

# Creeping creatures



**Strand**  
Dance

**Possible link**  
Science

## Purpose

Students are introduced to the dance components of space (levels), time (slow, fast) and energy (weak, strong). They explore various ways of moving, using animals as stimulus for movement.

## Overview

Activities in this module are based on a learner-centred approach and are organised into the three phases of:

### Exploring

Students will:

- begin to explore the dance component of space — levels, directions
- begin to explore moving in various ways to communicate their observations about animals.

### Developing

Students will:

- focus on use of shapes and sizes they see in the animals they observe
- use fast and slow speeds, and a range of energy types such as weak and strong energy
- create and perform short sequences of movement.

### Culminating

Students will:

- Discuss others' dances and what movements were used to represent various animals
- communicate their observations about animals, using a wider range of movement.

## Using this module

---

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from 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. Seek advice from their support teachers.

This module identifies possible links to the Science 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, 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 and citizenship skills.

### Module organisation

When developing a unit of work from this module, select activities from each phase — Exploring, Developing and Culminating. While the phases are sequential, the activities may be arranged in any order within the phases and combined with activities from other modules and sources.

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 resource 2 for a sample lesson plan that shows one way 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

---

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

### 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 responses to their own and others' dance.

### Level statement: Level 2

Students deliberately select and order dance components in the creation of sequences to express feelings and relationships and to communicate narratives. They communicate the intended meaning of movement sequences through facial expression and body language in performance.

Students work individually and with others. They recognise and identify dance components when they respond to dance. They respond through various communication methods, such as writing, talking, moving or drawing.

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

- DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.
- DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.
- DA 2.3 Students identify dance components when responding to their own and others' dance.

## Other key learning areas

### Science core learning outcomes

#### *Life and Living*

- LL 1.2 Students group living things in different ways based on observable features.

### Cross-key learning area planning

Refer to elaborations of the stated outcomes in the *Years 1 to 10 Science Sourcebook Guidelines* to plan learning experiences relevant to this module.

## Core content

---

This module provides a learning context for the following core content from Levels 1 and 2 of the syllabus:

|                 | <b>Level 1</b>  | <b>Level 2</b>  |
|-----------------|---|---|
| <b>space</b>    | <ul style="list-style-type: none"> <li>• direction</li> <li>• levels</li> <li>• shape</li> </ul>  | <ul style="list-style-type: none"> <li>• pathways through space</li> <li>• personal and general space</li> </ul>                  |
| <b>time</b>     | <ul style="list-style-type: none"> <li>• fast and slow</li> </ul>                                 | <ul style="list-style-type: none"> <li>• duration</li> <li>• metric accent</li> </ul>   |
| <b>energy</b>   | <ul style="list-style-type: none"> <li>• low level to high level</li> </ul>                       | <ul style="list-style-type: none"> <li>• falling</li> <li>• percussing</li> <li>• swinging</li> </ul>                             |
| <b>form</b>     | <ul style="list-style-type: none"> <li>• literal interpretation</li> <li>• repetition</li> </ul>  | <ul style="list-style-type: none"> <li>• binary</li> <li>• contrast</li> <li>• narrative</li> </ul>                               |
| <b>action</b>   | <ul style="list-style-type: none"> <li>• locomotor and non-locomotor movements</li> </ul>         | <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>                                   | <ul style="list-style-type: none"> <li>• personal expression</li> </ul>   |
| <b>analysis</b> | <ul style="list-style-type: none"> <li>• identification of personal responses to dance</li> </ul> | <ul style="list-style-type: none"> <li>• recognition and description of dance components and visual and aural elements</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><br/>Students use dance components to explore communication through movement.</p> <p><b>DA 2.1</b><br/>Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> | <p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>develop movement sequences based on tactile stimulus to represent particular animals.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>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>Level 1</b><br/><b>Do students:</b></p> <ul style="list-style-type: none"> <li>create small spiky shapes with hands, elbows and knees on a low level to literally represent an animal?</li> <li>use repetition of movement to communicate a response to texture, such as repeatedly pulling a foot or hand away from a prickly surface?</li> <li>create movement spontaneously?</li> <li>use dance components of space, time, energy and movement to communicate their ideas?</li> </ul> <p><b>Level 2</b><br/><b>Do students:</b></p> <ul style="list-style-type: none"> <li>work with a partner, in personal space, to create movements that represent an animal — for example, making a large animal shape with torso, arms and legs, moving along a low level and travelling in two different directions?</li> <li>create two short sequences (binary) to communicate understanding of contrast such as the different shapes and sizes of animals and their habitats?</li> <li>create movement spontaneously, but repeat the movements in order to remember them?</li> </ul> |
| <p><b>DA 1.2</b><br/>Students demonstrate awareness of self and others when performing.</p> <p><b>DA 2.2</b><br/>Students perform short sequences that communicate feelings, relationships and narratives.</p>                                    | <p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>perform a movement sequence that is based on animal movements, individually or in groups.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>observation</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>Level 1</b><br/><b>Do students:</b></p> <ul style="list-style-type: none"> <li>keep their distance from others, and try to avoid bumping into them, when moving through general (open) space?</li> <li>use facial expression to communicate response to texture?</li> <li>perform their own movements to communicate their ideas?</li> </ul> <p><b>Level 2</b><br/><b>Do students:</b></p> <ul style="list-style-type: none"> <li>move freely through personal (close) and general space when moving individually, in pairs or in groups, maintaining created shapes?</li> <li>use contrasting slower and faster movements in performance sequences to communicate response to texture — for example, moving quickly away from a spiky animal, or slow stroking of a soft furry cat?</li> <li>use facial expression and body language to help communicate their feelings?</li> </ul>   |

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

| Outcomes  | Gathering evidence  | Making judgments  |
|---|---|---|
| <p><b>DA 1.3</b><br/>Students describe their personal responses to their own and others' dance.</p> <p><b>DA 2.3</b><br/>Students identify dance components when responding to their own and others' dance.</p> | <p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• observe the movement sequences of other students in the class and describe those movements, identifying the levels and speeds at which the movements are performed, and stating what animal is being represented through the dance.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• peer- and self-assessment</li> <li>• observation</li> <li>• teacher–student consultation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• anecdotal records.</li> </ul> | <p><b>Level 1</b><br/><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• discuss shapes they liked making, or ways they liked moving, giving reasons for their choices?</li> <li>• discuss their favourite animal and how they represented it through movement?</li> <li>• identify ways that other students moved?</li> <li>• represent their responses through creating visual images?</li> </ul> <hr/> <p><b>Level 2</b><br/><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• use dance language such as 'low levels', 'fast speed', 'high levels of energy', 'spiky shapes', to describe movements they created or performed?</li> <li>• identify instances when they observed repeated movements?</li> <li>• identify movements that are changed by changing a component — for example, movement that travels or stays on the spot?</li> <li>• discuss what the movements are representing?</li> </ul> |

## Background information

---

### Movement from a stimulus

The focus of this module is representation of animals through movement. Stimuli can be aural (music, sounds, words and language), visual (pictures, sculptures, photographs, objects, toys, colours) and tactile (texture of items such as shells, fabric, bark, leaves, water). The activities are adaptable to suit the stimuli chosen by the teacher or students and involve students in choreographing, performing and appreciating dance.

Various movements can be used and combined to communicate the ideas associated with these stimuli. Students could, for instance, use:

- simple, everyday movements (locomotor and non-locomotor), such as hopping, jumping, rolling, running, sitting, skipping, stretching and walking, to suggest changes in an animal's movements or differences between animals
- shapes made with their bodies to represent animals engaging in particular activities
- movements taken from dance classes that they participate in outside school hours, such as local ballet studios or creative movement classes, to communicate ideas about animal behaviour or the texture of animal coverings.

### Terminology

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

|                 |                |         |
|-----------------|----------------|---------|
| aural           | levels         | shape   |
| body percussion | locomotor      | size    |
| directions      | non-locomotor  | tactile |
| energy          | pathways       | tempo   |
| general space   | personal space | visual  |

### 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 Dance may be found at [www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm](http://www.education.qld.gov.au/corporate/doem/sindex/d-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 and in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to represent their ideas and feelings through musical and kinaesthetic forms of expression.

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

## Support materials and references

---

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.

### Print

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.

Gough, M. 1993, *In Touch with Dance*, Dance Books, London.

Gough, M. 2000, *Knowing Dance: A Guide for Creative Teaching*, Dance Books, London.

Harrison, K. and 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. and Scheff, H. 1995, *Building Dances*, Human Kinetics, USA.

North, M. 1990, *Movement and Dance Education: A Guide for the Primary and Middle School Teacher*, Northcote House, Plymouth.

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

Rooyacker, P. 1996, *101 Dance Games for Children*, Hunter House, USA.

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

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

### Electronic

#### Website

(This site was accessed in March 2002)

Australian Dance Council: Ausdance (Qld): <http://sunsite.anu.edu.au/ausdance/index.html>



## Activities

### Exploring

#### Students:

- begin to explore the dance components of space — levels, directions
- begin to explore moving in various ways to communicate their observations about animals.

| Outcomes  | Activities   | Gathering evidence   |
|---|--|--|
| <p><b>DA 1.1</b><br/>Students use dance components to explore communication through movement.</p> <p><b>DA 2.1</b><br/>Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> | <p>Students listen to a recording of the sounds animals make in their natural environment in order to explore movement. They:</p> <ul style="list-style-type: none"> <li>• identify the animals they know by recognising the sounds they make.</li> <li>• talk about how animals make sounds — for example, a cricket makes sounds by rubbing its back legs together, a kookaburra laughs or sings with its throat and beak. They group animals according to the sounds they make, and then according to the way they make sounds.</li> <li>• explore locomotor and non-locomotor movement, being aware of the feeling of movement, and making sounds with different parts of their bodies (body percussion) — for example, stomping on the ground with feet, rubbing hands together, slapping thighs.</li> </ul>  | <p><b>DA 1.1 &amp; 2.1</b><br/><i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul>                           |
| <p><b>Science</b><br/><b>LL 1.2</b><br/>Students group living things in different ways based on observable features.</p> <p><b>DA 1.2</b><br/>Students demonstrate awareness of self and others when performing.</p>                              | <p>Students observe pictures, sculptures, video recordings or live animals in order to explore movement. They:</p> <ul style="list-style-type: none"> <li>• observe the animals and discuss how various animals move — for example, do they walk, fly, crawl, slither or swim? See Student resource 1 for a summary sheet. They group animals according to the ways they move.</li> <li>• identify the speed at which a given animal moves.</li> <li>• explore moving in a similar way and with a similar speed to the animals they view.</li> <li>• share their observations of each other's movements.</li> </ul>  | <p><b>DA 1.2</b><br/><i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> </ul> |
| <p><b>DA 1.3</b><br/>Students describe their personal responses to their own and others' dance.</p> <p><b>DA 2.3</b><br/>Students identify dance components when responding to their own and others' dance.</p>                                   | <p>Students recall or explore tactile experiences with animals, such as patting a dog, touching a frog or holding bird feathers, in order to explore movement. They:</p> <ul style="list-style-type: none"> <li>• discuss how the animals felt to touch and group animals according to the feel of their covering.</li> <li>• explore moving in ways that represent their tactile experiences — for example, a frog's skin may have felt sticky — move as though the ground is sticky to walk on; a dog's coat may have felt thick and rough — move as though the ground is rough under your feet.</li> <li>• recall what a feather feels like in their hands. They move in a way that reflects their thoughts about the feather — for example, light, floating energy, soft movements and slow movements.</li> <li>• share their observations of each other's movements.</li> </ul> | <p><b>DA 1.3 &amp; 2.3</b><br/><i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>peer- and self-assessment</i></li> </ul>                     |

#### Focus questions

- When you were travelling through the space, do you think you looked like the animal? What other way do you think that animal can move? In which of these ways can you move?
- Does your animal move in different ways over different terrain? Demonstrate how the movements change.
- Does your animal make different noises or just one type of sound? Use your body to imitate the sounds that you hear.
- Were you moving as fast as your animal, or can it move much faster than you?

**Teaching considerations**

Constantly model the use of dance terminology such as energy, space, pathways and levels. Ensure that students have opportunities to discuss and develop an understanding of the following:

- locomotor (travelling) and non-locomotor (on the spot) movements that use the dance components of:
  - space: levels (high, medium and low)
  - time: fast and slow movements
  - energy: low to high levels of energy, different amounts of energy.

Stimulus material — have access to a range of stimulus material at all times during dance lessons. Encourage use of the material in imaginative ways, not just the initial stereotypical ideas.

## Developing

### Students:

- focus on use of shapes and sizes they see in the animals they observe
- use fast and slow speeds, and a range of energy types such as weak and strong energy
- create and perform short sequences of movement.

| Outcomes  | Activities   | Gathering evidence   |
|---|--|--|
| <p><b>DA 1.2</b><br/>Students demonstrate awareness of self and others when performing.</p> <p><b>DA 2.2</b><br/>Students perform short sequences that communicate feelings, relationships and narratives.</p>                                    | <p>Students create movements and body percussion as they develop movement sequences based on aural or tactile stimuli.<br/>They:</p> <ul style="list-style-type: none"> <li>• create four movements to represent an animal of their choice. Students use dance components of space, time and energy to create new, interesting movements. Individually or in groups, students perform the movements for their class members.</li> <li>• could make accompanying sounds using the body percussion explored earlier.</li> </ul>  | <p><b>DA 1.2 &amp; 2.2</b><br/><i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> </ul>             |
| <p><b>DA 1.1</b><br/>Students use dance components to explore communicating through movement.</p> <p><b>DA 2.1</b><br/>Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> | <p>Students focus on shape and size to develop movement sequences based on visual stimuli.<br/>They:</p> <ul style="list-style-type: none"> <li>• decide on an image or three-dimensional model of an animal they like.</li> <li>• identify and discuss shapes in the image — for example, circle for the round nose of the dolphin, or triangles in the spider's web. They sort animals according to their shape and size.</li> <li>• re-create those shapes with their bodies — for example, make a round shape with a friend, or make a triangular shape on their own, lying down.</li> <li>• work in pairs to create four different shapes.</li> <li>• manipulate the size of the shapes they have created, either making them larger and wider or smaller and thinner.</li> </ul> | <p><b>DA 1.1 &amp; 2.1</b><br/><i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> </ul>  |
| <p><b>Science</b><br/><b>LL 1.2</b><br/>Students group living things in different ways based on observable features.</p>  |  |  |
| <p><b>DA 1.3</b><br/>Students describe their personal response to their own and others' dance.</p> <p><b>DA 2.3</b><br/>Students identify dance components when responding to their own and others' dance.</p>                                    | <p>Students focus on energy and weight to develop movement sequences based on tactile stimuli.<br/>They:</p> <ul style="list-style-type: none"> <li>• recall their exploration of movement in response to tactile experiences with animals.</li> <li>• use the dance component of energy to create contrasting movements — for example, movement of a feather floating with a low level of energy and light weight to the ground, now the movement of an object floating with a high level of energy and heavy weight to the ground.</li> </ul>  | <p><b>DA 1.3 &amp; 2.3</b><br/><i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation</i></li> </ul> |

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

| Outcomes | Activities   | Gathering evidence |
|----------|--|--------------------|
|          | <ul style="list-style-type: none"> <li>• hold various objects from an animal's environment and talk about the texture and weight — for example, a dog's metal lead could be described as smooth and heavy, or a handful of birdseed could be described as grainy and light.</li> <li>• create movements that reflect their observations, concentrating on making movements heavy or light, with high or low levels of energy. Students could work in pairs, each student choosing who will perform light or heavy movements and movements with high or low levels of energy.</li> <li>• observe the movement sequences of other students and describe the movements they observe, identifying what animal is being represented through dance and discussing levels and speeds at which the movements are done as well as the energy used.</li> </ul> |                    |

#### Focus questions

- What parts of animals' bodies are used when they move, climb, swim, run or swing?
- What shapes can you see in videos/real animals/pictures of your chosen animals? Make similar shapes with your body.
- What levels does your favourite animal move through — for example, (low) crawling on the ground, (medium) walking at my height or (high) flying in the sky?
- Is your animal, or object belonging to your animal, light or heavy? How much strength is needed to lift it?

#### Teaching considerations

Use sound effects to encourage initial high level energy movements, then encourage students to perform these movements with the same enthusiasm without vocalising.

## Culminating

### Students:

- talk about others' dances and what movements were used to represent various animals
- communicate their observations about animals, using a wider range of movement.

| Outcomes  | Activities   | Gathering evidence   |
|---|--|--|
| <p><b>DA 1.1</b><br/>Students use dance components to explore communication through movement.</p> <p><b>DA 2.1</b><br/>Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> <p><b>DA 1.3</b><br/>Students describe their personal responses to their own and others' dance.</p> <p><b>DA 2.3</b><br/>Students identify dance components when responding to their own and others' dance.</p> <p><b>DA 1.2</b><br/>Students demonstrate awareness of self and others when performing.</p> <p><b>DA 2.2</b><br/>Students perform short sequences that communicate feelings, relationships and narratives.</p> <p><b>Science</b><br/><b>LL 1.2</b><br/>Students group living things in different ways based on observable features.</p> | <p>Students communicate understanding about the use of body percussion to accompany dance and create meaning. They:</p> <ul style="list-style-type: none"> <li>• listen to recordings of sounds in the natural environment or visit parkland, the beach or a rainforest.</li> <li>• describe the sounds they can hear that have been made by animals. They discuss what the animals may be doing — for example, hunting, playing, washing, sleeping — and how the animals would be moving.</li> <li>• create a short sequence of eight movements that depict an animal either hunting, playing, washing or sleeping. They create and perform body percussion to accompany the movements.</li> <li>• use different levels and energy types to represent various movements and actions of the animals.</li> <li>• observe and describe the movement sequences of other students in the class, identifying levels and speeds at which the movements are performed, and discussing what animals they think are being represented through dance.</li> </ul> <p>Students communicate understanding of the use of the dance components of shape and size to create meaning. They:</p> <ul style="list-style-type: none"> <li>• choose two animals that contrast in size, shape and type of movement — for example, elephant and mouse, snake and giraffe. They create movements that represent those animals.</li> <li>• follow teacher instructions to move in ways similar to a mouse. Students follow the teacher's instructions about how to alter the size of the movement — for example, 'imagine your tail is getting longer, your feet and the steps you take are getting bigger, wipe your whiskers as they get longer'.</li> <li>• discuss what to change in order to alter the movements — for example, mouse movements had to be done standing up and made larger. They discuss whether or not the movements are like the original animal movements.</li> </ul> | <p><b>DA 1.1 &amp; 2.1</b><br/><i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 1.3 &amp; 2.3</b><br/><i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>peer-assessment</i></li> </ul> <p><b>DA 1.2 &amp; 2.2</b><br/><i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul> |

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

| Outcomes   | Activities  | Gathering evidence  |
|--|---|---|
| <p><b>DA 1.3</b><br/>Students describe their personal responses their own and others' dance.</p> <p><b>DA 2.3</b><br/>Students identify dance components when responding to their own and others' dance.</p> | <p>Students communicate understanding of the use of the dance components of energy and weight to create meaning. They:</p> <ul style="list-style-type: none"> <li>• perform animal movements to accompany a verbal description — for example, the snake is low to the ground and slithers like this (illustrate movement to peers) or the bird swoops down to its nest (illustrate movement to peers).</li> <li>• show peers, through movement, the energy and weight animals use to move — for example, the lion moves with strong, heavy steps or the butterfly moves with a small amount of light energy.</li> <li>• participate in a teacher-directed game of 'Simon Says' and respond to instructions that require students to focus on the amount of energy they use or the heaviness or lightness of their movements. They discuss which ways they most liked moving and state why.</li> </ul> | <p><b>DA 1.3 &amp; 2.3</b><br/><i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> </ul> |

#### Focus questions

- Did you like the movements you created? Why/why not?
- Did you see your peers use different levels? How did they use the levels?
- What directions did you see your peers move in? What directions did you move in?
- What different movements would you use if you did your sequence again?
- What animal movements did you enjoy doing the most? Why?

#### Teaching considerations

Encourage students to consider the dance components when they are creating movement sequences. Place labelled charts, pictures or symbols around the room to remind students of what low, medium or high levels may look like, what shapes they can make with their bodies, or the directions they can move in, such as in circles and diagonals. These charts could have pictures of animals (or other stimulus material) on them for the students to relate to. Provide students with opportunities to explore and create movement individually as well as in small groups.

## Dance classroom management

## Teacher resource 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 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 a compact disc or tape player, 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 hear teacher instructions, there will be risk of voice strain, and nearby classes will be interrupted.
- The duration of a dance lesson should run approximately 35–45 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:

- simple stretching and bending movements that involve the entire body
- 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.

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.

### 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.

## Sample lesson plan

## Teacher resource 2

**Focus of this lesson**

Students explore movement and develop movement vocabulary by:

- responding to visual stimulus of animals
- using dance components of space — levels and shape — and action — locomotor and non-locomotor movements such as hopping, jumping, rolling, running, sitting, skipping, stretching, walking
- taking opportunities to choreograph (DA 1.1 and DA 2.1), perform (DA 1.2 and DA 2.2) and appreciate (DA 1.3 and DA 2.3) dance.

**Resources**






- Set up an uncluttered space for movement to take place.
- Have pictures of animals or animal artwork the students have created on display to prompt students' imaginations.

| Purpose     | Mins | Activity procedure  |
|-------------|------|---|
| Warm-up     | 5    | <ul style="list-style-type: none"> <li>• Arrange the students so that they are lying down in a circle on the floor on their backs. Ask the students to think about a particular animal — what does it look like, how does it move, what does it feel like to touch?</li> <li>• Ask them to imagine that they are the animal lying in the warm sun or swimming in warm water. 'Feel your hands and feet getting warm — wiggle your toes and fingers. Feel your legs and arms getting warm — slowly and gently move your legs and arms. Slowly sit up and stretch in the warmth, raising your arms high. Curl up as small as you can and uncurl slowly.'</li> </ul>   |
| Exploration | 10   | <ul style="list-style-type: none"> <li>• Identify and discuss the animals that the students were thinking about. Ask them to describe where the animals live — is it hot or cold? In a nest or in a kennel?</li> <li>• Lead the students to recognise levels. Ask them to identify at what levels the animal lives and moves — for example: Does the bird live in a nest up high in the tree or down low? Does the koala sleep high in a tree or on the ground? Assist with background information as required.</li> <li>• Introduce the students to ways they can move at different levels with their bodies — for example: 'Stand up and reach as high as you can (high); Crouch down as low as you can (low); walk as straight and tall as you can (medium)'. Ask the students to move in different ways in the different levels — for example, roll, slide, creep (low), skip, run, gallop (medium), jump, hop, leap (high).</li> </ul> |
| Development | 10   | <ul style="list-style-type: none"> <li>• Show the students a variety of pictures of animals that will stimulate ideas and discussion about movement. With the students, identify shapes that are visible in the pictures — for example, the circular curly tail of a pig, the triangles in a spider's web, the curve of a dolphin's back.</li> <li>• With each shape identified, ask the students to make the shape with their body (teacher may have to model some shapes). Repeat several times.</li> </ul>   |
| Culmination | 5    | <ul style="list-style-type: none"> <li>• Ask if anyone would like to show their shapes to others. Ask the students to identify the level at which the shape is being performed — for example: is Blake's shape up high, down low or at a medium level?</li> <li>• After each child shows their shapes, involve the whole class by asking them to say what the shape is and to make each shape with their own bodies.</li> </ul>   |
| Cool-down   | 5    | <ul style="list-style-type: none"> <li>• Arrange the students so that they are back in a circle as they were at the beginning. Ask the students to make their favourite shape of the day and hold it very still. Now instruct the students to imagine the shape growing bigger and bigger. The shapes are now getting smaller and smaller until they are as small as can be. Finally, tell the students it is getting very warm and they are feeling that their bodies are melting away, starting at the feet. (Teacher should demonstrate as well as giving verbal instructions.)</li> <li>• Once the students are still and have 'melted', instruct them to slowly sit up in their place and reflect on what happened in the lesson.</li> </ul>   |



**Animal movements**






**Student resource 1**

| Animal  | How does it move? | At what levels does it move? |
|---|-------------------|------------------------------|
| <p>Monkey</p>          |                   |                              |
| <p>Lizard</p>          |                   |                              |
| <p>Scrub turkey</p>  |                   |                              |
| <p>Magpie</p>        |                   |                              |
| <p>Possum</p>        |                   |                              |

**Note to the teacher:** You may replace these animals with others that your students may find more familiar.

**Animal movements (continued)**

**Student resource 1**

| Animal   | How does it move? | At what levels does it move? |
|--|-------------------|------------------------------|
| <p>Tadpoles</p>       |                   |                              |
| <p>Frog</p>           |                   |                              |
| <p>Caterpillar</p>  |                   |                              |
| <p>Butterfly</p>    |                   |                              |
| <p>Crab</p>         |                   |                              |

**Note to the teacher:** You may replace these animals with others that your students may find more familiar.



**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***

ISBN 0 7345 2190 1

© The State of Queensland (The Office of the Queensland School Curriculum Council) June 2002

Queensland schools are permitted to make multiple copies of this sourcebook module without infringing copyright provided the number of copies does not exceed the amount reasonably required for teaching purposes in any one school. Copying for any other purposes except for purposes permitted by the Australian *Copyright Act 1968* is prohibited.

Every reasonable effort has been made to obtain permission to use copyright material in all sourcebook modules. We would be pleased to hear from any copyright holder who has been omitted.

The State of Queensland and the Queensland School Curriculum Council make no statements, representations, or warranties about the accuracy, quality, adequacy or completeness of, and users should not rely on, any information contained in this module.

The State of Queensland and the Queensland School Curriculum Council disclaim all responsibility and liability (including without limitation, liability in negligence) for all expenses, losses, damages and costs whatsoever (including consequential loss) users might incur to person or property as a result of use of the information or the information being inaccurate, inadequate, or incomplete.

*In July 2002, the Queensland School Curriculum Council amalgamated with the Queensland Board of Senior Secondary School Studies and the Tertiary Entrance Procedures Authority to form the Queensland Studies Authority. All inquiries regarding this module should be directed to:*

Queensland Studies Authority, PO Box 307, Spring Hill, Q 4004, Australia  
Ground Floor, 295 Ann Street, Brisbane

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au)

Email: [inquiries@qsa.qld.edu.au](mailto:inquiries@qsa.qld.edu.au)

---