

Move like me!



Strand
Dance

Possible link
Health and Physical Education

Purpose

Students create and perform dance based on personal experiences — an autobiography in dance.

Overview

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

Exploring

Students:

- use improvisation to create new movements
- explore aspects of their lives as stimulus for movement.

Developing

Students:

- create sequences of movements that communicate aspects of their own lives, or aspects of others' lives based on research
- perform for each other in order to reflect on the choreographic process, and to provide constructive feedback.

Culminating

Students:

- create movements that represent who they are, and combine those movements with peers' movements to create a whole class dance
- practise and perform their whole class choreography
- analyse their choreography and performance through discussion and self-reflection.

Using this module

Focus and links

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 Health and Physical Education (HPE) 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. See Teacher resource 2 for a sample lesson that provides ideas on how to sequence activities in a dance lesson and suggests an indicative lesson time.

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.

Evaluation of your unit of work

After completion of units or 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 need to 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 4

Students use improvisation to create new and original movements. They improvise with a practised movement sequence to communicate their own interpretation of the purpose and function of the dance.

Students work individually and collaboratively for a specific audience and purpose. They interpret and evaluate dance using appropriate terminology and making reference to dance components. Students use various communication methods, such as writing, talking, moving or drawing.

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

- DA 4.1 Students use improvisation to create new movement for a specific purpose.
- DA 4.2 Students perform movement sequences with improvised sections.
- DA 4.3 Students analyse elements of dances from various cultural and historical contexts.

Other key learning areas

Health and Physical Education core learning outcomes

Enhancing Personal Development

- HPE 4.4 Students demonstrate skills and actions that support the rights and feelings of others, while adopting different roles and responsibilities in social, team or group activities.

Core content

This module provides a learning context for the following core content from Level 4 of the syllabus in addition to the core content from previous levels:

- space**
 - focus
- time**
 - variety of time signatures such as $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$
- energy**
 - combinations of dynamics
- form**
 - climax
 - improvisation
 - variation
- action**
 - stillness
- function**
 - education
- analysis**
 - evaluation of a choreographer's use of dance components, visual elements 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 learning 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 3.1 Students modify intended meanings of movement sequences using dance components.</p> <p>DA 4.1 Students use improvisation to create new movement for a specific purpose.</p>	<p>Students may:</p> <ul style="list-style-type: none"> use ideas about a person they know and respect to create new movements. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> anecdotal records of students' use of stimulus material when improvising movements. 	<p>Level 3 Do students:</p> <ul style="list-style-type: none"> change and combine movement components to make a variety of movement effects? modify the meaning by altering the time a movement takes to do or the space between dancers? incorporate non-movement components, such as props, to manipulate movements to change their look? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> use personal and general space when creating movements collaboratively? vary the timing and speed of various movements to create interesting effects in their dances? improvise movements to communicate their ideas about the person? use forming devices to give the dance structure, such as repetition of sections or movement motifs?
<p>DA 3.2 Students perform rehearsed movement sequences with focus and accuracy.</p> <p>DA 4.2 Students perform movement sequences with improvised sections.</p>	<p>Students may:</p> <ul style="list-style-type: none"> create and perform movement motifs to represent people, places or events that have been influential in their lives. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> teacher notes video recordings. 	<p>Level 3 Do students:</p> <ul style="list-style-type: none"> communicate personal interpretation of music, narrative or theme by displaying their responses through body language, facial expression and energy used to execute movements? concentrate during the performance of sequences by maintaining the established mood or energy? perform their rehearsed sequences as accurately as possible? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> practise improvised sections of movement that have been combined for a performance? identify appropriate places in their dance where they could include an improvised sequence? incorporate improvised sequences into their dance? move in and out of personal and general space easily during the progress of a dance?
<p>DA 3.3 Students interpret their own and others' dance.</p>	<p>Students may:</p> <ul style="list-style-type: none"> view video recordings of their practice and performance. They discuss and analyse the ways they have interpreted and performed another person's movement. 	<p>Level 3 Do students:</p> <ul style="list-style-type: none"> interpret what they believe is happening in the dance by referring to movements, music, props? respond to dance in a variety of ways such as discussion, movement, drama and other forms of visual expression?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
DA 4.3 Students analyse elements of dances from various cultural and historical contexts.	The teacher may use: <ul style="list-style-type: none"> student self-reflection recorded in: <ul style="list-style-type: none"> diary entries. 	Level 4 Do students: <ul style="list-style-type: none"> analyse the form of the dance, mentioning movements or changes in music/lighting/dancers to justify choices made? evaluate dances by discussing what was successful or what could be improved upon? refer to the dance components in their analyses? identify dance components selected to match the context?

Background information

Students' personal stories, histories and experiences provide the direction for the learning in this module — eliciting students' autobiographies. Before dealing with sensitive issues, identify and critically examine your own attitudes and opinions, be aware that no learning activity is value free and reflect on how dealing with these issues through The Arts program may affect students and their relationships within the group.

Students' diverse cultural and social backgrounds should be acknowledged when planning activities. Consult parents when necessary to acknowledge and value various perspectives. Communication between the school and its constituent groups will ensure cultural beliefs and needs are respected to promote a sense of whole-school community.

Terminology

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

abstract	evaluate	narrative
accompaniment	explore	reunion
binary	improvise	space
contrast	interpret	stimulus
dynamics	mind map	ternary
energy	movement motif	time

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 can 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 or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- 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

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (*).

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

*Ambrosio, N. 1994, *Learning about Dance: An Introduction to Dance as an Art Form and Entertainment*, 2nd edn, Kendall Hunt, Iowa.

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

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

*Hawkins, A. 1988, *Creating through Dance*, rev. edn. Princeton, Princeton, NJ.

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

McGreevy Nichols, S. and Scheff, H. 1995, *Building Dances*, Human Kinetics, Champaign, IL, USA.

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

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

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

Spurgeon, D. 1990, *Dance Moves: From Improvisation to Dance*, Harcourt Brace Jovanovich, Sydney.

Electronic

Audio

Bizet: *Children's Games*

Edward Elgar: *Variations on an Original Theme (Enigma) for orchestra*, op. 36

Jean-Michel Jarre: *Oxygene*

Enigma: *Delirium*

Enya: *Enya*

Mussorgsky: *Night on Bear Mountain*

Schumann: *Kinderscenen*, op. 15

Website

(Website accessed in April 2002)

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

Activities

Exploring

Students:

- use improvisation to create new movements
- explore aspects of their lives as stimulus for movement.

Outcomes	Activities	Gathering evidence
<p>Dance</p> <p>DA 4.1 Students use improvisation to create new movement for a specific purpose.</p> <p>DA 4.2 Students perform movement sequences with improvised sections.</p> <p>Health and Physical Education Enhancing Personal Development HPE 4.4 Students demonstrate skills and actions that support the rights and feelings of others, while adopting different roles and responsibilities in social, team or group activities.</p>	<p>Students use experiences in their lives as stimulus material to create new movements.</p> <p>Students:</p> <ul style="list-style-type: none"> • reflect on, and discuss, aspects of their lives that could be used as stimulus for dance — for example: <ul style="list-style-type: none"> – memories or thoughts about a parent, grandparent, or other relative or close family friend – a personal or family ritual – a personal or family story, triumph or tragedy – an ambition or a goal – a real or imaginary friend – a neighbourhood character or event – a reunion, meeting or farewell. • make a mind map of ideas based on their chosen stimulus from the list above (or another idea). <ul style="list-style-type: none"> – The mind map should include ways of representing the event through movement (see Teacher resource 1 and Student resource 1). – Students could initially mime or act out the stimulus material. They use this exploration of movement through mime to create new movement through improvisation (see Teacher resource 3). • use ideas about a person they know and respect to create new movements. <ul style="list-style-type: none"> – They may team up with others and work in pairs or small groups to improvise movements. – They improvise movements that communicate what it is they admire about the person — for example, their care for the environment, their sporting prowess, or the charity work they do for children. 	<p>DA 4.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i>

Focus questions

- What is it about my life experiences, or about people who have been influential in my life, that I want to represent through dance?
- What movements could I mime?
- What dance techniques and movements could I use to communicate my experiences, feelings and ideas?
- How can I create new movements to depict the person I know and respect through dance?

Teaching considerations

Students' personal stories, histories and experiences provide the direction for the learning in this phase. See 'Background information' for advice on sensitively managing students' explorations.

Developing

Students:

- create sequences of movements that communicate aspects of their own lives, or aspects of others' lives based on research
- perform for each other in order to reflect on the choreographic process, and to provide constructive feedback.

Outcomes	Activities	Gathering evidence
<p>Dance</p> <p>DA 4.1 Students use improvisation to create new movement for a specific purpose.</p> <p>DA 4.2 Students perform movement sequences with improvised sections.</p> <p>DA 4.3 Students analyse elements of dances from various cultural and historical contexts.</p>	<p>Students focus on creating and performing short dance sequences in particular forms, including movement motifs. If some students decide to base their sequences on aspects of others' lives, they will need to research information through videos, interviews, magazines, and so on.</p> <p>Students:</p> <ul style="list-style-type: none"> • create and perform dance sequences using the exploration of stimuli from the exploring phase. They give the dance shape through the use of form. <ul style="list-style-type: none"> – narrative: a dance that tells the story of their lives, perhaps in chronological order – binary: a dance with two sections that explores contrasting events, such as a birth and a funeral, finding something and losing something – ternary: a dance with three sections, where the third section is a repeat of the first, such as (i) finding something, (ii) losing something, (iii) finding something. • create and perform movement motifs to represent people, places or events that have been influential in their lives. They: <ul style="list-style-type: none"> – create movement motifs that are repeated throughout a dance sequence — for example, a motif may be movement that literally represents blowing out candles on a cake, or unwrapping a gift for a birthday – create movement motifs that are based on gestures commonly used in everyday life — for example, waving hello or shaking hands as an introduction – create more abstract movement motifs by manipulating the dance components of the motif — for example, space (levels, directions, size, pathways), time (rhythm, tempo) and energy (quality, force). The effect will be that the original movement will no longer be recognisable or could be interpreted as something entirely different. – develop their explorations into improvised movement sequences. • view and discuss each other's dance sequences and use of movement motifs. They: <ul style="list-style-type: none"> – discuss the movements in the sequences, describing the space, time and energy of the actions. – interpret the movement motifs of their peers' dances. They make statements to support their interpretations — for example, 'I think the movement motif used by Alex represented happiness. This is because the movement was lively, and involved happy facial expressions.' 	<p>DA 4.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>DA 4.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>self-assessment</i> <p>DA 4.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>self- and peer-assessment</i>
<p>Health and Physical Education</p> <p>Enhancing Personal Development</p> <p>HPE 4.4 Students demonstrate skills and actions that support the rights and feelings of others, while adopting different roles and responsibilities in social, team or group activities.</p>		

Focus questions

- What aspects of my life story can I depict through narrative form in dance?
- Are there contrasting aspects I want to depict using binary form in dance? What are they?
- What will I represent in my dance by using movement motifs?
- How can I change my movement motifs so that they become more abstract; using space, time and energy?

Teaching considerations

Provide students with opportunities to revisit the movement material developed through exploration and improvisation in the exploring phase. This will enable them to build upon and further develop their movement vocabulary, in addition to allowing for more confident explorations in movement. Students may like to develop their movement motifs and sequences using musical accompaniment.

When responding to each other's dances, encourage students to understand that there are no right or wrong ways to interpret or evaluate a dance. If students are able to justify why they analysed a dance in a particular way, then their experience and the way they interacted with the dance is valid.

A movement motif, like abstract art, has different interpretations shaped by the past experiences of the people creating or viewing them. Encourage students to be specific when talking about movement motifs. Why do they like a particular movement motif — is it the sustained quality, the use of the torso, or the ways the facial expressions help the audience to understand the intent of the choreographer?

Culminating

Students:

- create movements that represent who they are, and combine those movements with peers' movements to create a whole class dance
- practise and perform their whole class choreography
- analyse their choreography and performance through discussion and self-reflection.

Outcomes	Activities	Gathering evidence
<p>DA 4.1 Students use improvisation to create new movement for a specific purpose.</p> <p>DA 4.2 Students perform movement sequences with improvised sections.</p> <p>DA 4.3 Students analyse elements of dances from various cultural and historical contexts.</p>	<p>Students:</p> <ul style="list-style-type: none"> • work collaboratively to create and perform a dance that is a statement about who they are. They: <ul style="list-style-type: none"> – improvise to create one movement that represents something about themselves — an aspect of their personality, a favourite thing, an event, someone who has been influential in their lives – teach each other their movements – decide how the movements will be organised — for example, organise the class in alphabetical order and perform the movements in that order – decide what accompaniment they want for their dance — for example, a favourite song or instrumental piece, a poem written by the class, a roll call to accompany the sequence of movements – practise the dance by breaking down the sequence into small phrases of movement, and by talking about the way each person intended their movement to be performed. They need to be precise about the details of the movement, including the quality of the movement and the facial expressions. • create a dance in binary form that contrasts aspects of their own lives with the life of someone they know and respect. They: <ul style="list-style-type: none"> – brainstorm ideas to create movement motifs that depict aspects of their lives – brainstorm ideas to create movement motifs that depict aspects of the person they know and respect – use contrasting space, time and energy to clearly show a distinction between the two sections. • view video recordings of their practice and performance. They discuss what it felt like to perform another person's movement, and how they felt the overall dance looked. They: <ul style="list-style-type: none"> – use dance vocabulary — for example, describing space, time and energy when talking about the movements in the dances – interpret what the overall dance sequence looked like and evaluate how successful the dances were in communicating something about themselves to others through dance – keep diaries of their interpretations and analyses of movements in their performances based on experiences in their lives. 	<p>DA 4.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>DA 4.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> • <i>focused analysis</i> <p>DA 4.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>self-assessment</i>

Focus questions

- What things do I need to consider when working collaboratively with peers to create a dance?
- What is the most effective way to teach my movements to others?
- What should I consider when practising the whole group dance?
- What stages or aspects are involved in analysing dances — discerning the form of the dance, describing the dance components, interpreting the dance, evaluating whether or not the dance was successful in fulfilling its intent or purpose?
- What was the intent of the dance and which movement motifs may have indicated this?
- How do the movements create a contrast between the two sections of the dance? How do the movements use space, time and energy to make this contrast?

Teaching considerations

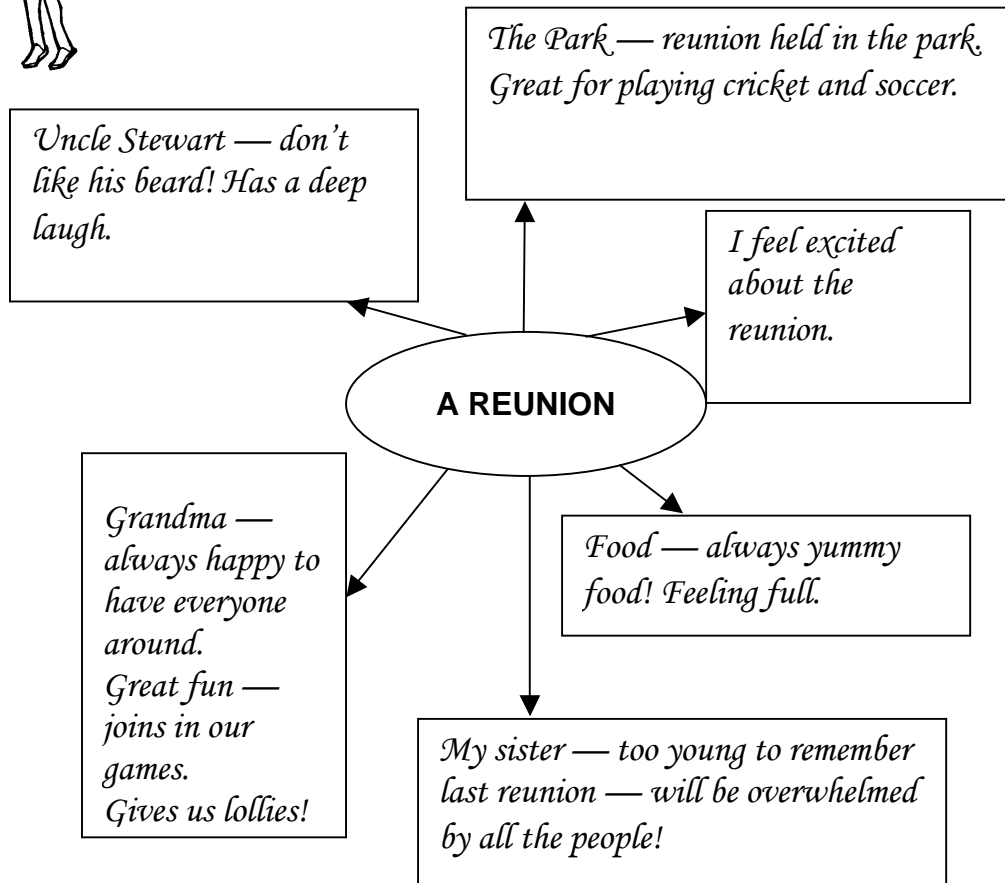
Performance does not have to be for a formal audience. It can be for peers in an informal school setting. Students may feel nervous about performing for a formal purpose and audience, particularly when it is the first time or when they feel under-prepared. Provide students with opportunities to perform informally before leading up to a formal performance context. In this way, the experience will be more familiar to the students.

An example of a mind map

Teacher resource 1



Plotting ideas for dance



Ideas about movement motifs to represent the mapped ideas

What aspects of **space** will I use? (levels, pathways, directions, personal and general space)

What aspects of **time** will I use? (fast, slow, exciting rhythms, particular time signatures)

What sort of **energy** will I use to represent the different people and events? (low or high levels of energy, falling, percussive, swinging, sustaining, suspending, vibrating energy or combinations of these)

Sample lesson plan

Teacher resource 2

Focus of this lesson

From the Developing phase: Students create and perform movement motifs to represent people, places or events that have been influential in their lives.

Purpose	Mins	Activity	Gathering evidence
Warm-up	5	<ul style="list-style-type: none"> Students lead the warm-up by taking peers through movements they know, starting with small, gentle movements and building up to energetic, aerobic exercise movements. 	
Explore stimulus	45	<ul style="list-style-type: none"> Students discuss a person, place or event that has been influential in their lives. They brainstorm how their ideas may be represented through dance — paying particular attention to the space, time and energy of the movement. Students work in pairs or groups of four, each group sharing a similar stimulus, to experiment by improvising, using each other's ideas for movement. Students, in pairs or groups, devise and practise one movement motif, and repeat it several times. 	DA 4.1 Anecdotal records: <i>Teacher records — for example, students' abilities to improvise, paying particular attention to consideration of dance components.</i>
Share with class and discuss	10	<ul style="list-style-type: none"> Each group shares their movement motif with the rest of the class. The class discusses what they all think the motif represents, and justify their thoughts by referring to the dance components. Each group clarifies what their stimulus for the movement motif was and why they chose certain dance components. 	DA 4.3 Peer-assessment and/or student–teacher consultation: <i>Discussion and feedback about use of dance components when improvising to create movement motifs.</i>

Resources:

A blackboard, whiteboard or butcher's paper to record the brainstorming session.

Exploration and improvisation in dance

Teacher resource 3

'Improvisation...does not necessarily require the participants to have a background in dance technique.' (Ambrosio 1994)

Exploration — 'a process producing spontaneous movement based on suggestions made by a leader. Exploration is not as in-depth a process as improvisation.' (Hawkins 1988)

Exploration of movement involves responding to a stimulus and exploring the body's potential for movement. Exploration is the process of asking 'how', 'what' and 'where', and finding the answers through movement. For example, when exploring the movement potential of different joints in the body, dancers may partner each other and mirror each other's movements to explore how they move, what moves, and where the movement can happen. This type of movement has no specific meaning, and it would be difficult to read any intent or purpose into the movements.

Improvisation — 'a process producing spontaneous movement stemming from a specific stimulus; a more complete and inner-motivated spontaneous experience than exploration. (Hawkins 1988)

Improvisation is an extension of the exploratory process. When exploring the 'how', 'what' and 'where', movement responses are usually short and quick, and not further developed. Improvisation develops the exploration — usually in response to a stimulus, or for a specific purpose or intent. For example, when furthering the exploration of the movement potential of different joints in the body, one of the dancers in the pair may continue moving in response to some of the mirrored movements. Perhaps an arm movement performed during the exploration could be followed through by the torso, thereby moving the dancer to a new position in the space. The quality of the movement might change in the improvisation in response to the initial stimulus.

Improvisation can be initiated by a number of different stimuli:

- visual — pictures, sculptures, natural and made objects
- auditory — recorded or live music, body percussion, environmental sounds, words
- tactile — objects with a range of surfaces such as rough, smooth, slimy, sticky, cold, warm
- kinaesthetic — pedestrian movements from daily life, genre-specific technique, responding to movement words on flash cards or spoken aloud
- props — lengths of cloth, hoops, ribbon, chairs, canes, clothing, body bags
- imagery — recall of past experiences, events and memories of places and environments, feelings and emotions, situations.

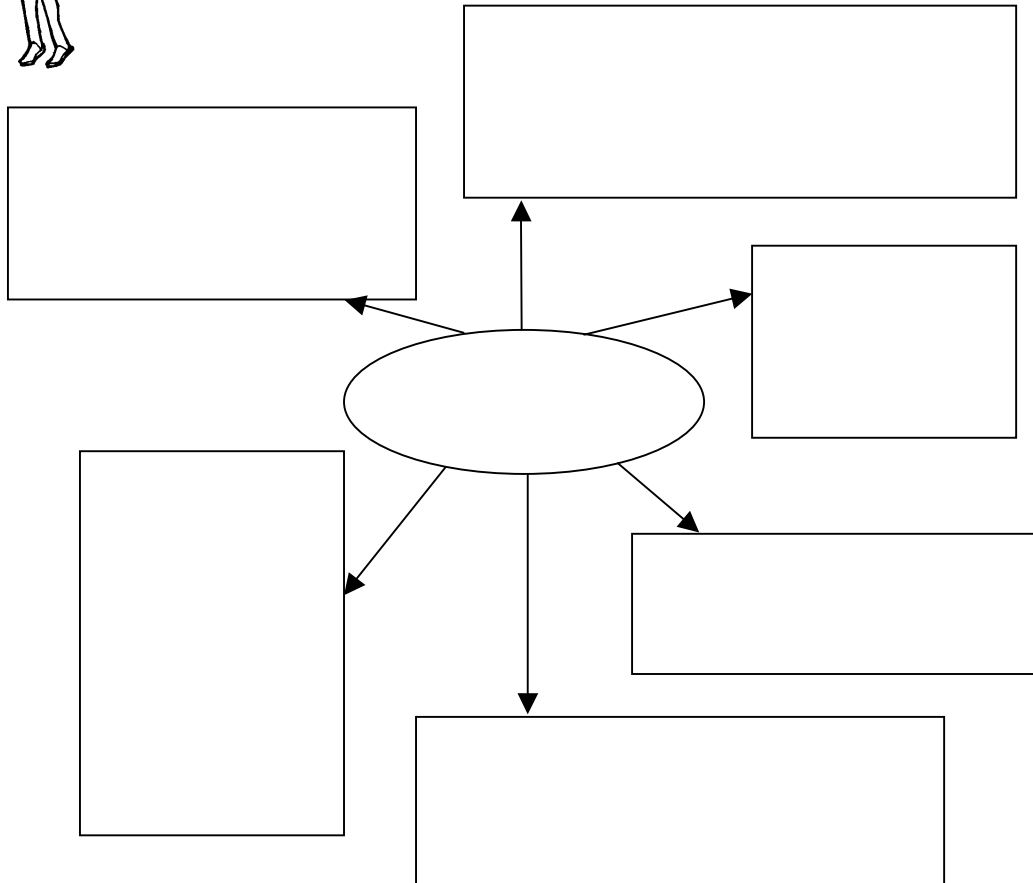
To ensure exploration and improvisation of movement is a positive and successful experience for all involved, it is essential to establish an environment of trust and acceptance. Ensure that participants understand there isn't a 'right way' or 'wrong way' and that whatever they create is valid. It is important to acknowledge and value the cultural and social experiences of students that influence the ways in which they may improvise, and the process of improvising. It should also be recognised that participants in the improvisation or exploration of movement may be self-conscious about their bodies, or about their experiences, thoughts and feelings expressed through dance. A safe and supportive learning environment in which to explore and improvise will help to develop confidence and skill.

A mind map

Student resource 1



Plotting ideas for dance



Ideas about movement motifs to represent the mapped ideas

What aspects of **space** will I use? (levels, pathways, directions, personal and general space)

What aspects of **time** will I use? (fast, slow, exciting rhythms, particular time signatures)

What sort of **energy** will I use to represent the different people and events? (low or high levels of energy, falling, percussive, swinging, sustaining, suspending, vibrating energy or combinations of these)

Acknowledgments

This module was developed collaboratively 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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