or two 20 minute lessons  
Movements could include stretching, bending, twisting, curling, balancing, falling, rising, collapsing, swinging, shaking  
For example: moving across the dance space imagining that there are wind and leaves whipping and whirling through the space; walking through knee-high snow, wading through chest-high water etc  
For example: T-Ball — the student swings an imaginary bat, catches an imaginary ball, tags an imaginary runner; tennis — a tennis serve (reach/hit), a backhand hit; soccer — a drop kick, dribble; swimming — backstroke, breaststroke; netball — shoot etc |
<p>| To provide a structure for movements | • Have the students group together in a corner of the space. Guide students to use images to create pathways that move diagonally across the space. Repeat some of the previous movements and add some more. |  |
| To identify that the quality of movement is affected by the effort involved | • Ask students to name some of their favourite sports. For each sport mentioned, have a student demonstrate a movement corresponding to the sport. As she/he demonstrates each movement, have the class copy it, first in normal time, then in slow motion. During each exploration, have the students pause during each movement in a shape that can be identified with the particular sport. As the students explore the movements for each sport, jointly discuss the effort used and whether the movements are strong or light. |  |</p>
<table>
<thead>
<tr>
<th>PURPOSE</th>
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</tr>
</thead>
<tbody>
<tr>
<td>To create a structure for the dance and identify the dynamics used</td>
<td>• Have each pair choose a sport and continue to explore the movements and shapes of that sport together. Allow the students to choose two or three shapes and two or three movements. Have students combine the three sports movements to make a sequence, deciding how to link them together, then combine the three shapes to make a sequence, deciding how to link those together.</td>
<td>Consider the dynamics (strong/light) that students will emphasise that are appropriate to the movement. Have students, in pairs, practise the two sequences and combine them, deciding which sequence comes first, then perform their combined sequences for each other in groups of 3 or 4 pairs. As a group, identify the movements, shapes and dynamics.</td>
</tr>
<tr>
<td>To learn about relationships as one of the elements of dance</td>
<td>• Have the same pairs of students repeat the sequence, this time in slow motion, exaggerating the movements, transitions and shapes, making them larger than life.*</td>
<td>Guidance can be given to assist transitions linking phrases to maintain fluency. Allow students to practice them several times, then perform them for each other and discuss how the movements have changed.*</td>
</tr>
<tr>
<td>To consider whether the meaning of the movement is altered when the intention of the movement changes</td>
<td>• Set up a structure that each pair will use in their sequence. Explain that the original movement can change, for example a strong swing may become a light swing. Have the pairs experiment and practise their new sequence. Allow the class to watch the others perform their sequences, discuss and identify how the movements have altered.*</td>
<td>For example, the first movement is to be strong, the second light, the third strong; the first transition between shapes is with a light movement, and the second transition is with a strong movement. This provides an appropriate end to a lesson. The above activities could be covered in one 40–45 minute lesson or two 20-minute lessons.</td>
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</tbody>
</table>
Dance

Stage 2

PURPOSE
To use the elements of dance to structure a dance and to retain the intention of sequences developed

TEACHERS CAN
• Explain that the class is going to perform all their sequences together and create the atmosphere of a sports carnival. Place the pairs throughout the dance space. The plan of the composition:

1. Each pair must repeat their sequence four times.
2. In between each sequence, each pair moves to a new location designated by the teacher, performing one of the pathways using images explored previously. The class performs the same travelling movement between locations.
3. Each pair gets one ‘rest’ after arriving at a new location so that they can look at the other pairs (the teacher assigns when each group gets a rest). In effect the sequence is repeated five times (four times performing, one time watching). *

NOTES TO TEACHERS
Teachers may choose to devise their own plan. Have the class practise the Sports Carnival several times. Direct the activity, deciding on the placement of the groups, and on the length of time for the sequence and for the travelling to a new location. Have groups perform their sequences while other groups watch, then all groups travel to a new location. When everyone is ready, have them ‘perform’ the Sports Carnival.

• Jointly discuss the Sports Carnival. Have students discuss the atmosphere created and reflect on the dynamics of the sequences and consider if the movements and meanings had been altered. Allow students, in groups, to analyse how they had taken literal movements and changed them by manipulating the elements of dance. *

To reflect on and describe the experience of performing and observing

Links with other Key Learning Areas

PDHPE
INS2.3 Interacting
DAS2.7 Dance
GSS2.8 Games and Sports

This unit provide opportunities to build on the current games, sports, locomotor and non-locomotor movements being taught at the time.

Suggested links with Dance and Games and Sports in PDHPE K–6 Modules pp 92, 121.
Stage 3 — The Living Landscape

Unit Duration: 6 lessons

Elements of Dance: Action, Dynamics

This focus of the unit is on students developing their own compositions based on contemporary Aboriginal music. These compositions might also incorporate traditional dance movements and styles if permission has been granted by members of the local Aboriginal or Torres Strait Islander community. As custodians of their culture, the Aboriginal and Torres Strait Islander communities must be consulted before this unit is attempted. Such consultation should address issues of ownership, sensitivity to the significance of dance movements, music and totems to all Aboriginal people, and the knowledge base of Aboriginal students in the class. All students should be exposed to traditional styles through local dance groups, and through local community knowledge and input.

Content

Students in Stage 3 will

* learn to:
  - use appropriate expressive and movement skills in performing dances which have been sourced from a range of cultural and historic contexts
  - create and perform new work, with clear intent, applying what they have learned about the elements of dance through composing, performing and appreciating
  - think of themselves as an active participant in dance-making, giving form to a range of dance ideas through composing, performing and appreciating
  - talk and write critically about their dance experience, both as creative and active participants and as members of a dance audience

* learn about:
  - how they and others engage in dance as a performing art for a range of reasons in relation to individuals, the community, societies, culture, and the world
  - the use of the elements of dance within and outside traditions and conventions to create original and new dance work which expresses ideas and conveys meaning
  - how dance as a performing art occurs in different artistic cultural contexts: indigenous, folk, classical, modern and popular
  - the range of meanings in dance, which like other artworks, can be interpreted by people in different ways
Outcomes and Indicators

DAS3.1 Performs and interprets dances from particular contexts using a wide range of movement skills and appropriate expressive qualities
- performs sections of dance displaying their intent
- interprets and performs movement sequences using the body to express ideas.

DAS3.2 Explores, selects, organises and refines movement using the elements of dance to communicate intent
- develops and refines movement sequences that are influenced by contemporary Aboriginal styles of dance.

DAS3.3 Discusses and interprets the relationship between content, meaning and context of their own and other’s dances
- associates dance with the values and meaning of Aboriginal storytelling.

Resources

Local Aboriginal and Torres Strait Islander community members. Performances by Doonooch Dancers, NAISDA or Bangarra Dance Theatre Australia. Bloodwood: The Art of the Didjeridu (CD), Alan Dargin with Michael Atherton. Didjeridu, clapping sticks.

Assessment

Key assessment opportunities marked *.
Sequence of Learning Experiences

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<thead>
<tr>
<th>PURPOSE</th>
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<tbody>
<tr>
<td>To use movement skills in developing dances which have been sourced from an indigenous, cultural context</td>
<td>• Have students as a group listen to the ‘Bloodwood Log’ track from the CD <em>Bloodwood: The Art of the Didgeridu</em>. Have students respond to the question ‘How can we make a didjeridu through dance movements?’</td>
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<td>To explore the elements of action and dynamics</td>
<td>• Have students as a group find ways to move to the music to make an imagined shape of the didjeridu and find ways to respond to the deep, continual, resonating drone of the instrument.</td>
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<td>To explore the elements of action</td>
<td>• Have students divide into two groups. One group investigate different actions including gesture, bending and stretching, and explore different ways that they can travel by stepping, rolling, jumping.</td>
<td>If boys in the class can play the didjeridu, have them accompany the dancers. It should be noted that it is inappropriate for girls to play this instrument.</td>
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<td>To use a stimulus that can be identified with contemporary Aboriginal styles of dance to develop and refine movement sequences</td>
<td>• Have the other students play a complementary role to the students who are moving, by providing repetitive clap stick rhythms for the dancers.</td>
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<td>• Have students listen to the ‘Bloodwood Log’ track again. Alan Dargin (narrator on the track) calls out various animal names, eg desert owl, emu, dingo, kangaroo.</td>
<td>Have students describe actions such as: moving and stopping suddenly; showing tension; moving firmly or lightly; showing strength; moving delicately.</td>
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<td>To use elements of dance to communicate intent</td>
<td>• Have students as one large group improvise animal actions and make up their own movements appropriate to the animal, eg using hand movements to create the large eyes of the desert owl, hopping, perusing the landscape, scratching their chest like a kangaroo; cupping of the hands for an emu and showing the emu’s stunted wing movements.</td>
<td>Encourage students to draw on their traditional Aboriginal dance experiences but create their own movements.</td>
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<tr>
<td>To perform and discuss the content structure and meaning of the dances created and the indigenous influences on these dances</td>
<td>• Have students interpret the mood and rhythm of the animal movements and investigate the range of possible movements associated with that animal.</td>
<td>The teacher’s role is to be the facilitator and ensure that the students’ dance sequences connect with the sequences in the music. The teacher keeps a close watch on the timing of the various sequences and their connection with one another.</td>
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<td>• Have students work individually or in groups to try out four different effects.</td>
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<td>• Have students find four different pathways to link their four different effects in order to create a movement sequence.</td>
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<td>• Have students watch each other as two large groups and respond to each other’s improvisations. Have students offer comments about why the works are good and criticisms of how the works could be improved.</td>
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<td>• Have students rework and complete their dance sequence. * Have students perform their compositions for the local community who contributed initially to advising the students.</td>
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Additional Information

- Prior to beginning this unit provide students with opportunities to participate in a variety of dance workshops with recognised local and professional dance groups, eg with the Doonooch Dancers, NAISDA dance workshops, Bangarra Dance Theatre. Provide students with an understanding of local Aboriginal community input into dance and culture and knowledge of what is culturally correct for dance.
- Students should be given some background knowledge on the role of dance and musical instruments in Aboriginal and Torres Strait Islander culture, for example diversity between communities, roles of men, women and Elders.
- Teachers should attempt, through contact with the Aboriginal community, to find information on local totems. This will restrict the animals chosen for interpretation in the dance movements. This issue should be approached with great sensitivity, and teachers should be guided at all times by the advice of local Aboriginal people.
- Contact with the local Aboriginal and Torres Strait Islander communities can be made through Aboriginal education workers at district and diocesan offices.

Links with other artforms

**MUSIC**
- MUS3.1 Performing
- MUS3.2 Organising Sound
- MUS3.3 Organising Sound
- MUS3.4 Listening

Provide opportunities for students to experience a range of different vocal and instrumental Aboriginal music. Discuss the musical concepts they can identify, and experiment with making similar sounds and using similar rhythms and beat.

Explore with students a range of Aboriginal instruments and create and notate a musical work.

Links with other Key Learning Areas

Due to the importance of dance and music to Aboriginal people in terms of their spirituality and identity, it is vital that students develop some background knowledge about Aboriginal cultural expressions and their significance before attempting this unit. Therefore, this unit should be taught after, or in conjunction with, the HSIE units listed below.

**HSIE**
- CUS3.3 Identities
- CUS3.2 Cultural Diversity
- CCS3.1 Significant Events and People

Investigate the diversity of Aboriginal groups in Australia including their language, religion and different ways of living.

Identify the significant events in Australian Aboriginal history and discuss these in relation to reconciliation.

**SCIENCE AND TECHNOLOGY**
- LTS3.3 Living Things

Research a range of Australian animals and discuss their habitat, movements, reproduction, interaction and effects on the environment.

Stage 3 — Sculpture

Unit Duration: 4–6 lessons
Elements: Action, Space, Relationships

This unit of work provides a sequence of learning experiences based on the theme of groups of people represented in sculpture. Awareness of body parts and the ways in which they can be shaped, coupled with an understanding of where the body can go and the movements it can make, will allow students to effectively use the elements of dance to create dance sequences.

Content

Students in Stage 3 will

learn to:
• use appropriate expressive and movement skills in performing dances which have been sourced from a range of cultural and historic contexts
• create and perform new work, with clear intent, applying what they have learned about the elements of dance through composing, performing and appreciating
• think of themselves as an active participant in dance-making, giving form to a range of dance ideas through composing, performing and appreciating
• talk and write critically about their dance experience, both as creative and active participants and as members of a dance audience

learn about:
• how they and others engage in dance as a performing art for a range of reasons in relation to individuals, the community, societies, culture, and the world
• the use of the elements of dance within and outside traditions and conventions to create original and new dance work which expresses ideas and conveys meaning
• how dance as a performing art occurs in different artistic cultural contexts: indigenous, folk, classical, modern and popular
• the range of meanings in dance, which like other artworks, can be interpreted by people in different ways
Dance

Outcomes and Indicators

DAS3.1 Performs and interprets dances from particular contexts using a wide range of movement skills and appropriate expressive qualities
- performs sections of dance displaying clarity of their intent
- interprets and performs movement sequences with awareness of detail to the use of stillness and focus.

DAS3.2 Explores, selects, organises and refines movement using the elements of dance to communicate intent
- develops sequences of movements and transitions using pictures of sculptures and people as stimuli.

DAS3.3 Discusses and interprets the relationship between content, meaning and context of their own and others' dances
- compares the varying uses of dance elements in their own work and the work of others
- describes and discusses their own work and the work of others.

Resources

Pictures, photographs of sculptures or a visit to a gallery or outdoor exhibition.

Assessment

Key assessment opportunities marked *.

Links with other Key Learning Areas

ENGLISH
RS3.7 Context and Text
Discuss the variety of different interpretations that could be made for the sculptures. Explore the range of subject matter and the intended audience for each one.
Choose one sculpture and write a personal response. If this is a new text type, model as a joint construction.
**Sequence of Learning Experiences**

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| To warm up the body using safe dance practices | • Have students observe and discuss pictures and photographs of sculptures, or view sculptures in a gallery or outdoor exhibition.  
• Have students discuss what they perceive as the artist’s intentions in making the work, the way bodies can be interconnected with sculptures and the impact achieved by creating a frozen moment in time.*  
• Jointly discuss ways in which movement ideas could be taken from frozen moments.  
• Have students complete a warm-up activity that focuses on isolating different body parts.  
• Have students work with a partner or in small groups to explore building shapes as a response to one of the sculptures.  
• Have students experiment using techniques such as mirroring, contrasting and complementing each other’s shapes and movements.  
• Have groups select and practise four frozen sculptures and have them devise an interesting movement sequence to link each one.*  
• Have students work in pairs to create symmetrical shapes, then develop these shapes. Have them discuss their ideas, organise and refine these ideas into a movement sequence. | Works can be drawn from anywhere and may include artists such as Rodin and Moore  
You could consider the following questions:  
How would you expect this person to move?  
What sort of music might accompany their movements? Would they interact with others as they move? What shapes would they make with their bodies?  
Emphasise in the warm-up the awareness of other students’ space and an awareness of remaining in a static position.  
Use a term eg ‘freeze’  
Have groups present their movement sequence to the rest of the class  
Students may develop their shapes by exploring different sizes, levels, directions or planes in the movements |
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<td>To vary components such as time and shape</td>
<td>• Have students form larger groups and explore the ideas they have gained from the previous activities. Have students, in their groups, create a movement sequence where one student picks a shape and holds it for four counts, the second student copies the first movement for four counts and then adds another movement. Continue this until all members of the group have participated.</td>
<td>This may be achieved by combining some of the pairs from previous work. Have groups practise the movement sequence, with each student holding their final shape until a tableau of frozen shapes is formed. Have students discuss their sequence and consider how their bodies interact within the tableau.</td>
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<td>To develop and improve the dance sequence</td>
<td>• Have the class form a circle and select four students to move to the centre to create a static shape and hold for four counts. Have another group of students replace them and hold for four counts etc. • Have students develop this activity into a group dance, exploring the ways bodies can be made into frozen shapes, and a variety of pathways and levels, and by exploring the elements of space, action and relationships.</td>
<td>Teachers may like to allocate each student a number to facilitate the smooth transition between these groups. New group shapes could mirror, contrast, complement or change the focus of the shape. Students could explore their understanding of levels and a range of pathways as they move to and from the centre of the circle.</td>
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<tr>
<td>To use the elements of dance to create a variety of movement sequences based on a range of stimuli</td>
<td>• Have students consider photographs of people involved in everyday events. • Allocate a photograph to a group of four students and ask them to explore movements for it. • Have each group choose four movements from those that have just been explored and develop them into a movement sequence. • Have each group present their movement sequence with each student beginning at a different time. Have groups practise this and perform it for the rest of the class.</td>
<td>This includes: 1. copy the shape in the photograph 2. make a shape that complements the original shape 3. make a shape that contrasts with the original shape 4. make their shape larger, smaller, curved, stretched, angular etc. 5. jump, roll or slide into their shape. Have each group perform their movement sequence in unison.</td>
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<td>• Have students discuss their work, reflecting on how they organised their movements and identifying the elements of dance in their final sequence.</td>
<td>This is a movement cannon. The first student may start on beat one, the second on beat two etc.</td>
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