

## Unit 6

### Stage 3: *DANCE SOLUTIONS*

#### Content overview

The elements of space and time are explored and manipulated throughout this unit. Students begin by creating shapes and experiment with concepts, such as orientation, size, dimension, plane, volume and pathway. This unit helps students to develop numeracy skills and understandings through dance.

**Lesson 1:** *Collecting shapes*

Fundamental to composing dance is the choreographer’s stimulus, or motivation. In this lesson, students create a range of shapes in response to five directional ideas: horizontal, vertical, diagonal, symmetry and asymmetry.

**Lesson 2:** *Another point of view*

Stage dance is usually viewed from the front. Performing spaces often dictate the shapes that are used in choreography. Students consider viewpoint in relation to making shapes for dance, adapting their “collection of shapes” made in lesson 1 to be viewed from a variety of angles.

**Lesson 3:** *Flip, slide, turn*

Moving from the static to the dynamic, students explore how to move shapes by changing planes, exploring volume and travelling.

**Lesson 4:** *Quantum leap*

In this lesson, students explore the concepts of size and changing dimension. The explorations are linked to imagery and develop into a narrative.

**Lesson 5:** *Fractions*

Beginning with a teacher-directed sequence, students fragment, manipulate and re-order movement material to create an individual sequence.

**Lesson 6:** *In transit*

Students explore aspects of time, such as rhythm and tempo, and the mapping and translation of pathways.

#### 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: **DANCE SOLUTIONS**

	Stage 3 outcomes	Sample indicators
CREATIVE ARTS	<p><b>Performing DAS3.1</b> <i>The student:</i> performs and interprets dances from particular contexts using a wide range of movement skills and appropriate expressive qualities.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>perform movements with directional emphasis (L1)</li> <li>perform in a group demonstrating spatial awareness (L2)</li> <li>explore a variety of ways in which shapes can move (L3)</li> <li>perform a turning sequence in canon form (L3)</li> <li>perform movements in response to imagery (L4)</li> <li>manipulate space using size and dimension (L4)</li> <li>perform a sequence of five phrases of contemporary movement (L5)</li> <li>explore a range of pathways through the performing space (L6).</li> </ul>
	<p><b>Composing DAS3.2</b> <i>The student:</i> explores, selects, organises and refines movement using the elements of dance to communicate intent.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>improvise confidently in response to a stimulus to create shapes (L1)</li> <li>select and sequence shapes into a short movement phrase (L1)</li> <li>develop movement material from a previous lesson (L2)</li> <li>create group shapes that can be viewed from a variety of angles (L2)</li> <li>understand and apply the spatial concepts of plane, form and volume, direction and viewpoint to the manipulation of shape (L3)</li> <li>explore a variety of ways in which shapes can move (L3)</li> <li>structure non-locomotor and locomotor phrases in a narrative form (L4)</li> <li>explore ways to vary movement sequence by using repetition, fragmentation, isolation and changed quality (L5)</li> <li>vary the time and spatial elements of the locomotor phrase performed by using compositional devices learned in previous lessons (L6).</li> </ul>
	<p><b>Appreciating DAS3.3</b> <i>The student:</i> discusses and interprets the relationship between content, meaning and context of their own dances and others' dances.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>explain and demonstrate how the orientation of shapes and pathways in dance affects audience viewpoint (L2)</li> <li>create a personal reflective piece of writing on the exploration (L5)</li> <li>view and discuss the formal qualities of a work on video (L5 extension).</li> </ul>
PDHPE	<p><b>Dance DAS3.7</b> <i>The student:</i> performs a range of dance styles and sequences confidently.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>compose own sequences for performance (L1)</li> <li>select and sequence shapes into a short movement phrase (L1)</li> <li>perform in a group demonstrating spatial awareness (L2)</li> <li>perform combinations of locomotor and non-locomotor movements (L4)</li> <li>modify dance performance as a result of practice, peer and self-assessment (L5)</li> <li>perform own or set movement sequences with consistency (L6).</li> </ul>
	<p><b>Moving MOS3.4</b> <i>The student:</i> refines and applies movement skills creatively to a variety of challenging situations.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> <li>perform movements with directional emphasis (L1)</li> <li>create shapes in response to stimuli (L2)</li> <li>explore and manipulate dance sequences using elements of dance such as time and space (L3)</li> <li>transfer locomotor and non-locomotor movements into dance sequences (L4)</li> <li>perform movements in response to imagery (L4)</li> <li>structure movement sequences to tell a story (L5)</li> <li>combine known movements to create a dance (L6).</li> </ul>

# Lesson 1: Collecting shapes

## Sample indicators

Students might:

- perform movements with directional emphasis (P) (M0)
- improvise confidently in response to a stimulus to create shapes (C)
- select and sequence shapes into a short movement phrase (C) (DA)
- compose own sequences for performance (DA).

## Learning experiences

View and discuss stimulus material (refer to Resources). Revisit concepts of horizontal, vertical and diagonal, symmetry and asymmetry.

*Area walk:*

Students

- walk and run *horizontally*
- walk and run *diagonally*
- jump *vertically* (stretching with arms above head).
- walk and run along the *lines of symmetry* in the room.

*Floor stretch:*

- Students sit in a frogsit, stretch torso and arms *vertically*; stretch arms *horizontally*; stretch arms *vertically*, tilt torso to the left, left arm to floor, right arm *diagonal* stretch to the left. Return torso to centre. Repeat sequence to right side. Curve the spine over, leading with the head toward the floor and unroll to the starting position. They repeat this exercise with legs extended parallel in front.

*Sculpting pairs:*

In pairs, students carefully shape each other in response to stimulus images relating to direction (vertical, horizontal, diagonal).

In pairs, students

- select three shapes each (one for each direction) from the improvised responses
- create shapes in response to the stimulus imagery relating to symmetry and asymmetry
- perform the five shapes (vertical, horizontal, diagonal, symmetrical and asymmetrical) in a sequence to a regular beat.

In journals, students:

- sketch the image or objects used as stimulus
- write stimulus words next to each sketch
- draw a sketch of the body shape created from the stimulus
- write a comment about each shape made, focusing on the success of the shape in interpreting or communicating the stimulus.

## Music

None

None

Drum,  
tambourine or  
rhythm sticks

## Teaching notes

Work in an open space. Give instructions as students are ready to address each sequence. Students should avoid contact and making sound.

You may integrate directional movements with knee and foot flexion and extension (see warm-ups in Section C for further ideas).

Students should explore a variety of solutions or responses, so that a selection can be made.

Encourage students to select new or unpredictable solutions to the task.

Use a drum, tambourine or rhythm sticks to beat out a regular rhythm. Accent the first beat in eight to signal the change of shape. As the students become more comfortable moving from one shape to another, increase the tempo, or accent one beat in four, or one beat in two.

### Extension

Discuss the transitions which students have used to link shapes. Explore different transitions and ordering patterns.

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## Resources

- Shape stimulus, collect images or objects which emphasise:
  - horizontal direction
  - vertical direction
  - diagonal direction
  - symmetry, asymmetry.
- Display key words on charts or board.
- Drum, tambourine or rhythm sticks.

## Literacy considerations

*Talking and listening:* Students listen to and follow procedures in warm-up and exploring activities (explicitly modelled by the teacher). Students construct their own procedures in developing activities.

*Writing:* Students reflect on their practical work in written form. Writing in the journal requires the student to remember and write technical vocabulary and give explanations, descriptions and judgements supported by visual notation.

## Language

direction  
shape  
transition  
horizontal  
vertical  
diagonal  
symmetry  
symmetrical  
asymmetry  
asymmetrical  
accent

## Curriculum links

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

- Procedure, Stage 3, Talking and Listening, p. 313

*Mathematics K-6 Syllabus*, Board of Studies, 1989

- Space 2D 23: objects and shapes may have turning symmetry, p. 92

### Action

- Explore and perform a range of body shapes.

### Space

- Explore and create shapes using direction as a focus.

### Time

- Perform a sequence, changing shape on an accented beat.

### Relationships

- Explore and create shapes, individually and with a partner.

### Structure

- Link original shapes together to form a phrase.

# Assessment

*Were the students able to:*

- follow instructions to warm up safely?
- respond to directional emphasis and changes?
- explore a variety of shapes in response to the stimulus given?
- perform and repeat a sequence of shapes?

## Lesson 2: Another point of view

## Sample indicators

Students might:

- perform in a group demonstrating spatial awareness (P) (DA)
- explain and demonstrate how the orientation of shapes in dance affects audience viewpoint (A)
- create group shapes that can be viewed from a variety of angles (C,A)
- create shapes in response to stimuli (MO).

## Learning experiences

## Music

## Teaching notes

## Viewpoints

Class discussion: Reflection on the shapes “collected” (body shapes) in the previous lesson.

## Area walk:

Students

- walk briskly forward, looking behind
- walk slowly backwards, looking to the side
- walk sideways, looking to the opposite side

## Floor stretch:

- leg lifts and extensions lying supine
- leg lifts, lying on side.

Select students to demonstrate individual shapes from their “collection”. As a group, view each shape and discuss how the shape looks from different points of view.

In pairs: Present, consider and discuss one shape each from the “collection”. Adapt the shape so that it can be viewed from more than one angle.

In groups of five, create:

- a group shape that is interesting from all angles
- a group shape that repeats one shape from the “collection” in an interesting pattern
- a group shape that is interesting from above.

In groups, students present their shapes. The audience must try to visualise the shape that the group considers is interesting from above.

View examples of dance formations filmed from above.

*Journal:* Students write a report comparing the groupings seen live and on video.

None

None

None

Sample discussion questions:

- *Have you thought about how you would like your shapes to be viewed? (front, side, back, at an angle?)*
- *How do we view theatrical dance? (types of theatre spaces, dance that is formed specifically to be viewed from the front)*
- *Can you imagine what your shapes may look like: from the side, back, from above, below?*

Divide the class into smaller groups if whole-class viewing and discussion are unmanageable.

Appoint a group spokesperson to report back to the class. Sample discussion questions:

- *What is the “front” of the shape?*
- *What other views are pleasing to the eye?*
- *Does this shape “work” from all viewpoints, or only from the front?*

Remind students to consider interesting horizontal, vertical and diagonal line in shapes and to experiment with both symmetrical and asymmetrical shapes. With access to video or photography, shapes can be documented, viewed and discussed.

## Extension

Examine the form of an icosahedron. Rudolph Laban experimented with movement using all the possible directions indicated by the planes of this form. Create a short gestural sequence that explores these directions.

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## Resources

- Dance journals with shape “collection” documented from previous lesson.
- Video footage from film musicals of the 1930s showing dance formations filmed from above (e.g. Busby Berkeley).

## Literacy considerations

*Talking and listening:* In discussion, students describe, explain and justify opinions in response to focus questions. Focus on including technical vocabulary in descriptions.

*Writing:* Students write a description that compares their work with other dance works viewed.

## Language

audience  
viewpoint  
orientation  
frontal or frontality  
3-dimensions  
angle  
symmetry  
asymmetry  
grouping  
formation  
icosahedron

## Curriculum links

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

- Description; Stage 3 Writing, p. 363

*Mathematics K-6 Syllabus*, Board of Studies, 1989

- Space 3D 12, Investigating the properties of 3D objects, p. 64
- Space 2D 23; Objects and shapes may have turning symmetry, p. 92

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

- Visual arts, Objects, Places and Spaces, p. 87

## Action

- Work with new and known shapes.

## Space

- Explore shape in relation to varied viewpoints.
- Create group shapes to be viewed from varied viewpoints.

## Time

## Dynamics

## Relationships

- Explore the relationship of body shapes in formal and informal groupings.

## Structure

# Assessment

*Were the students able to:*

- demonstrate their understanding of the relationship between creating shapes for dance, and audience viewpoints?
- manipulate shapes already created to reflect changing orientations?
- work in a group to create shapes for specific viewpoints?

# Lesson 3: Flip, slide, turn

## Sample indicators

Students might:

- explore a variety of ways in which shapes can move (P,C)
- understand and apply the spatial concepts of plane, form and volume, direction and viewpoint to the manipulation of shape (C)
- perform a turning sequence in canon form (P)
- develop dance steps that involve locomotor movements (DA)
- explore and manipulate dance sequences using elements of dance, such as time and space (MO).

## Learning experiences

This lesson begins with the concept of creating shapes on a plane and then moving them through space in a variety of ways. This introduction should also reflect on the concept of viewpoint from the previous lesson in relation to plane and volume. Discuss the difference between a plane and a three-dimensional form.

*Changing mirror* (flipped planes):

- “Change the viewpoint mirror”: mirror actions while changing direction.
- “Travelling mirror”: mirror actions while moving around the room.
- “Mirror corridor”: in groups of eight, stand facing your partner. Leave enough room between each pair to create a corridor. Each mirroring pair can move on the spot, or travel inside or outside the corridor created by the group.

Students use the three ways to move shapes in mathematics to manipulate their shapes:

- Students choose a shape from their “collection” and flip, slide, and turn it. These movements should be repeatable.
- In groups of four, select one shape and make it turn ( $1/4$ ,  $1/2$ ,  $3/4$  or full turn). As a group, perform this turn in canon. Create a turn sequence that explores different degrees of turning and different directions.

In groups, or individually, find other ways to make shapes move:

- Twist the shape and allow it to unravel.
- Ripple the shape, isolating and moving body parts sequentially.
- Fracture the shape, performing isolated parts of the shape with a percussive quality.
- Melt the shape into a second shape.

*Journal*: Students write a description of their group turning sequence and notate the same sequence using pictures or symbols.

## Music

Tracks 4, 6, 10 or 11

None

None

## Teaching notes

Shapes for dance can be 2-dimensional (oriented primarily to one plane) or 3-dimensional (using the space around the body). Another word for the use of 3-dimensional space is volume.

See warm-ups in Section C for further instructions about mirroring exercises.

Students use a shape from their collection that is 2-D. Use cards to show shapes moving along the same plane, and through different planes; then use body demonstration.

*Shapes that are performed standing can be “flipped” on the floor. Find different ways to travel the shape to give the appearance of “sliding”. When “turning” try pivoting, turning on one leg, two legs, using other parts of the body as the pivot point if appropriate to the shape, turning on an axis that is not centred.*

### Extension

Sequence the moving shapes in the following order: Flip, turn, ripple, slide, flip, twist, melt.

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## Resources

- Card shapes for demonstration. Cut out several geometric and organic shapes in stiff cardboard. Shapes should be both symmetrical and asymmetrical to demonstrate changes when flipped and turned.
- Journals
- Music: tracks 4, 6, 10 or 11

## Literacy considerations

*Talking and listening:* Students listen to explanations about spatial concepts; explanations are illustrated by appropriate visual support (e.g. card shapes or demonstration with an individual student). Invite students to ask questions to clarify understanding. Students demonstrate that they have listened and understood through their own practice.

## Language

mirror  
plane 3-D form  
volume  
travelling  
locomotor  
non-locomotor  
transition  
canon  
sequence  
notate/notation

## Curriculum links

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

- Description; Stage 3 Writing, p. 363

*Mathematics K-6 Syllabus*, Board of Studies, 1989

- Space 2D, Patterns and tessellation, p. 93

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

- Music, Structure, p. 93.

## Action

- Explore the ways in which shapes can move.
- Perform non-locomotor and locomotor movements.

## Space

- Perform movements using a range of levels and directions.

## Time

- Perform a turning sequence in canon.

## Dynamics

## Relationships

- Perform phrases with a partner and as a member of a group.

## Structure

- Construct phrases that link moving shapes.

# Assessment

*Were the students able to:*

- explore a range of ways of moving shapes by changing planes and exploring volume?
- apply their understanding of spatial concepts to exploring and developing phrases?
- create and notate a group turning sequence?

# Lesson 4: Quantum leap

## Sample indicators

Students might:

- perform movements in response to imagery (P,C) (MO)
- structure non-locomotor and locomotor phrases in a narrative form (C)
- perform combinations of locomotor and non-locomotor movements into dance sequences (DA)
- transfer locomotor and non-locomotor movements into dance sequences (MO).

## Learning experiences

## Music

## Teaching notes

*Non-locomotor sequence:*

Use closed and open shapes and vary level

- Begin in a closed shape on the floor
- Unfold the shape to stand, reach high with arms and rise onto balls of the feet
- Swing down towards the floor, bending knees
- Roll up through the spine to stand
- Melt slowly into the first closed shape and hold
- Repeat the sequence.

*Locomotor sequence:*

Vary level and direction

- Begin on right foot, walk 4 steps forward
- Pivot, using the right foot as support to face the back (2 counts)
- Reach high with arms and rise onto the balls of the feet (2 counts)
- Swing arms down and run backwards in a half circle to face another direction
- Repeat the sequence.

Each student makes a tight, closed shape on the floor. From this closed shape they explore above by reaching up and to the side by reaching out, returning to the closed shape each time.

Each student explores the size and shape of a box (one cubic metre). Move out of the box, one dimension at a time (height, length, width).

In groups of 3, 5 or 7, organise movement into the following sequence:

- Begin in the confined space of a box (group shape).
- Explore moving outside the box by reaching in all directions.
- Travel out of the box using locomotor phrases from locomotor sequence.
- Complete the sequence by returning to the box.

View each of the group sequences and discuss:

- how the group has used size and dimension when exploring space
- how the group has interpreted the narrative of the sequence.

*Journal:* Students write a narrative using one group's dance sequence as a stimulus.

Tracks 5, 6 or 9

Track 5

None

None

None

There are

infinite variations to these warm-up exercises (non-locomotor and locomotor sequences). Begin with simple movements, shapes and counting to progress to more complex phrasing.

Teach the sequences in 8-count phrases. Count the phrase as students perform to the music.

Use imagery to motivate imaginative responses, e.g. expand up like a balloon inflating, dig sideways.

Illustrate the size of the box using the cubic metre kit available in school or 3 one-metre rulers. Help students, by coaching, to use imagination to develop shapes moving in and out of the box. *Show the audience the size of the hole you are moving through. The side of the box is shut! You must push through it! When you return to the box, make a curved shape. When you return to the box, make an asymmetrical shape.*

Choosing odd-numbered groupings encourages students to work asymmetrically. Encourage students to consider the "narrative" of their sequence. The narrative has a beginning, a middle and an end. What develops in the middle? Is there a complication (e.g. one of the group strays, the group find they cannot re-enter the box)? What is the resolution?

In discussion, draw students' attention to:

- the contrast between the use of space by the group when confined in a small area, and when they travel out into the room
- the way in which a story can be interpreted from abstract movement. Is everyone's interpretation the same?

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## Resources

- Cubic metre kit or three, one-metre rulers
- Music: tracks 5 and 6 or 9

## Literacy considerations

*Talking and listening:* During the “box improvisation”, the teacher “side-coaches”. Students use the information to add quality and character to their movements. In spoken reflection, students discuss their responses to the group compositions. Focus questions help them to describe, interpret and evaluate.

## Language

non-locomotor  
locomotor  
closed  
open  
cubic  
volume  
contract  
expand  
size  
dimension  
height  
length  
width  
confined  
narrative  
orientation  
complication  
resolution  
interpretation

## Curriculum links

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

- Narrative, Stage 3 Writing, p. 305

*Mathematics K-6 Syllabus*, Board of Studies, 1989

- Volume 14, Cubic metre as a formal unit, p. 149
- Volume 15, Investigating relationships in volume, capacity and mass, p. 150

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

- Drama, Playbuilding, p. 98; Dramatic tension and Space, p. 99.

## Action

- Perform non-locomotor and locomotor movements.

## Space

- Use personal and general space.
- Change size and dimension, expanding and contracting.
  - Travel through space.

## Time

- Perform movement phrases to 8-count rhythms.
- Use duration as an element in structuring compositions.

## Dynamics

- Use imagery to enhance the quality of movement.

## Relationships

- Organise movements for a group.
- Construct a narrative about the relationship of the group to particular spaces and locations.

## Structure

- Sequence movement using a narrative form.

# Assessment

*Were the students able to:*

- respond in an individual way to imagery?
- use personal and general space creatively?
- organise movement in a narrative form?

# Lesson 5: Fractions

## Sample indicators

Students might:

- perform a sequence of five phrases of contemporary movement (P)
- explore ways to vary movement sequence by using repetition, fragmentation, isolation and changed quality (C)
- create a personal reflective piece of writing on the exploration (A)
- modify dance performance as a result of practice, peer- and self-assessment (DA)
- combine known movements to create a dance (MO).

## Learning experiences

Position six sheets of newspaper (broadsheet is best) on the floor. Students move around these “rafts”. When a number is called, students must stand on a raft in a grouping of that number. Use the numbers called to introduce the theme of fractions, e.g. one-sixth of the class, two-thirds of 12.

*Area walk:*

- Walk briskly around the whole space
- Walk briskly around one-half, one-quarter, one-fifth of the space
- Jog on the spot. What percentage of the space are you using?
- Move around the room, making yourself one-third as tall as you are. Stop and make yourself one-fifth your size. Stretch out so that you take up twice as much room as usual.

View *Five phrases* (*Quantum leaps* video). Students learn the five movement phrases (these are based on the directional stimuli in Lesson 1, *Collecting shapes*).

Learn each phrase separately, and then learn the sequence of the phrases linked together.

- Each student changes the phrasing of the original sequence by:
- performing the sequence, repeating the second and fifth phrases
  - performing the sequence, omitting the fourth phrase
  - selecting two phrases that are not linked in the sequence and performing them together, providing a transition from one to the other
  - selecting one phrase and dividing it into two distinct parts. They perform each part separately, with a pause in between. They perform the whole phrase again, repeating the first and second parts
  - selecting a small fraction of one phrase (a detail worth isolating that might otherwise be overlooked) and repeat it several times
  - selecting one phrase and performing it using a percussive dynamic.

*Journal:* Students write a description (with drawings) of their performance of the five phrases.

## Music

None

None

None or quiet background music

## Teaching notes

Students need to be reminded to be careful when moving into these groups.

When giving instructions, use technical language introduced in previous lessons (e.g. size, orientation, dimension, volume). Repeat all the actions in the area walk, using different shapes and movement qualities.

Some students will be able to look back at their procedure and select ways to change their phrases. Others may need further structure and advice in this task.

### Extension

View the manipulated *Five phrases* sequence on the *Quantum leaps* video.

Discuss how the choreographer has changed each phrase within the sequence. Discuss the effectiveness of repetition and changed quality in the new sequence.

Based on the exploration in the previous lesson, each student makes a selection of phrases and uses re-ordering, reverse sequencing, fragmentation, pauses and changed quality to create an individual sequence. Refine and rehearse this sequence.

Divide the class into several different groups of varying numbers (e.g. 3, 5, 8, 12). Each group selects a “soloist” and a group formation. “Soloists” perform their individually manipulated sequence while their group perform the original sequence of *Five phrases*.

View and discuss the performance of the solo and chorus.

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## Resources

- Chart or handout, with a written procedure for the development of the *Five phrases* sequence.
- Music: Quiet background music for composing activity.

## Literacy considerations

*Talking and listening:* Students learn a sequence that is described and demonstrated by the teacher. Teacher and students should use language to question, explain and clarify during the practical demonstration. During reflection, students respond to the works they have seen performed.

*Reading:* Students follow a procedure in the exploring phase. This procedure structures the improvisation task.

## Language

fraction  
isolate  
fragment and fragmentation  
phrase  
sequence  
procedure  
quality  
dynamic  
reverse  
refine  
rehearse  
solo and soloist  
chorus  
formation

## Curriculum links

*Mathematics K-6 Syllabus*, Board of Studies, 1989

- Fractions and decimals, Common fractions, p. 273

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

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

### Action

- Isolate movements within phrases and sequences.

### Space

### Time

### Dynamics

- Vary movement qualities.

### Relationships

### Structure

- Organise movements within a phrase.
  - Re-order phrases and sequences.
- Repeat actions to structure movement sequences.
  - Perform movement to complement or contrast the movement of others.

# Assessment

*Were the students able to:*

- learn and perform a teacher-directed sequence?
- vary parts of the sequence by re-ordering, isolating and repeating?
- refine composition work in order to perform as a soloist?

# Lesson 6: In transit

## Sample indicators

Students might:

- explore a range of pathways through the performing space (P,C)
- vary the time and spatial elements of the locomotor phrase performed by using compositional devices learned in previous lessons (C)
- perform own or set movement sequences with consistency (DA)
- combine own or set movement sequences with consistency (MO).

## Learning experiences

## Music

## Teaching notes

*Concentration circle:*

(Refer to warm-ups in Section C).

None

*Non-locomotor and locomotor sequence:*

Combine the two sequences as a warm-up for this lesson. This sequence will be used again in this lesson.

Tracks 5, 6 or 9

In pairs students select and “translate” three pathways (see examples in resources):

- One partner observes while the other walks or runs along the pathway chosen.
- They move along the pathway together.
- They move backwards along the pathway.

Move the class group into a large space, such as a playing field. This will allow students to move more freely along their selected pathway. Students can measure out a “stage” space in which they can perform.

In pairs, students perform the *non-locomotor* and *locomotor sequence* along a selected pathway:

- They vary the speed of the sequence and perform it in double time and at one-eighth of the speed.
- They vary the sequence using compositional devices from previous lessons (e.g. fragmenting, repeating, changing size and plane, adding pauses, changing level).

Tracks 5, 6 or 9

Assist groups in making selections. Remind students to consider audience viewpoint.

Each pair present their sequence to the class group. Compare the effectiveness of pathways selected. Discuss the devices that each pair have used to change their sequences.

Tracks 5, 6 or 9

### Extension

Structure a group performance of locomotor sequences along pathways by chance. Students draw from a hat:

- the pathway they will travel
- the order in which they will perform.

One class member moves around the performing space while the rest of the class maps the pathway made. Use a different stimulus for each path, e.g.

- a snail trail
- a waiter or waitress in a busy restaurant
- a mouse in a maze.

## Resources

- Music: tracks 5, 6 or 9.
- Pathways, see diagrams below

## Literacy considerations

*Talking and listening:* Students critically evaluate each other's work. During reflecting, students describe the devices used to create their sequence.

## Language

rhythm  
counting  
beat  
speed  
tempo  
accent  
locomotor  
pathway  
chance

## Curriculum links

*Mathematics K-6 Syllabus*, Board of Studies, 1989

- Space 2D 20, Investigating patterns of lines, p. 89
- Area 9, Measuring land area, p. 133

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

- Teaching strategies and practices: Mapping, p. 186

## Action

- Develop locomotor sequencing skills.

## Space

- Explore pathways.

## Time

- Count and perform rhythmic sequences.
- Increase and decrease tempo.

## Dynamics

- Change movement quality.

## Relationships

## Structure

- Re-order phrases and sequences.

<p>Create a pathway using a simple set of numbers repeated, e.g. 1,2,3. One step =1, two steps = 2, and so on. Turn right after each step. Explore other pathways with different number patterns and changes in direction.</p>	<p>Create a pathway using circles in combination, e.g. intersecting, touching, concentric</p>
<p>Imagine you are enclosed in a space. Create a pathway that bounces off the wall at angles.</p>	<p>Create a pathway which starts at the dot and follows the lines to the bottom of the diamond. There are many different pathways to choose.</p>

# Assessment

Were the students able to:

- translate a pathway map into movement?
- perform a locomotor sequence along a selected pathway?
- manipulate the original phrasing of a locomotor sequence to reflect changes in space and time?