# Dance solutions

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## Content overview

The elements of space and time are explored and manipulated throughout this unit. Students begin by creating shapes and experiment with concepts, such as orientation, size, dimension, plane, volume and pathway. This unit helps students to develop numeracy skills and understandings through dance.

### Lesson 1 – collecting shapes

Fundamental to composing dance is the choreographer’s stimulus, or motivation. In this lesson, students create a range of shapes in response to five directional ideas: horizontal, vertical, diagonal, symmetry and asymmetry.

### Lesson 2 – another point of view

Stage dance is usually viewed from the front. Performing spaces often dictate the shapes that are used in choreography. Students consider viewpoint in relation to making shapes for dance, adapting their ‘collection of shapes’ made in lesson 1 to be viewed from a variety of angles.

### Lesson 3 – flip, slide, turn

Moving from the static to the dynamic, students explore how to move shapes by changing planes, exploring volume and travelling.

### Lesson 4 – quantum leap

In this lesson, students explore the concepts of size and changing dimension. The explorations are linked to imagery and develop into a narrative.

### Lesson 5 – fractions

Beginning with a teacher-directed sequence, students fragment, manipulate and re-order movement material to create an individual sequence.

### Lesson 6 – in transit

Students explore aspects of time, such as rhythm and tempo, and the mapping and translation of pathway.

## Outcomes and indicators

In the lesson programs, a sample indicator is sometimes applicable to two outcomes, for example Performing (P), Composing (C) or Appreciating (A). The double-coding (for example P, A) is used to show the integral relationship between the outcomes. Lesson numbers are referred to as ‘L’ then the number of the specific lesson, for example lesson 1 is L1.

Outcomes and other syllabus content referenced in this document are from:

* [Creative Arts K-6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2006.

### Performing DAS3.1

The student performs and interprets dances from particular contexts using a wide range of movement skills and appropriate expressive qualities.

Students might:

* perform movements with directional emphasis (L1)
* perform in a group demonstrating spatial awareness (L2)
* explore a variety of ways in which shapes can move (L3)
* perform a turning sequence in canon form (L3)
* perform movements in response to imagery (L4)
* manipulate space using size and dimension (L4)
* perform a sequence of five phrases of contemporary movement (L5)
* explore a range of pathways through the performing space (L6).

### Composing DAS3.2

The student explores, selects, organises and refines movement using the elements of dance to communicate intent.

Students might:

* improvise confidently in response to a stimulus to create shapes (L1)
* select and sequence shapes into a short movement phrase (L1)
* develop movement material from a previous lesson (L2)
* create group shapes that can be viewed from a variety of angles (L2)
* understand and apply the spatial concepts of plane, form and volume, direction and viewpoint to the manipulation of shape (L3)
* explore a variety of ways in which shapes can move (L3)
* structure non-locomotor and locomotor phrases in a narrative form (L4)
* explore ways to vary movement sequence by using repetition, fragmentation, isolation and changed quality (L5)
* vary the time and spatial elements of the locomotor phrase performed by using compositional devices learned in previous lessons (L6).

### Appreciating DAS3.3

The student discusses and interprets the relationship between content, meaning and context of their own dances and others’ dances.

Students might:

* explain and demonstrate how the orientation of shapes and pathways in dance affects audience viewpoint (L2)
* create a personal reflective piece of writing on the exploration (L5)
* view and discuss the formal qualities of a work on video (L5 extension).

## Lesson 1 – collecting shapes

### Sample indicators

Students might:

* perform movements with directional emphasis (P)
* improvise confidently in response to a stimulus to create shapes (C)
* select and sequence shapes into a short movement phrase (C).

### Resources

Suggested resources include:

* shape stimulus, collect images or objects which emphasise:
  + horizontal direction
  + vertical direction
  + diagonal direction
  + symmetry
  + asymmetry
* display key words on charts or board.
* drum, tambourine or rhythm sticks.

### Language

Direction, shape, transition, horizontal, vertical, diagonal, symmetry, symmetrical, asymmetry, asymmetrical, accent.

Table 1 – learning experiences for students in lesson 1.

|  |  |
| --- | --- |
| Learning experiences | Teaching notes |
| View and discuss stimulus material (refer to resources). Revisit concepts of horizontal, vertical and diagonal, symmetry and asymmetry.  Resources  Shape stimulus objects (refer to resource list). | Refer to learning experiences. |
| ****Area walk****  Students:  walk and run horizontally  walk and run diagonally  jump vertically (stretching with arms above head)  walk and run along the lines of symmetry in the room. | Work in an open space. Give instructions as students are ready to address each sequence. Students should avoid contact and making sound. |
| ****Floor stretch****  Students sit in a ‘frog sit’, stretch torso and arms vertically; stretch arms horizontally; stretch arms vertically, tilt torso to the left, left arm to floor, right arm diagonal stretch to the left. Return torso to centre. Repeat sequence to right side. Curve the spine over, leading with the head toward the floor and unroll to the starting position. They repeat this exercise with legs extended parallel in front. | You may integrate directional movements with knee and foot flexion and extension. |
| ****Sculpting pairs****  In pairs, students carefully shape each other in response to stimulus images relating to direction (vertical, horizontal, diagonal).  In pairs, students:   * select three shapes each (one for each direction) from the improvised responses * create shapes in response to the stimulus imagery relating to symmetry and asymmetry * perform the five shapes (vertical, horizontal, diagonal, symmetrical and asymmetrical) in a sequence to a regular beat.   In journals, students:  sketch the image or objects used as stimulus  write stimulus words next to each sketch  draw a sketch of the body shape created from the stimulus  write a comment about each shape made, focusing on the success of the shape in interpreting or communicating the stimulus.  Resources  Drum, tambourine or claves (rhythm sticks). | Students should explore a variety of solutions or responses, so that a selection can be made.  Encourage students to select new or unpredictable solutions to the task.  Use a drum, tambourine or rhythm sticks to beat out a regular rhythm. Accent the first beat in eight to signal the change of shape. As the students become more comfortable moving from one shape to another, increase the tempo, or accent one beat in four, or one beat in two.  Extension  Discuss the transitions which students have used to link shapes. Explore different transitions and ordering patterns. |

### Elements of dance

#### Action

* Explore and perform a range of body shapes.

#### Space

* Explore and create shapes using direction as a focus.

#### Time

* Perform a sequence, changing shape on an accented beat.

#### Relationships

* Explore and create shapes individually and with a partner.

#### Structure

* Link original shapes together to form a phrase.

### Assessment

Were the students able to:

* Follow instructions to warm up safely?
* Respond to directional emphasis and changes?
* Explore a variety of shapes in response to the stimulus given?
* Perform and repeat a sequence of shapes?

## Lesson 2 – another point of view

### Sample indicators

Students might:

* perform in a group demonstrating spatial awareness (P)
* explain and demonstrate how the orientation of shapes in dance affects audience viewpoint (A)
* create group shapes that can be viewed from a variety of angles (C,A).

### Resources

Suggested resources include:

* Dance journals with shape “collection” documented from previous lesson.
* Video footage from film musicals of the 1930s showing dance formations filmed from above (for example Busby Berkeley).

### Language

Audience, viewpoint, orientation, frontal or frontality, 3-dimensions, angle, symmetry, asymmetry, grouping, formation, icosahedron.

Table 2 – learning experiences for students in lesson 2.

|  |  |
| --- | --- |
| Learning experiences | Teaching notes |
| ****Viewpoints****  Class discussion: reflection on the shapes “collected” (body shapes) in the previous lesson. | Sample discussion questions:  Have you thought about how you would like your shapes to be viewed? (front, side, back, at an angle?)  How do we view theatrical dance? (types of theatre spaces, dance that is formed specifically to be viewed from the front)  Can you imagine what your shapes may look like: from the side, back, from above, below? |
| ****Area walk****  Students:  walk briskly forward, looking behind  walk slowly backwards, looking to the side  walk sideways, looking to the opposite side. |  |
| Floor stretch:  Leg lifts and extensions lying supine.  Leg lifts, lying on side. | Divide the class into smaller groups if whole-class viewing and discussion are unmanageable. |
| Select students to demonstrate individual shapes from their “collection”. As a group, view each shape and discuss how the shape looks from different points of view.  In pairs, present, consider and discuss one shape each from the ‘collection’. Adapt the shape so that it can be viewed from more than one angle | Appoint a group spokesperson to report back to the class.  Sample discussion questions:  What is the ‘front’ of the shape?  What other views are pleasing to the eye?  Does this shape ‘work’ from all viewpoints, or only from the front?  Remind students to consider interesting horizontal, vertical and diagonal line in shapes and to experiment with both symmetrical and asymmetrical shapes. With access to video or photography, shapes can be documented, viewed and discussed. |
| In groups of five, create:  a group shape that is interesting from all angles  a group shape that repeats one shape from the “collection” in an interesting pattern  a group shape that is interesting from above.  In groups, students present their shapes. The audience must try to visualise the shape that the group considers is interesting from above.  View examples of dance formations filmed from above.  Journal: Students write a report comparing the groupings seen live and on video.  Resources  1930s musicals showing dance on YouTube. | ****Extension****  Examine the form of an icosahedron. Rudolph Laban experimented with movement using all the possible directions indicated by the planes of this form. Create a short gestural sequence that explores these directions. |

### Elements of dance

#### Action

* Work with new and known shapes.

#### Space

* Explore shape in relation to varied viewpoints.
* Create group shapes to be viewed from varied viewpoints.

#### Relationships

* Explore the relationship of body shapes formal and informal groupings.

### Assessment

Were the students able to:

* Demonstrate their understanding of the relationship between creating shapes for dance and audience viewpoints?
* Manipulate shapes already created to reflect changing orientations?
* Work in a group to create shapes for specific viewpoints?

## Lesson 3 – flip, slide, turn

### Sample indicators

Students might:

* explore a variety of ways in which shapes can move (P,C)
* understand and apply the spatial concepts of plane, form and volume, direction and viewpoint to the manipulation of shape (C)
* perform a turning sequence in canon form (P).

### Resources

Suggested resources include:

* card shapes for demonstration
  + Cut out several geometric and organic shapes in stiff cardboard. Shapes should be both symmetrical and asymmetrical to demonstrate changes when flipped and turned.
* Journals.

### Language

Mirror, plane 3-D form, volume, travelling locomotor, non-locomotor, transition, canon, sequence, notate/notation.

Table 3 – learning experiences for students in lesson 3.

|  |  |
| --- | --- |
| Learning experiences | Teaching notes |
| This lesson begins with the concept of creating shapes on a plane and then moving them through space in a variety of ways. This introduction should also reflect on the concept of viewpoint from the previous lesson in relation to plane and volume. Discuss the difference between a plane and a three-dimensional form. | Shapes for dance can be 2-dimensional (oriented primarily to one plane) or 3-dimensional (using the space around the body). Another word for the use of 3-dimensional space is volume. |
| ****Changing mirror (flipped planes)****  Change the viewpoint mirror   * Mirror actions while changing direction.   Travelling mirror   * Mirror actions while moving around the room.   Mirror corridor   * In groups of eight, stand facing your partner. * Leave enough room between each pair to create a corridor. * Each mirroring pair can move on the spot, or travel inside or outside the corridor created by the group. | Refer to learning experiences explanation. |
| Students use the three ways to move shapes in mathematics to manipulate their shapes:   * Students choose a shape from their “collection” and flip, slide, and turn it. These movements should be repeatable. * In groups of four, select one shape and make it turn (1/4, 1/2, 3/4 or full turn). As a group, perform this turn in canon. Create a turn sequence that explores different degrees of turning and different directions.   In groups, or individually, find other ways to make shapes move:   * Twist the shape and allow it to unravel. * Ripple the shape, isolating and moving body parts sequentially. * Fracture the shape, performing isolated parts of the shape with a percussive quality. * Melt the shape into a second shape.   ****Journal****  Students write a description of their group turning sequence and notate the same sequence using pictures or symbols. | Students use a shape from their collection that is 2-D. Use cards to show shapes moving along the same plane, and through different planes; then use body demonstration.  Shapes that are performed standing can be ‘flipped’ on the floor. Find different ways to travel the shape to give the appearance of ‘sliding’. When ‘turning’ try pivoting, turning on one leg, two legs, using other parts of the body as the pivot point if appropriate to the shape, turning on an axis that is not centred.  ****Extension****  Sequence the moving shapes in the following order: flip, turn, ripple, slide, flip, twist, melt. |

### Elements of dance

#### Action

* Explore the ways in which shapes can move.
* Perform non-locomotor and locomotor movements.

#### Space

* Perform movements using a range of levels and directions.

#### Time

* Perform a turning sequence in canon.

#### Relationships

* Perform phrases with a partner and as a member of a group.

#### Structure

* Construct phrases that link moving shapes.

### Assessment

Were the students able to:

* Explore a range of ways of moving shapes by changing planes and exploring volume?
* Apply their understanding of spatial concepts to exploring and developing phrases?
* Create and notate a group turning sequence?

## Lesson 4 – quantum leap

### Sample indicators

Students might:

* perform movements in response to imagery (P,C)
* structure non-locomotor and locomotor phrases in a narrative form (C).

### Resources

Suggested resources include:

* cubic metre kit or three x one rulers.

### Language

Non-locomotor, locomotor, closed, open, cubic, volume, contract, expand, size, dimension, height, length, width, confined, narrative, orientation, complication, resolution, interpretation.

Table 4 – learning experiences for students in lesson 4.

|  |  |
| --- | --- |
| Learning experience | Teaching notes |
| ****Non-locomotor sequence****  Use closed and open shapes and vary level:   * begin in a closed shape on the floor * unfold the shape to stand, reach high with arms and rise onto balls of the feet * swing down towards the floor, bending knees * roll up through the spine to stand * melt slowly into the first closed shape and hold * repeat the sequence. | Infinite variations to these warm-up exercises (non-locomotor and locomotor sequences). Begin with simple movements, shapes and counting to progress to more complex phrasing.  Teach the sequences in 8-count phrases. Count the phrase as students perform to the music. |
| ****Locomotor sequence****  Vary level and direction:   * begin on right foot, walk 4 steps forward * pivot, using the right foot as support to face the back (2 counts) * reach high with arms and rise onto the balls of the feet (2 counts) * swing arms down and run backwards in a half circle to face another direction   Repeat the sequence.  Resources  Free choice of music (optional). |  |
| Each student makes a tight, closed shape on the floor. From this closed shape they explore above by reaching up and to the side by reaching out, returning to the closed shape each time.  Resources  3 x 1 metre rulers. | Use imagery to motivate imaginative responses, such as expanding up like a balloon inflating, dig sideways. |
| Each student explores the size and shape of a box (one cubic metre). Move out of the box, one dimension at a time (height, length, width).  In groups of 3, 5 or 7, organise movement into the following sequence:   1. begin in the confined space of a box (group shape) 2. explore moving outside the box by reaching in all directions 3. travel out of the box using locomotor phrases from locomotor sequence 4. complete the sequence by returning to the box.   Resources  Box and 3 x 1 metre rulers. | Illustrate the size of the box using the cubic metre kit available in school or 3 one-metre rulers. Help students, by coaching, to use imagination to develop shapes moving in and out of the box. Show the audience the size of the hole you are moving through. The side of the box is shut! You must push through it! When you return to the box, make a curved shape. When you return to the box, make an asymmetrical shape.  Choosing odd-numbered groupings encourages students to work asymmetrically. Encourage students to consider the “narrative” of their sequence. The narrative has a beginning, a middle and an end. What develops in the middle? Is there a complication (for example one of the group strays, the group find they cannot re-enter the box)? What is the resolution? |
| View each of the group sequences and discuss:   * how the group has used size and dimension when exploring space * how the group has interpreted the narrative of the sequence. | In discussion, draw students’ attention to:   * the contrast between the use of space by the group when confined in a small area, and when they travel out into the room * the way in which a story can be interpreted from abstract movement. Is everyone’s interpretation the same? |

### Elements of dance

#### Action

* Perform non-locomotor and locomotor movements.

#### Space

* Use personal and general space.
* Change size and dimension, expanding and contracting.
* Travel through space.

#### Time

* Perform movement phrases to 8-count rhythms.
* Use duration as an element in structuring compositions.

#### Dynamics

* Use imagery to enhance the quality of movement.

#### Relationships

* Organise movements for a group.
* Construct a narrative about the relationship of the group to particular spaces and locations.

#### Structure

* Sequence movement using a narrative form.

### Assessment

Were the students able to:

* Respond in an individual way to imagery?
* Use personal and general space creatively?
* Organise movement in a narrative form?

## Lesson 5 – fractions

### Sample indicators

Students might:

* perform a sequence of five phrases of contemporary movement (P)
* explore ways to vary movement sequence by using repetition, fragmentation, isolation and changed quality (C)
* create a personal reflective piece of writing on the exploration (A).

### Resources

Suggested resources include:

* newspaper/butcher’s paper
* free choice of music (optional).

### Language

Fraction, isolate, fragment and fragmentation, phrase, sequence, procedure, chorus, quality, dynamic, reverse, refine, rehearse, solo and soloist, formation.

Table 5 – learning experiences for students in lesson 5.

|  |  |
| --- | --- |
| Learning experience | Teaching notes |
| Position six sheets of newspaper (broadsheet is best) on the floor. Students move around these “rafts”. When a number is called, students must stand on a raft in a grouping of that number. Use the numbers called to introduce the theme of fractions, for example one- sixth of the class, two-thirds of 12.  Resources  Newspaper or butcher’s paper. | Students need to be reminded to be careful when moving into these groups. |
| ****Area walk****   * Walk briskly around the whole space. * Walk briskly around one-half, one-quarter, one-fifth of the space. * Jog on the spot. What percentage of the space are you using? * Move around the room, making yourself one-third as tall as you are. Stop and make yourself one-fifth your size. Stretch out so that you take up twice as much room as usual. | When giving instructions, use technical language introduced in previous lessons (such as, size, orientation, dimension, volume). Repeat all the actions in the area walk, using different shapes and movement qualities.  Extension  Own choice of music (optional).  Based on the exploration in the previous lesson, each student makes a selection of phrases and uses re-ordering, reverse sequencing, fragmentation, pauses and changed quality to create an individual sequence. Refine and rehearse this sequence.  Divide the class into several different groups of varying numbers (for example 3, 5, 8, 12). Each group selects a ‘soloist’ and a group formation. ‘Soloists’ perform their individually manipulated sequence while their group perform the original sequence of five phrases.  View and discuss the performance of the solo and chorus. |

### Elements of dance

#### Action

* Isolate movements within phrases and sequences.

#### Space

* Vary movement qualities.

#### Structure

* Organise movements within a phrase
* Re-order phrases and sequences
* Repeat actions to structure movement sequences
* Perform movement to complement or contrast the movement of others

### Assessment

Were the students able to:

* Learn and perform a teacher-directed sequence?
* Vary parts of the sequence by re-ordering, isolating and repeating?
* Refine composition work in order to perform as a soloist?

## Lesson 6 – in transit

### Sample indicators

Students might:

* explore a range of pathways through the performing space (P,C)
* vary the time and spatial elements of the locomotor phrase performed by using compositional devices learned in previous lessons (C)
* perform own or set movement sequences with consistency (DA)
* combine own or set movement sequences with consistency (MO).

### Resources

Suggested resources include:

* free choice of music (optional)
* pathways (see diagrams at the end of this document).

### Language

Rhythm, counting, beat, speed, tempo, accent, locomotor, pathway, chance.

Table 6 – learning experiences for students in lesson 6.

|  |  |
| --- | --- |
| Learning experience | Teaching notes |
| Non-locomotor and locomotor sequence:  Combine the two sequences as a warm-up for this lesson. This sequence will be used again in this lesson.  Resources  Free choice of music (optional). |  |
| In pairs students select and ‘translate’ three pathways (see examples in resources below):  One partner observes while the other walks or runs along the pathway chosen.  They move along the pathway together.  They move backwards along the pathway.  Resources  Pathways cards (see below). | Move the class group into a large space, such as a playing field. This will allow students to move more freely along their selected pathway. Students can measure out a ‘stage’ space in which they can perform. |
| In pairs, students perform the non-locomotor and locomotor sequence along a selected pathway:   * They vary the speed of the sequence and perform it in double time and at one-eighth of the speed. * They vary the sequence using compositional devices from previous lessons (for example fragmenting, repeating, changing size and plane, adding pauses, changing level).   Resources  Free choice of music (optional). | Assist groups in making selections. Remind students to consider audience viewpoint. |
| Each pair present their sequence to the class group. Compare the effectiveness of pathways selected.  Discuss the devices that each pair has used to change their sequences.  Resources  Free choice of music (optional). | ****Extension****  Structure a group performance of locomotor sequences along pathways by chance. Students draw from a hat:  the pathway they will travel  the order in which they will perform.  One class member moves around the performing space while the rest of the class maps the pathway made. Use a different stimulus for each path, for example:  a snail trail  a waiter or waitress in a busy restaurant  a mouse in a maze. |

### Elements of dance

#### Action

* Develop locomotor sequencing skills.

#### Space

* Explore pathways.

#### Time

* Count and perform rhythmic sequences.
* Increase and decrease tempo.

#### Dynamics

* Change movement quality.

#### Structure

* Re-order phrases and sequences.

### Assessment

Were the students able to:

* Translate a pathway map into movement?
* Perform a locomotor sequence along a selected pathway?
* Manipulate the original phrasing of a locomotor sequence to reflect changes in space and time?

## Lesson 6 resources

Table 7 – pathways to support learning experiences in lesson 6.

|  |  |
| --- | --- |
| Pathway | Teaching notes |
| students use a grid to create a pathway using a simple set of numbers repeated | Create a pathway using a simple set of numbers repeated, for example 1, 2, 3. One step =1, two steps = 2, and so on. Turn right after each step.  Explore other pathways with different number patterns and changes in direction |
| Create a pathway using circles in combination such as, intersecting, touching, concentric. | Create a pathway using circles in combination such as, intersecting, touching, concentric. |
| rectangle with a line draw on a diagonal with an arrow bouncing off rectangle walls. | Imagine you are enclosed in a space. Create a pathway that bounces off the wall at angles. |
| Create a pathway which starts at the top of a diamond grid and follows the lines to the bottom of the diamond. There are many different pathways to choose. | Create a pathway which starts at the dot and follows the lines to the bottom of the diamond. There are many different pathways to choose. |