

# At your fingertips



## Strands

Dance and Visual Arts

## Possible link

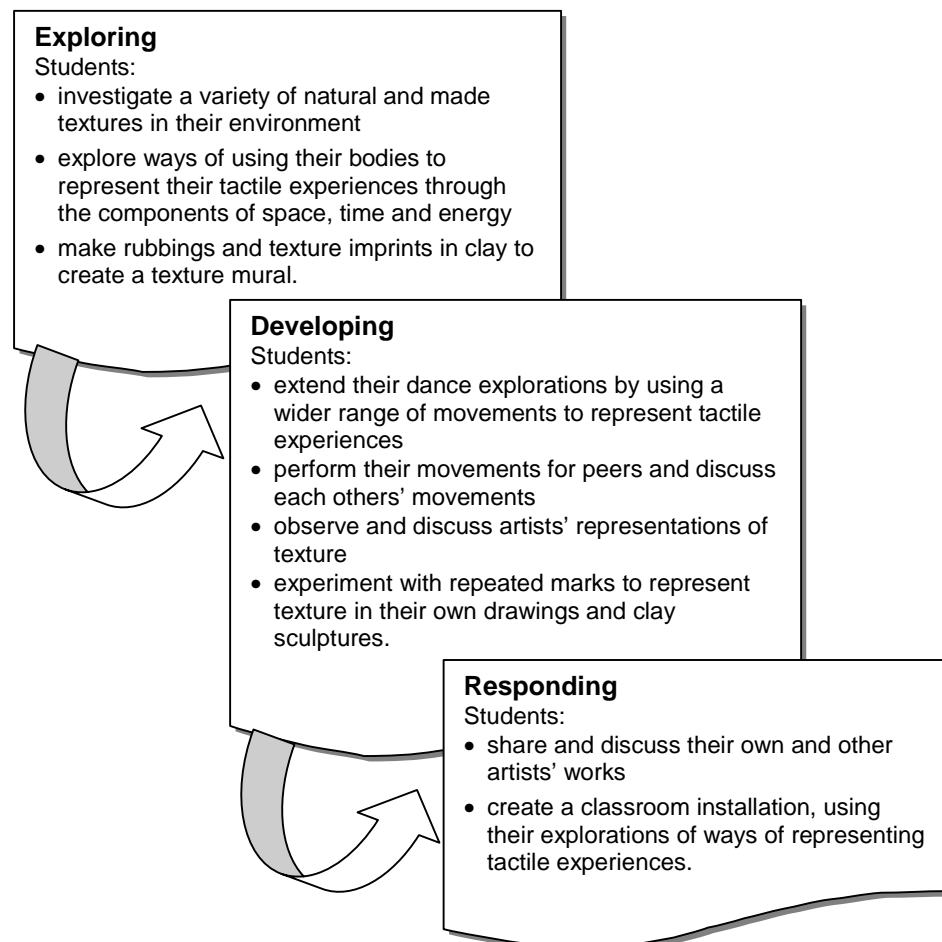
Health and Physical Education

## Purpose

Students explore various ways of representing tactile experiences through movement and making objects and images. They are introduced to the dance components of space (levels), time (slow and fast) and energy (high and low levels). They are also introduced to the visual art and design elements of shape, line and texture through concepts of repetition, size, similar and different.

## Overview

Activities in this module are based on a learner-centred approach and are organised into three phases of exploring, developing and culminating. Dance and Visual Arts activities in the exploring phase continue to be developed in the later phases.



## Using this module

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### Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the Dance and Visual Arts strands of the *Years 1 to 10 The Arts Syllabus*. It provides one way of addressing the core learning outcomes and may be adapted to suit the particular context of a school. The activities are neither exhaustive nor definitive but are intended as a guide for planning units suited to the needs of students. You are encouraged to modify the activities in this module to meet the specific needs and interests of particular individuals and student groups, and the learning environment. Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

This module identifies possible links to the Health and Physical Education key learning area. These are included as suggestions only, and should be developed as appropriate to the needs and interests of your students.

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, viewing and interpreting images, representing ideas, structuring ideas, communicating meaning, and increasing vocabulary. Numeracy practices include awareness of time, space and spatial relationships, and identifying and making use of patterns and sequences. Lifeskills addressed include personal development skills, social skills and self-management skills.

### Module organisation

This module has been written in three phases that correspond to an interrelated sequence for choreographing, performing and appreciating in Dance and making, displaying and appraising images in Visual Arts. The activities in each session provide opportunities for students to explore tactile experiences as stimulus. When developing a unit of work from this module, activities may be arranged in any sequence within a phase and combined with activities from other modules and sources. Select and adapt activities and sequence them in the most appropriate way for your students.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities. See Teacher resources 2 and 3 for sample lesson plans that show ways of sequencing activities in a lesson within a 35 minute time frame.

### Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

## Core learning outcomes

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This module focuses on the following core learning outcomes from the Dance and Visual Arts strands of the *Years 1 to 10 The Arts Syllabus*.

### Dance Level statement: Level 1

Students use dance components to communicate their experiences and observations of the world around them. They become aware of others in the space as they perform and create.

Students work individually and with others. They discuss their personal response to their own and others' dance.

Students demonstrate safe warm-up techniques in preparation for movement.

- DA 1.1 Students use dance components to explore communication through movement.
- DA 1.2 Students demonstrate awareness of self and others when performing.
- DA 1.3 Students describe their personal response to their own and others' dance.

### Visual Arts Level statement: Level 1

Students know and explore visual art and design elements of line, shape, texture and colour through concepts of length, size, similarity and difference, weight, repetition and sequence.

Students work individually and with others to make images and objects by experimenting with materials and processes. They express their experiences, feelings, ideas and observations of their familiar environments and explain their work to others.

Students appraise by describing elements and concepts in their own and others' images and objects.

- VA 1.1 Students make images and objects by exploring elements and concepts.
- VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.
- VA 1.3 Students describe elements and concepts in a variety of images and objects.

## Other key learning areas

### Health and Physical Education core learning outcomes

#### *Developing Concepts and Skills for Physical Activity*

- DCSPA 1.1 Students demonstrate a variety of basic locomotor skills and non-locomotor skills, varying body actions and use of space.

## Core content

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This module provides a learning context for the following core content from Level 1 of the syllabus:

### Dance

Students choreograph, perform and appreciate dance using the following dance components.

- |                 |   |
|-----------------|---|
| <b>space</b>    | <ul style="list-style-type: none"> <li>• direction</li> <li>• levels</li> <li>• shape</li> </ul>  |
| <b>time</b>     | <ul style="list-style-type: none"> <li>• fast and slow</li> </ul>                                 |
| <b>energy</b>   | <ul style="list-style-type: none"> <li>• low level to high level</li> </ul>                       |
| <b>form</b>     | <ul style="list-style-type: none"> <li>• literal interpretation</li> <li>• repetition</li> </ul>  |
| <b>action</b>   | <ul style="list-style-type: none"> <li>• locomotor and non-locomotor movements</li> </ul>         |
| <b>function</b> | <ul style="list-style-type: none"> <li>• exploration</li> </ul>                                   |
| <b>analysis</b> | <ul style="list-style-type: none"> <li>• identification of personal responses to dance</li> </ul> |

### Visual Arts

Students make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design, painting, printmaking, sculpture, ceramics, installation, fibre arts, using various surfaces, wet and dry media, found and made objects and a variety of processes.

- |  |   |
|--|---|
| <b>elements</b>  | <ul style="list-style-type: none"> <li>• line</li> <li>• shape</li> <li>• texture</li> </ul>  |
| <b>concepts</b><br>— principles<br>of visual art<br>and design | <ul style="list-style-type: none"> <li>• different</li> <li>• length</li> <li>• repetition</li> <li>• sequence</li> <li>• similar</li> <li>• size</li> <li>• weight</li> </ul>                                  |
| <b>processes</b>   | <ul style="list-style-type: none"> <li>• describe</li> <li>• experiment</li> <li>• explore</li> <li>• plan</li> <li>• view</li> </ul>   |
| <b>display and<br/>exhibition</b>                              | <ul style="list-style-type: none"> <li>• communication of:             <ul style="list-style-type: none"> <li>– experiences</li> <li>– feelings</li> <li>– ideas</li> <li>– observations</li> </ul> </li> </ul> |
| <b>functions</b>   | <ul style="list-style-type: none"> <li>• personal expression</li> <li>• substitution</li> </ul>   |

## Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p><b>DA 1.1</b> Students use dance components to explore communication through movement.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• represent their tactile experiences through moving in various ways — in a variety of directions, at different levels in the space, with various levels of energy and slowly or quickly</li> <li>• create shapes with their bodies to represent textures felt on objects or animals.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• student–teacher consultation</li> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• anecdotal records.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• explain why they used particular movements or body shapes to represent a tactile experience?</li> <li>• use movement directions and levels that communicate their responses to a tactile experience?</li> <li>• choose an energy level and speed of movement that helps communicate their responses to a tactile experience?</li> </ul>
<p><b>VA 1.1</b> Students make images and objects by exploring elements and concepts.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• collaborate on the design and construction of a texture mural</li> <li>• make a textured ceramic animal</li> <li>• make rubbings of actual textures.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklist</li> <li>• criteria sheet.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• recognise the similarities and differences in the textures of a variety of objects?</li> <li>• select and document textures found?</li> <li>• experiment with materials to invent and simulate textures?</li> <li>• create texture on a form made out of clay?</li> <li>• draw and design a three-dimensional form from different views or angles?</li> <li>• describe how the art and design elements of line and shape produce a visual interpretation of texture?</li> </ul>
<p><b>DA 1.2</b> Students demonstrate awareness of self and others when performing.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• explore ways of representing tactile experiences through creating short movement sequences</li> <li>• learn and perform a short movement sequence with other students.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklist</li> <li>• anecdotal records.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• use different amounts of energy and different movements to represent the differences between textures?</li> <li>• perform their own movements to communicate their ideas?</li> <li>• keep their distance from others, and try to avoid bumping into them, when moving through general (open) space?</li> </ul>

Outcomes	Gathering evidence	Making judgments
<p><b>VA 1.2</b> Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• develop personal options for displaying their textured tiles and animals so that the textured surfaces are featured. Display and exhibition can be provided in the classroom and familiar environments.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklist</li> <li>• criteria sheet.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• visually represent the ideas they want to share through creating 3D objects?</li> <li>• share their ideas with their peers and with teacher?</li> <li>• discuss options for display in the classroom and the school?</li> </ul>
<p><b>DA 1.3</b> Students describe their personal response to their own and others' dance.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• discuss the various ways in which textures and tactile experiences were represented.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• peer- and self-assessment</li> <li>• student–teacher consultation</li> <li>• teacher observation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• reflective diaries</li> <li>• anecdotal records.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• discuss shapes they made, or ways they moved, giving reasons for their choices?</li> <li>• use the vocabulary of the dance components in their descriptions?</li> <li>• identify ways that other students moved?</li> <li>• represent their responses through creating visual images?</li> </ul>
<p><b>VA 1.3</b> Students describe elements and concepts in a variety of images and objects.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• reflect on the varied textures that have been explored and created. They identify and compare textures on objects they have felt and those represented in images. They discuss their own and others' work with peers and the teacher.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• student–teacher consultation</li> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklist</li> <li>• criteria sheet.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• describe the surface feeling of a variety of textures?</li> <li>• discuss their artwork and that of other artists in terms of texture, line and shape?</li> <li>• identify instances where the elements of texture, line and shape are used in relation to the concepts of size, repetition, similar and different?</li> <li>• explain their personal selection of media and how they created different textures?</li> </ul>

## Background information

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Sensory learning is central to learning in The Arts. This module involves students in explorations of tactile stimuli in their environments. They then develop movements and objects that represent these tactile experiences. They might explore the varied textures of items found in natural and built environments such as animal coverings, bark, bottle tops, corrugated cardboard, fabric, jam, leaves, running water, shells, soap, soil and stones.

The activities are adaptable to suit any alternative stimulus choice of the teacher or student.

### Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

different	non-locomotor	space
directions	repetition	speed
energy	sculpture	surface
*installed space	shape	texture
levels	similar	time
locomotor		

\*An installation is artwork (usually three-dimensional) that is set up (installed) at a particular time and in a particular space, so that the space becomes as important as the artwork itself. Installations invite spectators into the space to walk through, around, under and sometimes over the work, becoming part of it.

### School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Visual Arts can be found at [www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm](http://www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm).

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at [www.qcec.qld.catholic.edu.au/www/index.cfm](http://www.qcec.qld.catholic.edu.au/www/index.cfm).

### Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

## Support materials and references

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The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at [www.copyright.org.au/index.htm](http://www.copyright.org.au/index.htm). Please note the licence conditions that apply to downloading and printing information sheets from this site.

### Teacher texts

#### Dance:

Donohue Zakkai, J. 1997, *Dance as a Way of Knowing*, Stenhouse Publishers, California.

Gilbert, A. 1992, *Creative Dance for all Ages*, Alliance for Health, Physical Education, Recreation and Dance, USA.

Harrison, K. & Auty, J. 1991, *Dance Ideas: For Teachers, Students and Children*, Hodder and Stoughton, London.

Hinkley, C. 1980, *Creativity in Dance*, Alternative, Publishing Co-operative Ltd, Australia.

McGreevy Nichols, S. & Scheff, H. 1995, *Building Dances*, Human Kinetics, USA.

Rickett-Young, L. 1996, *Essential Guide to Dance*, Hodder and Stoughton, London.

Shreeves, R. 1979, *Students Dancing*, Ashton Scholastic, London.

Slater, W. 1993, *Dance and Movement in the Primary School*, Northcote House, United Kingdom.

#### Visual arts:

Chamberlin, L. 1998, *Art Smart*, McGraw-Hill, Australia.

Darby, M. 1994, *Art Beats*, Jacaranda Press,

Ragans, R. 2000, *Art Talk Third Edition*, McGraw-Hill, Australia.

Rees, V. 1998, *Art-i-facts — An Exploration of Ideas in Drawing Book 2*, McGraw-Hill, Australia.

Stockley, M. 1991, *Art Detective*, Rigby Heinemann, Australia.

### Curriculum Guides

Department of Education, 1990, *Living by Design: Art Handbook for Teachers, Year 1*, Queensland Department of Education.

Department of Education, 1992, *Years 1–10 Dance Curriculum Guide*, Queensland Department of Education.

Education Queensland, 1998, *Everyone Can Dance*, Queensland Department of Education.

### Organisations

Regional Galleries Association of Queensland  
Level 3, 381 Brunswick Street, Fortitude Valley Q 4006  
Exhibitions programs (07) 3250 1226  
<http://www.rgaq.org.au>

Queensland Art Gallery  
Melbourne Street, South Brisbane Q 4002  
<http://www.qag.qld.gov.au>

Queensland Museum  
Corner Grey and Melbourne Streets, South Brisbane Q 4002  
<http://www.qmuseum.qld.gov.au>



### **Websites**

(All websites listed were accessed in April 2002)

Arts Queensland: [www.ao.qld.gov.au/](http://www.ao.qld.gov.au/)

Ausdance: <http://sunsite.anu.edu.au/ausdance>

Crayola: [www.crayola.com/](http://www.crayola.com/)

Dance teaching resources: [www.url.co.nz/arts/dance.html](http://www.url.co.nz/arts/dance.html)

Eckersleys Art Supplies: [www.eckersleys.com.au/](http://www.eckersleys.com.au/)

Museums Online: [www.musee-online.org](http://www.musee-online.org)

Queensland Art Teacher's Association: [www.qata.qld.edu.au](http://www.qata.qld.edu.au)

## Activities

### Phase 1 — Exploring

#### Students:

- investigate a variety of natural and made textures in their environment
- explore ways of using their bodies to represent their tactile experiences through the components of space, time and energy
- make rubbings and texture imprints in clay to create a texture mural.

Outcomes	Activities	Gathering evidence
<p><b>Dance</b> <b>DA 1.1</b> Students use dance components to explore communication through movement.</p>	<ul style="list-style-type: none"> <li>• Students have a texture party with an emphasis on a range of foods that are processed, cooked or raw to explore different textures. Textures may include smooth yoghurt; crisp, hard apple; smoothly-flowing juice; rough pineapple; seedy passionfruit; lumpy porridge or rice pudding; squishy ripe bananas, soft custard, crunchy cornflakes, sticky honey (see Teaching considerations).</li> </ul>	
<p><b>DA 1.2</b> Students demonstrate awareness of self and others when performing.</p>	<p><b>Dance</b> Students:</p> <ul style="list-style-type: none"> <li>• explore ways of representing their tactile experiences through using the components of space, time and energy. They:           <ul style="list-style-type: none"> <li>– change the speed of their movement as they represent moving through sticky honey, moving on a shiny surface, and so on</li> <li>– choose movements with high or low levels of energy to represent moving on various textures or responses to these textures</li> <li>– represent tactile experience such as running quickly on hot sand or blowing lightly through the air like a feather</li> <li>– discuss why they used particular movements or body shapes to represent a tactile experience.</li> </ul> </li> <li>• touch a variety of objects and discuss the feel of their shapes and the texture of their surfaces. They:           <ul style="list-style-type: none"> <li>– use their bodies to represent these shapes and surface textures — for example, making a shape like a small, spiky shell lying on the ground and then making sharp, spiky movements with fingers, elbows and knees.</li> </ul> </li> </ul>	<p><b>DA 1.1 and DA 1.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> </ul>
<p><b>Health and Physical Education</b> <b>DCSPA 1.1</b> Students demonstrate a variety of basic locomotor skills and non-locomotor skills, varying body actions and use of space.</p>		
<p><b>Visual Arts</b> <b>VA 1.1</b> Students make images and objects by exploring elements and concepts.</p>	<p><b>Visual Arts</b> Students:</p> <ul style="list-style-type: none"> <li>• walk in the school grounds and make rubbings of a variety of natural and made surfaces (for example, bark, leaves, paving, key holes) using materials such as paper and wax crayons</li> <li>• make a texture mural for the classroom. They:           <ul style="list-style-type: none"> <li>– include natural textures such as seeds, grainy sand, bark pieces, dried corn, spongy wool, harsh gravel, fruit and vegetable skins, wood, dirt and feathers</li> <li>– include manufactured textures such as fluffy cotton wool, stringy rope or bark, crinkled bottle tops, spiky nails, soft and rough fabrics, smooth foil</li> <li>– glue examples of textures onto pieces of card (each approx 10cm sq) with PVA glue</li> <li>– when the glue is dry, complete a further set of rubbings made from the texture cards</li> <li>– display the texture cards and rubbings on large sheets of card or a wall in the classroom.</li> </ul> </li> </ul>	<p><b>VA 1.1 and VA 1.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> </ul>
<p><b>VA 1.2</b> Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p>		

*This table is continued on the next page...*

Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> <li>• make imprints of textures into clay. They:               <ul style="list-style-type: none"> <li>– use pieces of clay that have been rolled to 1 cm thick and covered with strong, cling plastic</li> <li>– press the clay onto texture cards from the mural to make imprints into the clay</li> <li>– when the clay tiles are thoroughly dry, paint them with poster paint with a little PVA glue added to it (this gives some permanency).</li> </ul> </li> <li>• complete the texture mural by gluing the clay tiles onto a large piece of board to be mounted in the classroom along with the rubbings and texture cards.</li> </ul>	

### Focus questions

- What did the object you were holding feel like? (smooth, rough, prickly, cold, hot, wrinkly, soft, hard)
- What does the object look like?
- Which objects feel the same/different?
- Which textures are easy/difficult to represent with your body?
- Which textures are easy/difficult to reproduce in a rubbing or clay imprint?

### Teaching considerations

When arranging the texture party, cater for students who may have food allergies or cultural or religious restrictions.

Ensure that students have opportunities to discuss and develop an understanding of the following:

- Dance components of:
  - space: levels (high, medium and low)
  - time: fast and slow movements
  - energy: low and high levels of energy
- Locomotor (travelling) and non-locomotor (on the spot) movement
- Visual art and design elements of:
  - shape and texture through the concepts of size, similar and different.

Provide student access to a range of stimulus material at all times during Dance and Visual Arts lessons.

## Phase 2 — Developing

### Students:

- extend their dance explorations by using a wider range of movements to represent tactile experiences
- perform their movements for peers and discuss each others' movements
- observe and discuss artists' representations of texture
- experiment with repeated marks to represent texture in their own drawings and clay sculptures.

Outcomes	Activities	Gathering evidence										
<p><b>Dance</b></p> <p><b>DA 1.1</b> Students use dance components to explore communication through movement.</p> <p><b>DA 1.2</b> Students demonstrate awareness of self and others when performing.</p> <p><b>DA 1.3</b> Students describe their personal response to their own and others' dance.</p> <p><b>Health and Physical Education</b></p> <p><b>DCSPA 1.1</b> Students demonstrate a variety of basic locomotor skills and non-locomotor skills, varying body actions and use of space.</p> <p><b>Visual Arts</b></p> <p><b>VA 1.3</b> Students describe elements and concepts in a variety of images and objects.</p> <p><b>VA 1.1</b> Students make images and objects by exploring elements and concepts.</p>	<ul style="list-style-type: none"> <li>• Students and teachers find books that have clear illustrations of a range of animals, and 3D representations of these animals where possible. They discuss similarities and differences between skins and coats, for example:             <ul style="list-style-type: none"> <li>– fur — thick, thin</li> <li>– hair — long or short</li> <li>– feathers — long or short</li> <li>– skin — rough, shiny and smooth, wrinkled</li> <li>– scales — rough, smooth</li> </ul> </li> <li>• Place pictures and 3D representations of animals around the room for students to observe closely.</li> </ul> <p><b>Dance</b> Students:</p> <ul style="list-style-type: none"> <li>• extend their explorations by using a wider range of movements to represent tactile experiences. They:             <ul style="list-style-type: none"> <li>– incorporate different directions (space) in their movements by travelling in circles, diagonals or zigzags and using movements at high, medium and low levels in space such as leaping, skipping, crawling, rolling and slithering</li> <li>– experiment with representing the same texture through locomotor and non-locomotor movement</li> </ul> </li> <li>• in pairs, find ways to join shapes made in the exploring phase. They:             <ul style="list-style-type: none"> <li>– make new shapes that can move from one spot in the room to another, or from one level to another using different amounts of energy, different speeds or different directions</li> <li>– represent the same texture through both shapes</li> <li>– change the texture represented as the shape changes</li> <li>– perform their movements for peers</li> <li>– discuss shapes and movements they liked and disliked, and other ways the shapes could have moved.</li> </ul> </li> </ul> <p><b>Visual Arts</b> Students:</p> <ul style="list-style-type: none"> <li>• observe the book illustrations and 3D works closely and discuss how each texture might be created. Discuss the types of marks that could be repeated to create the overall texture.</li> <li>• draw an example of each type of skin or coat — for example, cow with hide, bear with fur, bird with feathers, fish with scales, and reptile with scales.</li> <li>• select one animal and one texture from a list like the one below, but composed with the students, and create an imaginary animal out of clay — for example, a spiky cow.</li> </ul> <table style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: left;"><b>animals</b></th> <th style="text-align: left;"><b>textures</b></th> </tr> </thead> <tbody> <tr> <td>cow</td> <td>hairy</td> </tr> <tr> <td>cat</td> <td>spiky</td> </tr> <tr> <td>lizard</td> <td>scaly</td> </tr> <tr> <td>bird</td> <td>lumpy</td> </tr> </tbody> </table> <p>See Teaching considerations for a process and technique for making clay sculptures.</p>	<b>animals</b>	<b>textures</b>	cow	hairy	cat	spiky	lizard	scaly	bird	lumpy	<p><b>DA 1.1 and DA 1.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 1.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> </ul> <p><b>VA 1.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> </ul> <p><b>VA 1.1 and VA 1.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> </ul>
<b>animals</b>	<b>textures</b>											
cow	hairy											
cat	spiky											
lizard	scaly											
bird	lumpy											

*This table is to be continued on the next page...*

Outcomes	Activities	Gathering evidence
<p><b>VA 1.2</b> Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p>	<ul style="list-style-type: none"> <li>• experiment with adding shapes to create the feeling of the type of skin chosen</li> <li>• experiment with a variety of ways of imprinting the clay or adding to the clay base to create the desired textural effect.</li> </ul>	

#### Focus questions

- In what different ways can you move your shape?
- What different shapes or movements can you use to represent a (scratchy) texture with your body?
- What is a sculpture? How do we make a drawing into a sculpture?
- What ways did you find to represent a (smooth, scaly) texture?

#### Teaching considerations

Consistently use dance terminology such as energy, levels, shape and direction when describing movement, and visual arts terminology such as texture and shape when describing similarities, differences and size.

Ensure students have a chance to revisit and reuse movement, and images and objects created in previous lessons so they have opportunities to build on what they know and can do.

#### ***A suggested process and technique for making clay sculptures***

1. Take a ball of clay and divide it into two balls.
2. Divide one ball into two pieces and make two pinch pots that form the hollow body when joined.
3. Form the head, legs, tail and features out of the remaining piece of clay, leaving a little for the texture of the body. Use water and a toothbrush to roughen surfaces to be joined.
4. Texture the body with tools and individual pieces of clay, formed to create individual hairs or feathers. Using a toothbrush, wet the body of the animal and press on the individual pieces of hair or feathers.

## Phase 3 — Responding

### Students:

- share and discuss their own and other artists' works
- create a classroom installation, using their explorations of ways of representing tactile experiences.

Outcomes	Activities	Gathering evidence
<p><b>Dance</b></p> <p><b>DA 1.1</b> Students use dance components to explore communication through movement.</p> <p><b>DA 1.2</b> Students demonstrate awareness of self and others when performing.</p> <p><b>DA 1.3</b> Students describe their personal response to their own and others' dance.</p>	<p><b>Dance</b></p> <p>Students:</p> <ul style="list-style-type: none"> <li>• describe the movements they have created and performed</li> <li>• brainstorm ideas about movements that could travel through the Visual Arts installation space (see below)</li> <li>• explore ways of representing tactile experiences through creating short movement sequences</li> <li>• collaborate with the teacher to select three pairs of students to perform their movement sequences for the class:             <ul style="list-style-type: none"> <li>– Each pair, with teacher support, teaches their sequence to the whole class</li> <li>– The class practises each individual sequence several times. They then, with teacher support, join all three sequences together to make one longer sequence and perform their sequence.</li> </ul> </li> <li>• discuss the various ways in which textures and tactile experiences were represented through dance.</li> </ul>	<p><b>DA 1.1 and DA 1.2</b></p> <p><i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> <li>• <i>peer- and self-assessment</i></li> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 1.3</b></p> <p><i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> </ul> <p><b>VA 1.1, VA 1.2 and VA 1.3</b></p> <p><i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> <li>• <i>peer- and self-assessment</i></li> <li>• <i>focused analysis</i></li> </ul>
<p><b>Visual Arts</b></p> <p><b>VA 1.1</b> Students make images and objects by exploring elements and concepts.</p> <p><b>VA 1.2</b> Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p> <p><b>VA 1.3</b> Students describe elements and concepts in a variety of images and objects.</p>	<p><b>Visual Arts:</b></p> <p>Students:</p> <ul style="list-style-type: none"> <li>• discuss, with peers and teachers, what they have made, looking for similarities and differences between their own and others' sculptures.</li> <li>• draw their sculptures from different view points such as looking from above (birds' eye view) or beneath (worms' eye view).</li> <li>• look at the work of sculptors who have experimented with fantasy textures (for example, surrealists). They discuss the similarities between their own and other artists' works.</li> <li>• create a classroom installation, featuring their explorations of ways of representing tactile experiences.</li> </ul>	

### Focus questions

- Did you like the movements you created? Why/why not?
- Did you see your peers use different levels, directions, textures, shapes?
- If you could do your sequence again, what different movements would you use? Why?
- What textures and shapes did you enjoy exploring the most? Why?
- What is similar and what is different between your sculpture and others' sculptures?
- How can we display the various ways that we have represented our tactile experiences?

### Teaching considerations

Take time throughout the module to reflect on the variety of ways in which tactile experiences can be represented. You might choose to compose a chart-sized reflective journal with the students, using words and images to record their explorations. This provides an opportunity to refer to the Dance components and Visual Arts elements and concepts.

## Organising a dance classroom

## Teacher resource 1

### 1. Organising a dance classroom

For a dance lesson to be a positive experience for all, consideration needs to be given to the space where the lesson is to take place, as well as to the way the lesson is conducted.

- Clear the space of any desks, chairs and other moveable objects, so that all students are able to move freely, on their own or in small groups in the space, without bumping into others or objects.
- Ideally, a bare wooden floor, not lying directly in contact with concrete, is the most suitable flooring for dance. If a carpet covered, concrete floor is all that is available, it is advisable that no jumping action takes place.
- When using audio equipment, it is important that it is on a table or shelf out of the way of the movement that is taking place. Be aware of the volume of the accompanying recorded or live music. If the music is too loud, students will not be able to follow teacher instructions, there will be a risk of voice strain, and nearby classes will be interrupted.
- The duration of a dance lesson should run for 20 to 30 minutes. This time does not include set-up and pack-up time. The actual number of activities in a lesson will depend on how much development or expansion of the activities takes place.
- It is beneficial to revisit movement sequences or activities from previous lessons, so that students build their movement vocabulary.
- If students are required to remove their shoes, establish a place for the shoes that is out of the way of the movement. Encourage the students to wear clothing that is not restrictive, is modest, and offers protection from the sun if dance is to take place outdoors.

### Preparation for movement — warm-up and cool-down

Prior to beginning any movement lesson, a warm-up is essential. An ideal warm-up should involve visual and verbal instructions from the teacher. During warm-up exercises, it is important that each student is able to follow teacher instructions.

Warm-up could include:

- small, gentle movements that isolate and prepare joints such as ankles and wrists
- locomotor and non-locomotor aerobic exercises that raise heart rate and increase blood circulation
- simple stretching and bending movements that involve the entire body.

The warm-up should be connected to the content or stimulus of the lesson to develop the understanding that warm-up is preparation for movement and not an isolated experience. Using music that reflects the stimulus of the lesson, or incorporating simplified versions of movements the students may use in the lesson, is an easy way to do this.

During the cool-down, students should stretch slowly using movements that reflect the content of the lesson in addition to familiar movements from the warm-up. Students should be encouraged to reflect on what has occurred during the lesson.

An example of a warm-up and cool-down time can be found in the lesson plan on Teacher resource 3.

### Safety considerations

Students should:

- respect the other students dancing with them in the space and allow them enough room to move without bumping into each other
- remove shoes so that other students are not injured while moving on the floor
- remove socks if the floor surface is slippery
- not make physical contact with other students unless specifically requested by the teacher when performing partner or group activities
- be aware of the objects around the room that may need to be avoided — for example, the edges of desks, chairs, windows or doorways.

## Organising a visual arts classroom

## Teacher resource 2

**To make visual arts a positive experience for all students, the following suggestions may be useful.**

### *Students*

- Provide opportunities for students to work individually and with others.
- Provide opportunities for students to work on different things at the same time and to continue their explorations on subsequent occasions.
- Ensure that students wear protective clothing such as closed-in shoes and old shirts for painting.

### *Physical environment*

- Arrange desks preferably in clusters so students can share tools and materials easily.
- Allow for movement between desks.
- Provide a clear area for display, taking into account accessibility and the eye level of students.

### *Materials*

- Promote experimentation by supplying conventional and unconventional art materials.
- Provide opportunities to participate in demonstrations of techniques and use of materials.
- Use combinations of supplied and found materials.
- Consider students' abilities and skills needed to use tools.
- Allocate monitors.
- Set up work stations with wet materials (glue and inks), dry materials (pencils, card, string), a table with papers, cardboard, collage and construction materials. Students work at and move between tables.

### *Storage areas*

- Consider where ongoing projects will be kept (three-dimensional works may be kept on shelves or lighter works may be suspended by lines).
- Keep artworks easily accessible for students.
- Display artworks at students' eye level.
- Teach students to respect each other's work and to value diversity.

### *Cleaning up*

- Allocate tasks.
- Teach students how to care for and maintain art equipment.
- Have soap, water and paper towels available (clean buckets of water for hands and tools).
- Allow sufficient time (be patient and give clear directions to students).

### *Time allocation and timing of activities*

- Consider how long sessions need to be to provide opportunities for students to complete activities.
- Consider any prior learning from other key learning areas that might be drawn on in the module's activities. Consider whether or not particular knowledge or skills need to be revised.
- Consider the sequence of activities needed to develop students' knowledge, skills and processes.
- Prepare students in advance for what they will be doing in the subsequent session.



## Dance sample lesson plan

## Teacher resource 3


**Focus of this lesson**

Students explore movement and develop short sequences by:

- responding to tactile experiences through discussion and movement
- using dance components of space — levels and directions; time — speed; energy — high or low level of energy; and various locomotor and non-locomotor movements such as running, shaking, melting and turning.

Resources:

- An uncluttered space for movement

 Purpose	Activities	Assessment
5 minutes <b>Warm-up</b>	<ul style="list-style-type: none"> <li>• Ask the students to lie down in a circle on the floor on their backs. They focus on gently moving their hands, arms, feet, legs and head.</li> <li>• They slowly sit up and stretch, raising arms high to the ceiling. Curl up very small, and then uncurl the whole body to a standing position.</li> <li>• Ask the students to walk slowly around the room, keeping out of the way of others, and concentrating on the feel of the floor under their feet. They walk in different directions such as forward, backward, along diagonals or in circles.</li> </ul>	<ul style="list-style-type: none"> <li>• Observation of students' abilities to move freely in different directions.</li> </ul>
5 minutes <b>Exploration</b>	<ul style="list-style-type: none"> <li>• Use one object (or several identical objects) and pass it around the group, so that the students will be working from the same tactile stimulus. As a group, talk about what the object feels like (texture) and looks like (shape), focusing on using descriptive language.</li> <li>• Transform the descriptive language to movement — for example, if the feather is soft and long in shape, and floats slowly, explore:               <ul style="list-style-type: none"> <li>– (i) moving softly</li> <li>– (ii) making long shapes with their bodies</li> <li>– (iii) moving slowly.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Observe students' understanding of energy (for example, soft and floating with a low level of energy) and speed (slowly).</li> </ul>
10 minutes <b>Development</b>	<ul style="list-style-type: none"> <li>• Join the exploration of movements together to make a sequence that reflects the tactile experience — for example, choose one long shape and move lightly, with a low level of energy across the room.</li> <li>• Change the directions travelled — for example, from circles to spirals to zigzags.</li> </ul>	
5 minutes <b>Responding</b>	<ul style="list-style-type: none"> <li>• Halve the class so that one half performs their sequences and the other half watches. Ask the students watching to describe one thing they liked about someone's performance. Encourage discussion about similarities and differences between the movements viewed.</li> <li>• Change roles so that the second group performs and the first group watches.</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for dance language used by students to describe movements they saw.</li> </ul>
5 minutes <b>Cool-down</b>	<ul style="list-style-type: none"> <li>• Ask the class to stand in a circle. Tell the students it is getting very warm and they are feeling that their bodies are melting away, slowly lowering to the ground.</li> <li>• Once the students are still and have 'melted', instruct them to slowly sit up in their places.</li> </ul>	

## Visual Arts sample lesson plan

## Teacher resource 4

### Prior learning

Students touch an object they cannot see in a texture box or bag and respond to the way it feels by:

- talking about what they felt in the box or bag, and finding what they think is a similar shape and texture in their surroundings
- drawing the object they felt, using charcoal and crayons, to explore varying sizes and shapes.

### Focus of this lesson

Students develop charcoal and crayon drawings by:

- sharing their drawings with friends and peers. In pairs, they select one drawing to recreate as a three-dimensional object using materials such as sticks, string, tissue papers, glue and paint.

### Resources

Set up work stations for students to access materials. Each work station should be set up with small shrub branches of various lengths (with leaves removed), cut pieces of string, sheets of coloured tissue paper and newsprint, and glue pots.

	Purpose	Activities	Assessment
10 minutes	<b>Preparing</b>	<ul style="list-style-type: none"> <li>• Arrange the students' charcoal and crayon drawings on a board for discussion.</li> <li>• Ask two or three students to talk about their drawings, encouraging them to talk about the textures and sizes of shapes they've used and the similarities and differences between their drawings.</li> <li>• In pairs, students are asked to nominate one of their two drawings to make into an object that will stand up on its own. They are asked to imagine what it might look and feel like if they could hold it.</li> <li>• Students move to work stations and table areas. Model ways of wrapping and joining sticks to make a structure for the 3D sculptures. The object may need to be made of two or more shapes that students join together.</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher and student consultation, keep anecdotal records of students' discussions.</li> </ul>
20 minutes	<b>Developing</b>	<ul style="list-style-type: none"> <li>• Encourage the students to work small (in the palms of their hands) to make models of their shapes (maquettes).</li> <li>• Students develop these models into large objects.</li> <li>• Encourage students to look at and discuss what they are making with other pairs at their table.</li> <li>• When confidence builds, encourage students to wrap pieces of tissue paper covered with glue around sticks and string to make their shapes partly solid.</li> <li>• Encourage students to turn the object around to view and shape it from many sides.</li> </ul>	<ul style="list-style-type: none"> <li>• Observe students' explorations of shape, materials and processes.</li> </ul>
5 minutes	<b>Evaluating</b>	<ul style="list-style-type: none"> <li>• Hang wet objects by strings or place objects on plastic to dry.</li> <li>• Talk about what the students liked or disliked about what they have made so far. Ask them to explain their reasons.</li> <li>• Once the sculptures have dried for the next lesson, students can focus on reworking the sculptures and building on them to further develop their ideas and to create interesting surface textures.</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for language use by students to describe what they and others have made.</li> </ul>
	<b>Clean up</b>	<ul style="list-style-type: none"> <li>• Appoint monitors to return materials, wipe desks and pick up materials off the floor.</li> </ul>	



## Acknowledgments

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This module was developed collaboratively with Dona Spencer, Visual Arts Educator, the Queensland Art Teachers' Association and Education Queensland.

**This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:**

***Years 1 to 10 The Arts Syllabus***

***Years 1 to 10 The Arts Sourcebook Guidelines***

***The Arts Initial In-service Materials***

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