

## Unit 5

### Stage 2: *TAP... STOMP*

#### Content overview

The content of *TAP... STOMP* is based on the characteristics of contemporary tap dancing. Students compose and perform dances, using rhythm, sound, percussion and everyday objects, often in non-traditional performing spaces.

- Lesson 1:** *Hands, feet, rhythm and beat*  
This lesson introduces students to moving, using sound and rhythm as both stimulus and accompaniment. Using the hands and feet, they explore percussive sound in simple sequences.
- Lesson 2:** *Hands, feet, objects and beat*  
As they become more familiar with performing isolated movements of the hands and feet while maintaining beat and rhythm, students add new actions and new sounds incorporating objects from around the room.
- Lesson 3:** *Objects as part of dance*  
This lesson incorporates the use of gestures and hand-held objects into movement sequences. Students also reflect on the new movement vocabulary they have learned.
- Lesson 4:** *Basic tap dance steps*  
This lesson explores tap dance skills more formally. Once the basic steps are learned, the students experiment, tapping on a variety of surfaces.
- Lesson 5:** *Everyday actions*  
Everyday tasks are explored to create representational movement. Students abstract and combine these movements to create a sequence. The use of “tools” helps to create sound and rhythm and gives the performance a “*Stomp*” feel.
- Lesson 6:** *Factory rhythms*  
A factory or workplace setting is used as stimulus for this “*Tap stomp*” sequence. All previous ways of moving and creating sound accompaniment are incorporated.

#### Outcomes and indicators

In the lesson programs, a sample indicator is sometimes applicable to two outcomes (e.g. Performing and Appreciating; Performing and Moving). The double coding (i.e. P,A) is used to show the integral relationship between the outcomes.

## Outcomes and indicators: TAP... STOMP

	Stage 2 outcomes	Sample indicators
CREATIVE ARTS	<p><b>Performing DAS2.1</b> <i>The student:</i> performs dances from a range of contexts, demonstrating movement skills, expressive qualities and an understanding of the elements of dance.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>perform rhythmic patterns using non-locomotor and locomotor actions (L1)</li> <li>perform body percussion and isolated movements of the hands and feet showing an awareness of beat (L2)</li> <li>perform basic tap steps (L4)</li> <li>perform a sequence of actions identified in everyday tasks (L5)</li> <li>enlarge and embellish literal movements (L5)</li> <li>share and perform their sequences with others (L6).</li> </ul>
	<p><b>Composing DAS2.2</b> <i>The student:</i> explores, selects and combines movement, using the elements of dance to communicate ideas, feelings and moods.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>incorporate body shape, stillness and silence within a rhythmic sequence (L2)</li> <li>incorporate actions and sounds (relating to objects within the room) into a sequence (L2)</li> <li>create a phrase based on a theme of “greeting” (L3)</li> <li>create a sequence of movement with a hand-held object (L3)</li> <li>combine movements in a sequence that demonstrates intent (L5)</li> <li>create a movement sequence based on a “factory” theme (L6)</li> <li>incorporate sound, movement and rhythm in the sequence and make decisions about the selection of movement content in relation to the theme (L6).</li> </ul>
	<p><b>Appreciating DAS2.3</b> <i>The student:</i> gives personal opinions about the use of elements and meaning in their own and others’ dances.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>explore movement and body percussion in relation to beat and rhythm (L1)</li> <li>reflect on the variety of ways they can move, using rhythm, sound, shape and objects (L3)</li> <li>investigate sounds made when performing tap steps on a variety of surfaces (L4)</li> <li>observe and discuss videotaped dance (L4 extension)</li> <li>incorporate sound, movement and rhythm in the sequence and make decisions about the selection of movement content in relation to the theme (L6).</li> </ul>

PDHPE	<p><b>Dance DAS2.7</b> <i>The student:</i> performs familiar movement patterns in a variety of dance situations.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>perform rhythmic patterns using non-locomotor and locomotor actions (L1)</li> <li>create and perform a dance sequence that includes using body parts, i.e. feet and hands as a stimulus to movement (L2)</li> <li>share and perform dance sequences with others (L3)</li> <li>perform basic tap steps (L4)</li> <li>vary a simple sequence by applying elements of dance, e.g. speed and direction (L5)</li> <li>adapt movements to reflect various themes (L6).</li> </ul>
	<p><b>Moving MOS2.4</b> <i>The student:</i> displays a focus on quality of movement in applying movement skills to a variety of familiar and new situations.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>perform a simple dance combining locomotor and non-locomotor movements (L1)</li> <li>incorporate sound, movement and rhythm into a movement sequence (L2)</li> <li>create a sequence of movement with a hand-held object (L3)</li> <li>combine different rhythmic patterns into a sequence (L4)</li> <li>perform a sequence of actions identified in everyday tasks (L5)</li> <li>perform a sequence of movement based on a theme (L6).</li> </ul>

# Lesson 1: Hands, feet, rhythm and

## Sample indicators

Students might:

- perform rhythmic patterns using non-locomotor and locomotor actions (P) (DA)
- explore movement and body percussion in relation to beat and rhythm (P,A)
- perform a simple dance combining locomotor and non-locomotor movements (MO).

Learning experiences	Music	Teaching notes
<p><i>Hands:</i> Use the hands to make sounds, (e.g. clapping, clicking, slapping on chest, stomach, thighs).</p>	Track 13	Listen to track 13 as an introduction to rhythm.
<p><i>Feet:</i> Use the feet to make sounds. Explore toe, heel and whole-foot sounds.</p>	None	Create a simple rhythm (8 counts), count out loud adding in double beats and pauses. Demonstrate each hand sound clearly, with the student response following.
<p><i>Hands and feet:</i> As a class group, select a rhythmic pattern using actions from the hands and feet warm-up. Organise the actions into a sequence, which can be repeated. Explore different combinations of actions.</p>	None	Create a different rhythm (8 counts) and count out loud, adding in double beats and pauses. Demonstrate each foot sound clearly, following with the student response.
<p><i>Travelling hands and feet:</i> As a class group, select another rhythmic pattern using actions from the hands and feet warm-up, which can travel. Explore forwards, backwards or sideways steps, with hand sounds.</p>	None	Teach students the feet rhythm and gradually include the hands, building up to the required tempo. Encourage students to keep up with the beat and “catch up” (begin again) if they lose concentration.
<p>Combine the hands and feet sequence (section A) and travelling hands and feet sequence (section B).</p>	None	Demonstrate travelling feet actions and moving hand actions separately, then combine the sequence.
<p>Divide the class into two groups and explore variations in the performance of this sequence, e.g. one half performs section A sequence, followed by section B sequence, the other half performs the work in reverse order; “call and response”.</p>	Track 7	Combine the two sequences to create the “work in progress”. Work on transitions and encourage students to keep in time to the underlying beat.
<p>Present the “work in progress” in smaller groups to the rest of the class.</p> <ul style="list-style-type: none"> <li>• <i>How clearly can you hear the different sounds?</i></li> <li>• <i>What do you need to do to make clear, loud sounds on the body?</i></li> <li>• <i>What do you need to do to make clear, loud sounds with the feet?</i></li> </ul>	None	Listen to track 7 as an example of “call and response”.
<p>Form groups of three. Each group is to devise a hands and feet rhythm. A group “challenges” another group to repeat the rhythm. Groups can make the “challenges” more complex in rhythm each time.</p>		<p>Explain that each of these activities provides material and ideas, which will be drawn on throughout the lessons and the unit sequence.</p> <p><b>Extension</b></p> <p>Students create a tap stomp rhythm by themselves or with a partner.</p>

## Resources

- Music: tracks 7 and 13.

## Literacy considerations

Talking and listening: Students listen to and follow procedures in *hands, feet, hands and feet, travel hands and feet* activities. The teacher explicitly models the physical actions described in the procedural instructions. When reflecting on their work, students respond, discuss and evaluate.

## Language

clap  
slap  
click  
rhythm  
beat  
sequence  
tap  
stomp

## Curriculum links

*English K-6 Modules*, Board of Studies, 1998

- Procedure, Stage 2 Talking and Listening, p. 219

*Creative Arts K-6 Syllabus*, Board of Studies, 2000

- Music, Duration, p. 91; Structure, p. 93; Movement, p. 95.

# of dance

## Action

- Use body parts in isolation.
- Use body parts to create sounds.
- Perform non-locomotor and locomotor movements.

## Space

- Move using different directions.

## Time

- Move hands and feet to a specific rhythm.
- Explore changing rhythms.

## Dynamics

- Move with a sense of strength and power.

## Relationships

- Perform in time with a group.
- Perform “call and response” rhythms and movement.

## Structure

- Organise movements into sequences.
- Link sequences with transitions.
- Perform movement in contrast to others.

# Assessment

Were the students able to:

- repeat the hand and feet sounds with clarity?
- perform a locomotor sequence to a set beat?
- create and combine different rhythmic patterns in a sequence?

# Lesson 2: Hands, feet, objects and

## Sample indicators

Students might:

- perform body percussion and isolated movements of the hands and feet, showing an awareness of beat (P)
- incorporate body shape, stillness and silence within a rhythmic sequence (C)
- incorporate actions and sounds (relating to objects within the room) into a sequence (C)
- create and perform a dance sequence that includes using body parts, i.e. feet and hands, as a stimulus to movement (DA)
- incorporate sound, movement and rhythm into a movement sequence (MO)

## Learning experiences

## Music

## Teaching notes

*Body percussion:* Using the hands, make sounds on the body following the sequence: head, cheek, chest, stomach, thighs, knees and ankles. Use both hands to make one sound, then one hand after the other to make two sounds.

None

Explain that each of these activities provides material and ideas, which will be drawn on throughout the lessons and the unit sequence.

Students may work together to create body percussion, e.g. by slapping hands.

*Feet:* Using the feet, perform toe, heel and whole-foot (stamping) sounds. Add swivels, slides and small jumps. Create a sequence using all sounds and actions, maintaining a regular, repeating rhythm.

None

Demonstrate the actions:  
*Swivel on the ball of one foot, while the other foot steps to change direction or to turn. To slide, step out with one foot and drag the other foot in to close.*

The class establishes an underlying beat (stamping and/or clapping).  
In groups students create a sequence of their own using *hands* or *feet* actions or *body percussion*. Each group performs their sequence, while the class keeps the underlying beat.

None

Once the underlying beat is created, groups then withdraw to compose individual sequences.  
Arrange the groups around the room. Begin with all groups performing the underlying beat and progress from one group to the next, allowing each group to perform their sequence.

Develop the movement by demonstrating how students can make a “silent” beat by using a body shape or action. Students include one or two “silent” beats into their sequence.

None

Demonstrate a variety of body actions as “silent” beats (e.g. using the foot, leg, hand, arm or head). Students may need help to think of actions and to be able to incorporate these into the set rhythm.

Use available surfaces and objects to make sounds (e.g. floor, wall, chair, bin). Students incorporate these actions and sounds into their “work in progress”.

None

Encourage students to experiment with sounds that a variety of objects make and to use objects that are easily accessible.

Combine all prior sequences, considering transitions for a longer “work in progress”. If time permits, perform as a class.

None

### Extension

Students use smaller, portable objects in their sequence (e.g. tap with ruler, pencils, plastic cup, crumple paper, flick card).

Students reflect on their work in progress and write their responses in their dance journals:

- *How does the work look and sound with the added “silent” beat?*
- *What happens when you add in objects?*

# E

## of dance

## Resources

- Objects and surfaces in the performing space that can be used to make a variety of sounds (e.g. bin, chair, wall, and floor).
- Portable objects that can be used to make sound (e.g. ruler, pencil case, lunch box, bin lid).

## Literacy considerations

*Talking and listening:* Students listen to and follow procedures modelled by the teacher. Students collaborate to create a procedure for the rhythms and steps used in their own sequences.

*Writing:* Students write independently, using their journals to record ideas and express a simple personal response.

## Language

body percussion  
swivel  
slide  
body shape  
body action

## Curriculum links

*English K-6 Modules*, Board of Studies, 1998

- Procedure, Stage 2 Talking and Listening, p. 219
- Response, Stage 2 Writing, p. 279

*Creative Arts K-6 Units of Work*, Board of Studies, 2000

- Stage 2 music, Night and day, p. 83

## Action

- Use body parts in isolation.
- Control co-ordination of body parts.
- Create body shapes.

## Space

- Move towards and away from others and objects.

## Time

- Create rhythms using body percussion.
- Use stillness to contrast rhythmic movement.
- Perform a rhythmic sequence in time to a regular beat.

## Dynamics

- Use contrasting actions to provide variety in dance.

## Relationships

- Perform in time with a group.
- Incorporate the use of objects into a rhythmic sequence.

## Structure

- Combine phrases and sequences using transitions.

# Assessment

*Were the students able to:*

- perform body percussion and hand and feet movements?
- create shapes and moments of stillness while keeping the beat?
- incorporate objects and experiment with sound in their sequence?

# Lesson 3: Objects as part of dance

## Sample indicators

Students might:

- create a phrase based on a theme of “greeting” (C)
- create a sequence of movement with a hand-held object (C) (MO)
- reflect on the variety of ways they can move, using rhythm, sound, shape and objects (A)
- share and perform dance sequences with others (DA).

Unit of work: Tap... stomp

Learning experiences	Music	Teaching notes
<p>Students create a short “hello” sequence using <i>body percussion</i> and <i>feet</i> sounds. In a circle, one at a time, students perform their “hello” sequence. Students walk around the room and, on a given count, they perform their “hello” sequence. Change the pattern of the “hello” sequence using:</p> <ul style="list-style-type: none"> <li>• small and fast movements</li> <li>• large and slow movements</li> <li>• adding body shapes</li> <li>• adding gestures, such as a handshake.</li> </ul>	None	<p>Describe the task, demonstrating sample “hello” sequences. Keep the sequences short, possibly only 4 counts.</p> <p>Encourage students to walk with strong, clear steps. Encourage students to experiment with timing and with the types of movements they perform. Consider levels, space and dynamics. Encourage students to interact with each other, performing their “hello” sequence for someone else as they move around the room.</p>
<p>Students create a sequence of movements based around an object. Students sit in a circle and explain how they might incorporate an object into movement sequences. What sort of object might they use? How could they make sounds with it or use it when they are moving? Students choose an object and experiment with ways of moving with the object. Select from improvisations a sequence of movements using the object.</p>	None	<p>Discuss and demonstrate using prearranged objects, e.g. broom, chair, bin lid, mop. Encourage students to offer and demonstrate ways of moving with objects.</p>
<p>Discuss with students how they now have a variety of ways of moving and of making sounds. Students list a variety of responses in their dance journals.</p>		<p>Encourage students to name, describe and demonstrate all the ways of moving and making sounds they have explored (e.g. hand sounds, body percussion, travelling steps, gestures and greetings, moving with objects, feet sounds, body shapes).</p>
<p>In small groups students create a “work in progress”, using all the ways of moving and making sounds they have explored.</p>	None	<p>You may allow students to use whatever object they like or alternatively give each group a set of objects. Encourage students to work as a team, to have a set order and to keep to a regular beat. Direct students to work together by passing objects from one to the other, or perform steps together or in contrast to each other.</p>
<p>Each group present their “work in progress” to the class. Focus questions for student discussion:</p> <ul style="list-style-type: none"> <li>• Have they used all of the available ways of moving?</li> <li>• Do they travel?</li> <li>• What makes the work look and sound interesting?</li> </ul>		

# ELEMENTS of dance

## Resources

- A collection of objects (e.g. brooms, chairs, bin lids, plastic containers).

## Literacy considerations

*Talking and listening:* Teacher and students should use language to explain and clarify the different ways of moving explored in the lesson. Students discuss what they are doing and offer suggestions for movement. Students review all previous work through naming, description and demonstration.

*Writing:* Students use their journals to record descriptions of the movements and sounds they have developed. This may involve recording observations as well as personal response.

## Language

body shape  
greeting  
gesture  
acting

## Curriculum links

- English K-6 Modules*, Board of Studies, 1998
- Response, Stage 2 Writing, p. 279

## Extension

Watch a video excerpt of *Tap Dogs*, stopping occasionally to point out and reinforce the elements of the work that relate to previous learning experiences.

Discuss the work using focus questions:

- What types of actions did you see?
- How were the actions performed, e.g. fast, slow, strong or soft?
- What rhythm or beat was used?
- What type of music was used?
- What is the setting for the performance?
- What objects were used?
- How were the objects used?
- Did the overall dance or sections of the dance have a story?

Students perform a known sequence to a new rhythm heard on the video.

View the *Tap stomp* work on the *Quantum leaps* video.

Compare the dances viewed with the work created in previous lessons.

In dance journals, students write a response to one of the works viewed.

## Action

- Perform using a variety of body actions (isolations, body shapes, travelling steps).

## Space

- Vary sequences by changing the size of movements.

## Time

- Move to a regular beat using a variety of actions.

## Dynamics

## Relationships

- Perform an individual sequence in a large group.
- Create a sequence using a prop.

## Structure

- Structure a sequence using previously explored and devised movement material.

# Assessment

*Were the students able to:*

- vary elements of time and space in their “greeting” phrase?
- explore ways of moving and making sounds with a hand-held object?
- work cooperatively in small groups?
- reflect on the process of making works?

## Lesson 4: Basic tap dance

## Sample indicators

Students might:

- perform basic tap steps (P) (DA)
- investigate sounds made when performing tap steps on a variety of surfaces (A)
- combine different rhythmic patterns into a sequence (MO).

Learning experiences	Music	Teaching notes
<p><i>Hands:</i> Revise the <i>hands</i> and <i>body percussion</i> exercise from lesson 2. Use a range of tempos, intensities and beats. Create a rhythm (not in 4/4) and explore double and triple beats.</p>	None	Describe the task and demonstrate a 5-count rhythm. e.g. slap: right shoulder left shoulder right rib left rib right thigh. Repeat the rhythm. To use a double beat, add in 2 beats at each point, e.g. right shoulder right shoulder left shoulder left shoulder, and so on.
<p><i>Feet:</i> Revise the <i>feet</i> sounds and patterns from lesson 2. Explore using a range of tempos, intensities and beats. Create a rhythm (not in 4/4) and explore double and triple beats.</p>	None	Demonstrate the basic tap steps and encourage students to experiment with beats and sounds and to make clear sounds. The knees need to remain slightly bent at all times. It may be difficult for students to isolate the foot and ankle movements needed for tap. Encourage them to practise. This section is best directed by the teacher so that a simple sequence can be created. If students can master the initial sequences they will be more inclined to explore more intricate footwork later.
<p><i>Tap:</i> Explore characteristic steps of the tap dance style:</p> <ul style="list-style-type: none"> <li>• Toe</li> <li>• Heel</li> <li>• Toe/heel travelling</li> <li>• Stamp</li> <li>• Brush</li> <li>• Shuffle</li> <li>• Knock.</li> </ul> <p>Explore combinations of these steps to create a sequence that can be repeated, e.g. toe–heel, toe–heel, shuffle–stamp, shuffle–stamp. Incorporate swivels, slides and body actions where appropriate. Arm movements are optional.</p>	None	Encourage students to add new steps and actions to the original sequence. Check that all locations are safe for students to dance on. Encourage active listening so those students can hear and describe how the sounds differ. Encourage all students to perform on each different surface.
<p>In pairs or small groups, students create a tap sequence of their own. Perform these sequences in various locations and on a variety of surfaces around the school, e.g. wooden floor, stairs, playground.</p> <p>Discuss the different sounds made and refer to the <i>Tap Dogs</i> video, where the performers use a variety of surfaces to create different sounds.</p> <p>Students write a definition and description of tap dance in their journal (refer to the definition in David Spurgeon. (1998) <i>Dance Till You Drop</i>. pp. 51–52).</p>	None	<p><b>Extension</b></p> <p>In pairs students create a tap dance sequence using two different surfaces and incorporating objects used previously, e.g. broom, bin lid.</p>

# English of dance

## Resources

- Locations and surfaces around the school (check these in advance for suitability and safety)
- Spurgeon, D. (1998) *Dance Till You Drop*. Random House Publishers, Sydney. pp. 51–52

## Literacy considerations

*Talking and listening:* Students follow a spoken procedure when learning the tap dance technique. Students offer ideas for a class tap sequence. Students describe the sounds they hear when performing on different surfaces.

*Writing:* Students write a definition of the tap dance style, including a description of its characteristics. Students should look at models and examples of definitions before completing this activity.

## Language

toe–heel  
stamp  
brush  
shuffle  
surface

## Curriculum links

*English K-6 Modules*, Board of Studies, 1998

- Procedure, Stage 2 Talking and Listening, p. 219
- Description, Stage 2 Writing, p. 266

*Science and technology K-6 Syllabus and Support document*, Board of Studies, 1991.

- Stage 2 unit, Sounds great, p. 105.

### Action

- Perform basic tap steps.
- Perform a sequence of tap steps.

### Space

- Perform in a variety of locations.

### Time

- Explore different time signatures and rhythms.

### Dynamics

- Explore combinations of movement quality.

### Relationships

### Structure

- Sequence combinations of steps.

# Assessment

*Were the students able to:*

- repeat the basic tap steps?
- use the steps learned to create a simple sequence?
- describe the sounds created by performing on different surfaces?

# Lesson 5: Everyday actions

## Sample indicators

Students will:

- perform a sequence of actions identified in everyday tasks (P) (MO)
- enlarge and embellish literal movements (P,C)
- combine movements in a sequence that demonstrates intent (C)
- vary a simple sequence by applying elements of dance, e.g. speed and direction (DA)
- combine different rhythmic patterns in a sequence (MO).

## Learning experiences

## Music

## Teaching notes

*Cleaning the room:* Students sit in a circle and discuss all the actions that would be necessary to clean the room (e.g. dusting, moving things, sweeping, polishing, scrubbing). List all these actions on the board and ask groups of students to perform the actions, with the appropriate tools, for the class. Select five or six repeatable actions and practise these as a class.

In groups (relating to each chore) using the appropriate tools, students create a sequence showing the task from beginning to end. Each group performs for the class and discusses the actions involved e.g. forwards, backwards and sideways sweeping. Students extend these actions to include larger movements and more creative ways of using the object. Discuss with students some of the characteristics of performances by *Stomp*:

- use of everyday actions and objects
- incorporating rhythm and sound
- high energy performance.

In groups, students develop their sequences by incorporating other actions (e.g. sweeping, dusting, polishing). Embellish or enlarge the movements that are stimulated by each action. Students develop a longer sequence, which may be performed for the class. Ask students to show the original action, followed by the embellished or enlarged movement. Transitions will need to be considered.

Discuss group responses to the task:

- Can you retell the narrative of the dance?
- How has the action been varied to suit the “style” of *Stomp*?

Show pictures and read description in BBC Education. *Dance Workshop*: Dance steps. Spring 1997, p. 10

None

None

Ask students to demonstrate an action in the centre of the circle.  
Encourage students to perform the tasks with focus and energy.

Encourage students to perform the chore accurately e.g. walking into the room, picking up the tool, action, putting the tool away and leaving.

Discuss all the different types of movement involved in each cleaning action. List these on the board. Demonstrate examples of how to extend the movements and encourage students to be creative and energetic in their approach. Encourage teamwork so that every student contributes to the creation of the sequence.

Students may need help in finding logical transitions from one action to the next.

Encourage students to perform with their group but to express their own style.

### Extension

In groups, students create a work scenario e.g. team of gardeners, professional cleaning team, or painters. Each student creates an individual role and action. Individual and group sequences provide a “narrative” of the situation.

# E

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## Resources

- Sets of cleaning tools, e.g. brooms, mops, buckets, dusters
- BBC Education. *Dance Workshop: Dance Step*. Spring 1997, p. 10.

## Literacy considerations

*Talking and listening:* Students discuss the task and offer ideas. In groups, students determine a sequence for their actions. Students reflect on their work and the work of others.

## Language

action  
movement  
enlarge  
embellish  
transitions  
energy  
energetic  
stomp

## Curriculum links

*Human Society and Its Environment, Units of Work*, Board of Studies, 1998

- Stage 2 unit: Living in Communities; Places, pp. 106 -107

*Creative Arts K-6 Syllabus, Board of Studies*, 2000.

- Drama, Playbuilding, p. 98.

## Action

- Perform representational actions.
- Extend actions into larger, more abstracted movements.
- Perform movements with props.

## Space

- Enlarge movements.

## Time

## Dynamics

- Move firmly showing strength and energy.

## Relationships

- Perform as an individual (expressing personal style) within a group.

## Structure

- Highlight certain actions by enlarging, exaggerating or diminishing them.

# Assessment

*Were the students able to:*

- create and perform the actions associated with cleaning?
- develop the actions by enlarging and embellishing movement?
- communicate intent through movement?
- work in groups with each student contributing?

# Lesson 6: Factory rhythms

## Sample indicators

Students might:

- create a movement sequence based on a “factory” theme (C)
- share and perform their sequences with others (P,A)
- incorporate sound, movement and rhythm into the sequence and make decisions about the selection of movement content in relation to theme (C,A)
- adapt movements to reflect various themes (DA)
- perform a sequence of movement based on a theme (M0).

## Learning experiences

## Music

## Teaching notes

*Actions in a factory:* Brainstorm work-related movements that might occur in a factory or on a building site (e.g. operating various kinds of machinery, hammering, sawing, spray painting, lifting objects, passing and throwing objects). In pairs, students create a sequence of work and factory-type movements.

Join pairs together to create larger groups of six or eight workers. Students find ways of linking all the movements and swapping sequences.

In the groups established above, create a factory dance “work in progress” (drawing on the *Tap Dogs* video as a stimulus).

Discuss with students the theme of workers arriving at work, greeting each other, arranging tools, working, resting, play (possible “challenge” sequences), packing up tools and leaving for the day.

Develop actions by using gestures to initiate larger movements (e.g. hammering in a nail becomes a full-circle arm movement finishing in a crouching position with a double clap on the floor). Transitions will need to be considered. Practise the “work in progress” and perform it.

Students discuss their compositions in relation to how they:

- used actions based on the stimulus
- used transitions to link movements together
- used gestures to create larger movements
- created sound accompaniment for their work.

None

None

None

Encourage students who sequence quickly to try a range of rhythms, different tempos (fast to slow) and to add in pauses, “silent” beats and movements.

Provide a range of implements and surfaces to create sounds and rhythms.

Groups may recall and use both teacher-directed sequences and students’ compositions from previous lessons. Groups may create sounds, using the objects supplied, to accompany work action.

### Extension

Incorporate non-locomotor movements (bends, twists, tilt, balance) and locomotor movements (rolling, sliding, jumping) into the *factory rhythm* “work in progress”.

Create characters as part of the theme e.g. one worker is sick (*how would he or she move?*) one worker is sleepy (*what might happen?*)

Further develop movement material by:

- adding in a double beat or pausing
- changing the focus or direction of the action
- adding movement quality (gentle-soft, hard-strong, tension).

# E

## of dance

## Resources

- A collection of implements for creating sound accompaniment, for example: metal: pans, cutlery, tools (choose safe implements); wood: sticks, blocks of timber, old chopping board; other: bricks, plastic containers, brush.

## Literacy considerations

*Talking and listening:* Students discuss types of work movement and share ideas with each other. Teachers should ensure that all students have the opportunity to contribute ideas and that groups devise strategies to select the ideas to be developed in the lesson. Students use their previous work as a stimulus for their own compositions. Groups continue to work cooperatively to further develop their compositions. Following demonstration, the students are engaged in observing, describing and evaluating the work presented.

## Language

factory  
work  
transitions  
theme  
narrative  
gesture

## Curriculum links

*Human Society and Its Environment, Units of Work;* Board of Studies, 1998

- Stage 2 unit: Living in Communities; Places, pp. 106 -107

### Action

- Perform using gestures to initiate larger movements.

### Space

### Time

- Create rhythmic accompaniment for dance.
- Maintain beat and rhythm while performing a variety of actions.

### Dynamics

- Move to accompaniment, demonstrating contrasts of energy.

### Relationships

- Perform individual, partner and group sequences.
  - Perform to planned accompaniment.

### Structure

- Use clear transitions to maintain fluency and link phrases.
- Structure a sequence as a narrative.

# Assessment

*Were the students able to:*

- perform actions that reflect a theme?
- work in pairs to create a sequence?
- develop group sequences by incorporating aspects of movement, sound and rhythm from previous lessons?