

Movement of life



Strand
Dance

Possible link
Science

Purpose

Students explore a range of dance components to choreograph, perform and appreciate dance, using the stages of lifecycles of animals as stimuli for movement.

Overview

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

Exploring

Students will:

- explore the concept of change in an animal's appearance
- use different dance levels — low, medium and high
- use everyday movements that are familiar to them
- respond to visual, verbal and tactile stimuli.

Developing

Students will:

- create movement in response to stimuli
- explore the use of energy, speed and levels
- use vocal narrative to develop a sequence
- use props to enhance movement
- choose accompaniment for the movement.

Culminating

Students will:

- add structure to their choreography by creating beginnings and endings
- choose accompaniment for their choreography
- experiment with movements that are contrasting
- explore the use of energy.

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, viewing, describing and comparing images, writing lists, 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 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 2.2 Students illustrate changes which take place in the course of the life span of living things (including the growth of a plant and an animal).

Cross key learning area planning

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

Core content

This module provides a learning context for the following core content from Level 2 of the syllabus in addition to the core content from previous levels:

- | | |
|-----------------|---|
| space | <ul style="list-style-type: none"> • pathways through space • personal and general space |
| time | <ul style="list-style-type: none"> • duration • metric accent |
| energy | <ul style="list-style-type: none"> • falling • percussing • swinging |
| form | <ul style="list-style-type: none"> • binary • contrast • narrative |
| action | <ul style="list-style-type: none"> • locomotor and non-locomotor movements |
| function | <ul style="list-style-type: none"> • personal expression |
| analysis | <ul style="list-style-type: none"> • recognition and description of dance components and visual and aural elements |

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>DA 1.1 Students use dance components to explore communication through movement.</p> <p>DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p>	<p>Students may:</p> <ul style="list-style-type: none"> create two or more freeze frames (frozen in action) depicting stages in a butterfly's life cycle by using different levels. They make the freeze frames move in sequence. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> anecdotal records. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> discuss shapes they liked making, or ways they liked moving, and explain why? identify stages in the life cycle of a butterfly and represent them through movement? use dance components of space, time, energy and movement to communicate their ideas? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> work with a partner, in a personal space, to create movements that represent the changes in the caterpillar's life? create two short sequences (binary) to communicate understanding of contrast such as the movements of the caterpillar and the butterfly? create movement spontaneously, but repeat the movements in order to remember them?
<p>DA 1.2 Students demonstrate awareness of self and others when performing.</p> <p>DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.</p>	<p>Students may:</p> <ul style="list-style-type: none"> perform their movement phrases, using scarves or lengths of fabric to symbolise the chrysalis or the butterfly's wings. They make adaptations to the movement phrases according to the freedom or restrictions the fabric places on the students' mobility. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> observation notes video recording of students' performance. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> keep their distance from others, and try to avoid bumping into them, when moving through general (open) space? perform their own movements to communicate their ideas? use different amounts of energy and different movements to represent the difference between a chrysalis and a butterfly? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> move freely through personal (close) and general (open) space when moving individually, in pairs or in groups, maintaining created shapes and use of energy? use slower and faster movements in performance of sequences to communicate the butterfly emerging from the chrysalis? use facial expression and body language to help communicate their feelings?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<p>DA 1.3 Students describe their personal responses to their own and others' dance.</p> <p>DA 2.3 Students identify dance components when responding to their own and others' dance.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • discuss the contrasting movements used to depict the caterpillar and the butterfly — for example, the caterpillar moved on a low level and slowly, but the butterfly moved on a high level and quickly. <p>The teacher may use:</p> <ul style="list-style-type: none"> • peer- and self-assessment • teacher observation • student–teacher consultation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • anecdotal records • annotated work samples. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • discuss shapes they liked making, or ways they liked moving, giving reasons? • discuss their favourite movements, giving reasons for their choices? • identify ways that other students moved? • represent their responses through creating visual images? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • use dance language such as 'low levels', 'fast speed', 'a lot of energy' to describe movements they created or performed? • identify instances when they observed repeated movements? • identify movements that are changed by changing a component — for example, movement that travels or stays on the spot? • discuss what the movements are representing?

Background information

Movement from a stimulus

The stimuli for the module are the stages of the lifecycle of a butterfly, with specific focus on exploring the movement possibilities in representing a caterpillar and its metamorphosis into a butterfly. Developing an understanding of metamorphosis in a scientific sense is not the focus of this module. The complementary learning from the Science key learning area is the concept that change takes place in the course of the life span of living things. Activities could be adapted to suit different stimulus materials depicting, for example, changes over the life span of a bird, reptile or mammal.

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 over its life span
- shapes made with their bodies to represent animals at particular times in their life cycles
- 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 changes through the life cycle of an animal.

Terminology

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

accompaniment	chrysalis	freeze frames	lifecycles
butterfly	directions	improvise	metamorphosis
caterpillar	energy	levels	stimulus

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.

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.

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. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Carle, E. 1970, *The Very Hungry Caterpillar*, Puffin Press, Hong Kong.

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

Gilbert, A. 1992, *Creative Dance for All Ages*, American Alliance for Health, Physical Education, Recreation and Dance, Reston, Va, 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. & 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, Champaign, Il, 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, Alameda, Ca, USA.

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

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

Electronic

Website

(This website was accessed in March 2002)

Scotia-Glenville Children's Museum, *Where do butterflies come from?*
www.hhmi.org/coolscience/butterfly/index.html

Activities

Phase 1 — Exploring

Students:

- explore the concept of different physical stages in the life cycle of some animals (metamorphosis)
- use different dance levels — low, medium and high
- use everyday movements that are familiar to them
- respond to visual, verbal and tactile stimuli.

Outcomes	Activities	Gathering evidence
<p>Science LL 2.2 Students illustrate changes which take place in the course of the life span of living things (including the growth of a plant and an animal).</p> <p>DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> <p>DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.</p> <p>DA 2.3 Students identify dance components when responding to their own and others' dance.</p>	<p>Students use the life cycle changes of a caterpillar into a butterfly as stimuli for movement. They:</p> <ul style="list-style-type: none"> • discuss the changes that occur during the life stages of a butterfly or moth • create a list of words that describe how caterpillars and butterflies move. They use the words as stimulus by responding to them through movement as the words are read out by the teacher. • look at pictures and videos of caterpillars and butterflies and, as a whole class, make a list describing what they look like at different life stages and their physical movements at those stages — for example, a butterfly has large wings, a little body, moves up high, down low and through the space between. Students help complete a chart with columns headed '<i>Looks like</i>' and '<i>Moves like</i>' to assist in their visualisation of the stimulus material to be used for movement (see Student resource 1). • draw from observation or find photographs of caterpillars and butterflies and write action words that describe how they move • create four freeze frames (frozen in action) depicting stages in the life cycle of a butterfly representing the way it might move on different levels at different stages. For example, they might use: <ul style="list-style-type: none"> – low level — egg and caterpillar – medium level — chrysalis – high level — butterfly. <p>Students could work in groups, each group given the opportunity to display their freeze frames for discussion by peers.</p>	<p>DA 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>

Focus questions

- What are differences between the ways that caterpillars and butterflies move?
- Where can caterpillars and butterflies be found, and how can this be shown through dance?
- How much movement do you think could occur inside a small space like an egg? How could this be shown through dance? What level would this be performed on — low, medium or high?
- What sorts of words can be used to describe the life stages of different animals?
- What are some different levels that animals move through?
- What are the differences between the caterpillar and the butterfly?
- What levels did each group use to depict the animals in their freeze frames?

Teaching considerations

It is important that students are familiar with the idea of life cycles, and especially the changes that take place in metamorphosis, prior to exploring the ideas through dance. In the lifecycle of a butterfly, an adult lays an egg, which hatches into a caterpillar. The caterpillar forms the chrysalis from which the butterfly emerges. Metamorphosis is the process of change from caterpillar into butterfly.

At this level the emphasis is on describing changes that take place in the course of the life cycle of an animal, and thinking about how these can be shown through dance. Dance components of levels, and types of energy of movements, are the main foci of dance at this first phase. Encourage students to explore movement across the three levels of low, medium and high.

Always ensure that the students warm-up and cool down before and after each movement session. The warm-ups and cool downs are excellent opportunities to focus students' attention on what is about to happen (warm-up) and what has just happened (cool down). Teachers could use the content and theme of the lessons as the basis for the warm-up. For example: 'We are going to explore the movement of caterpillars in today's lesson. Let's first imagine we are on a leaf, the home of some types of caterpillars ... stretch up high with your arms to touch another leaf hanging just above you ... pull yourself up onto the higher leaf ... move as though you are walking along the leaf ... now walk along the stem the leaf is growing from — it's very narrow ... reach across to the bark of the tree ... bend down to grasp a lower stem and pull yourself onto it'.

Phase 2 — Developing

Students:

- create movement in response to stimuli
- explore the use of energy, speed and levels
- use vocal narrative to develop a sequence
- use props to enhance movement
- choose accompaniment for the movement.

Outcomes	Activities	Gathering evidence
<p>DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> <p>DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.</p> <p>DA 2.3 Students identify dance components when responding to their own and others' dance.</p>	<p>Students develop their freeze frames and initial exploration of movement based on the metamorphosis of the caterpillar. They:</p> <ul style="list-style-type: none"> • make each freeze frame move. Students use words describing the actions of the animals as stimulus for movement, or imitate the movements of the animals that they viewed on a video or in real life. By moving from one freeze frame to another, students have now created movement sequences. • discuss the energy in the movements of the caterpillar and the butterfly and consciously apply these energy types to the way they move in their sequences — for example, a caterpillar is slow and creeping while a butterfly is quick, darting and fluttering • use scarves or lengths of fabric to symbolise the chrysalis or the butterfly's wings. They perform their movement phrases with the scarves and make adaptations according to the freedom, or restrictions the fabric places on the students' mobility. The fabric could be used between two students to create a larger animal — for example, each student could be a wing of the butterfly and use the fabric to accentuate the movements of the wings. • use the Thought map on Student resource 2 to help explore the use of props in their movement sequences • use their bodies or props to create a chrysalis within which other students could perform movements symbolising metamorphosis. Students could begin in a small group huddled together, and as each student joins the group, the cocoon grows and changes. Students could then decide how the cocoon will break apart and release the butterfly – will it break apart slowly, quickly, from the inside first or the outside first? • listen to recordings and select an accompaniment that they think complements their movements • explore using a vocal narrative to accompany their movement sequence. 	<p>DA 2.1 and DA 2.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p> <p>DA 2.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>

Focus questions

- What energy words describe the movements of the caterpillar and the butterfly?
- How can the scarves and lengths of fabric be used to symbolise the animal?
- How did the use of the fabric affect the movement? What adjustments and changes did you have to make because of the fabric?
- What sorts of music reflect the movements of the animals?
- What sorts of animals could be represented through dance?
- What movements can humans do that animals are also capable of?

Teaching considerations

Students may have to research information about the life cycle of a butterfly. Information could be gathered through fiction and non-fiction books, by observing living animals, or through the Internet. Encourage students to think about the ways the animals move at various stages of their life cycles, and make connections to how these movements can be shown through dance. See Student resource 6 for a sample retrieval chart that may be used to record the information they have gathered.

It would be beneficial for students to be able to refer to charts that describe the different levels, energy types and movements. Pictures that illustrate the terms on the charts are a useful visual prompt for students. These charts could be placed around the room.

Props, other than the scarves suggested in the activity, may include towels, sheets, plants, driftwood, shells, hoops or paper streamers. The students may use these props as markers to change their pathways through the space or as a form of costume. Students should identify how the prop changes or shapes their movements and how it helps to identify something about the animal they have chosen. Students may respond to the props in very different ways and they should be encouraged to explore pathways, energy and shape in individual ways throughout this activity.

Phase 3 — Culminating

Students:

- add structure to their choreography by creating beginnings and endings
- choose accompaniment for their choreography
- experiment with movements that are contrasting
- explore the use of energy.

Outcomes	Activities	Gathering evidence
<p>DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p>	<p>Students give structure to their development of movement sequences through the use of form. They:</p> <ul style="list-style-type: none"> • choreograph a beginning and an ending for their sequences. Students decide whether they want to begin their sequence in the space, or by moving into the space or by beginning with, before or after the music/accompaniment. Likewise students may decide to end the sequence in stillness in the space, or by moving out of the space. 	<p>DA 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>
<p>DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.</p>	<ul style="list-style-type: none"> • create and perform a dance in binary form to communicate a narrative about aspects of the lifecycle. For example: section one — movements that depict the caterpillar moving and creating a chrysalis; section two — movements depicting the chrysalis breaking open and a butterfly coming out. 	<p>DA 2.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>
<p>DA 2.3 Students identify dance components when responding to their own and others' dance.</p>	<ul style="list-style-type: none"> • Students describe the two sections of their choreography (see Student resource 3). They may choose to write or draw when describing the types of movements they have used. <p>Students perform their sequences for each other. When discussing and responding to the performances, they:</p> <ul style="list-style-type: none"> • identify the form of the dances — for example, binary form, identifying the sections and pointing out the beginning, middle and end of the sequence • discuss contrasting movements used to depict the caterpillar and the butterfly — for example, 'the caterpillar moved on a low level and slowly, but the butterfly moved on a high level and quickly' (see Student resource 4) • discuss the use of props in the dance sequences, explaining the purposes for which they may have been used in the dance, and why students thought they were effective or not. 	<p>DA 2.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>peer-assessment</i> • <i>teacher observation</i> • <i>student–teacher consultation</i> • <i>focused analysis</i> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>

Focus questions

- Will the sequences begin and end in the performance space, in stillness or some other way?
- What types of musical accompaniment would be suitable for the sections of the dance sequence? How could you perform a suitable accompaniment?
- What movements are recognisable? What is being expressed in those movements?
- Where have the movements been seen or done before?

Teaching considerations

Encourage students to describe and identify a range of movements when justifying their thoughts about dance. Use the dance components to describe why they like a particular movement that another student is performing, e.g. 'I really liked when Bonnie was doing the curved running through the space because she looked free and happy, the way I think a butterfly is'. Throughout the module students will be watching the dance of their peers within the choreographic and appreciation process. It is important to encourage them to take on the ideas of others and consider other possibilities and ways of communicating through dance, as well as their understandings about a topic such as change throughout an animal's life span.

Reflection on their own dance performance need not occur in front of the rest of the class. See Student resource 5 for a sample reflection sheet to help students assess their own choreography and performance.

When children are discussing contrasting movements, encourage them to look at the pathways through the space — for example: 'Are you moving in curved pathways or straight pathways? Are you moving close to the other dancers or is there a lot of space between you and them?'

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 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 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.

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: Developing phase

Students explore movement and develop movement vocabulary by:

- using knowledge of, and responding to, the stimulus of change during the stages of the life cycle of a butterfly
- using dance components of space, time, energy and form
- taking opportunities to choreograph (DA 2.1), perform (DA 2.2) and appreciate (DA 2.3) dance.

Resources

- Set up an uncluttered space for movement to take place.
- Set up pictures of eggs, caterpillars, chrysalises and butterflies around the classroom to prompt students' imaginations.

Purpose	Mins	Activity procedure
Warm-up	10	<ul style="list-style-type: none"> • Students create small, rolled up shapes on the ground, slowly extending arms and legs to a stretched out shape that looks like a caterpillar. • Ask students to unroll slowly from the floor to a standing position, spreading their arms slowly into the shape of a butterfly. • Guide the students to travel through the space, making curved pathways by walking, skipping and running, to raise the heart rate. Emphasise the importance of moving without bumping into other students. • Instruct the students to stand still in their chosen butterfly standing shape when you say the word 'butterfly', and when you say 'caterpillar', they are to take up their long, low shape on the floor. Repeat the activity several times.
Exploration	5	<ul style="list-style-type: none"> • Students brainstorm a list of words that describe how caterpillars and butterflies move. • Students create movements to respond to the words as they are read out.
Development	10	<ul style="list-style-type: none"> • Students create four freeze frames (frozen in action), depicting stages in the life cycle of a butterfly by using different levels. For example, they might use: <ul style="list-style-type: none"> – low level — egg and caterpillar – medium level — chrysalis – high level — butterfly • Students could work in groups. Each group should be given the opportunity to display their freeze frames for discussion with peers. • Students draw on their list of words to make each freeze frame move. They choose three movements at a low level for the caterpillar, three movements at a medium level for the chrysalis, and three movements at a high level for the butterfly.
Culmination	5	<ul style="list-style-type: none"> • Students perform the freeze frames for their peers, then perform their movement sequences. • Peers identify movements, levels, speeds and directions that have been used to make the freeze frames move.
Cool down	5	<ul style="list-style-type: none"> • Students repeat the warm-up in reverse order, so that they finish by performing slow stretching movements on the ground. Quiet, calming music may be useful for this activity.

Student observation sheet

Teacher resource 3

Student name: _____

Date: _____

Observation of movements and movement qualities

Movements observed	Observation notes
<p>Control when executing locomotor and non-locomotor movements (list movements being observed)</p> <ul style="list-style-type: none"> • • • 	
<p>Use of energy in various movements. Is the student more comfortable moving with a particular sort of energy? List energy types being observed (refer to core content)</p> <ul style="list-style-type: none"> • • • • 	
<p>Use of space when performing and choreographing with others. Is the student aware of others in the space, and does the student adjust the use of space to accommodate others?</p>	
<p>Does the student concentrate when presenting dance to others, or is the student easily distracted by others in the group or audience members?</p>	
<p>Does the student show their interpretation of the message/theme in the dance through facial expression, energy and timing of movements, or does the student simply 'do' the movements?</p>	

Student resource 1



The animal I want to dance about is the _____



What does it look like?	How does it move?
(For example) small colourful bright	(For example) quickly smoothly up high

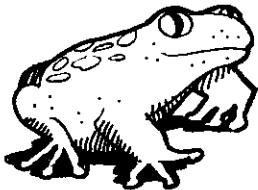
Thought map — prop chart

Student resource 2

1. **Choose the animal** you will create a dance about.
2. **Connect the animal to the prop** that you would use in your dance to tell about the animal, **or draw a prop** you would like to use.



Plants or pond



frog



Hats and other costumes

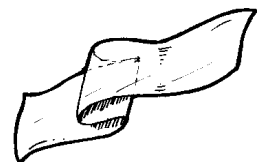


butterfly

Draw your own prop



Tables and chairs




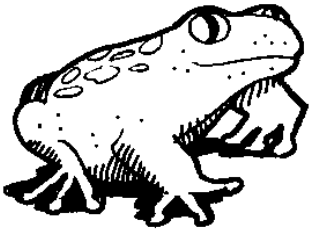
Scarves or material pieces

3. **What movements will you use with your prop?**

Choreographic outline**Student resource 3**

My dance is about _____

These are the sections of my dance and the movements I used to make my dance.



<p>Section 1: <i>The tadpoles</i></p> 	<p>Movements used to show the movements of the tadpoles (<i>write or draw some movements</i>)</p>
<p>Section 2: <i>The frog</i></p> 	<p>Movements used to look like the movements of the frog (<i>write or draw some movements</i>)</p>

Choreographic outline (continued)

Student resource 3

My dance is about _____

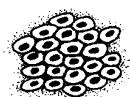
These are the sections of my dance and the movements I used to make my dance.

<p>Section 1: Caterpillar</p> 	<p>Movements used to show the caterpillar moving and creating a chrysalis <i>(write or draw some movements)</i></p>
<p>Section 2: The butterfly</p> 	<p>Movements used to look like the chrysalis breaking open and a butterfly coming out <i>(write or draw some movements)</i></p>

Movements I saw in the dance

Student resource 4

	Yes	No
High-level movements jumping hopping climbing reaching up leaping		
Medium-level movements walking running prancing galloping spinning		
Low-level movements slithering crawling rolling tumbling collapsing		
Other movements I saw (draw or write) 		



Thinking about my dance

Student resource 5

After you have performed your dance, fill in the reflection sheet below.

What I did well ...

What I could have done better ...

How I could do it better

Parts of the dance I really enjoyed doing ...

I enjoyed those parts because....

What I would like to dance about next time ...

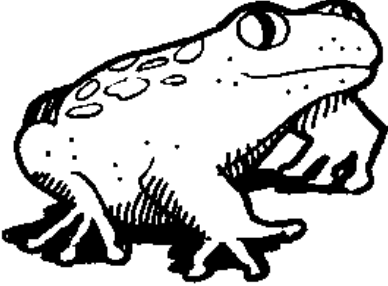
Retrieval chart

Student resource 6

Use this chart when you are finding out about an animal for your dance.

How do I move?

Where do I live?



What do I like to eat?

What do I spend my days doing?

Acknowledgments

This module was written in consultation with Kym Stevens, Dance Educator.

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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