

Unit 4

Stage 2: DANCE DETOURS

Content overview

The understanding that cultural and historic dances have a purpose or intent is clearly developed in this lesson unit.

An appreciation focus ensures that the dances the students perform are contextualised. Students are provided with opportunities to apply knowledge and skills learned in performance to their own compositions (lessons 2, 4 and 6).

Lessons *Australian bush dance*

1 & 2: This unit draws upon appreciation experiences in the visual arts to establish the historical context for the dance activity.

Lesson 1: Drawing on visual arts experiences, this lesson establishes the context for the study of Australian bush dance. Students learn a simple bush dance, the *Gallopede*, and recall similar dances they may be familiar with.

Lesson 2: This lesson builds on the characteristics identified in the first lesson of this series, with students engaged in a simple composition activity. Students record the results of their work in a dance journal.

Lessons *Balkan folk dance*

3 & 4: In this section, students explore musical contrasts and create rhythms with their feet. The set dance used is very simple and the concepts of rhythm and beat are explored through both music and dance.

Lesson 3: The music is used as the stimulus to understand the structure of the *Podarki* folk dance. Appreciation is explored in this lesson, using the video *Latchko Drom—Safe Journey* to contrast the dance styles of the gypsies from a number of European countries. This sets the dances clearly within the cultural context of their origins.

Lesson 4: Body percussion is the means by which students are encouraged to explore the abstraction of a set work to create a new dance work. Students use their dance journals to record notes and ideas and develop a cultural context for the composition they have developed.

Lessons 5 & 6: *Torres Strait Islander dance*
Torres Strait Islander dance is studied within its cultural context and links to appreciating experiences in visual arts. In addition to performing opportunities, the set dance also provides the basis for composition and appreciation.

Lesson 5: Using artworks as a stimulus, students explore the role of dance in the culture of Torres Strait Islander people. The *Banana dance* is introduced as a set dance, once the students have been involved in developing their own composition. The concept of a dance narrative is introduced as the storytelling aspect to the *Banana dance* is explored.

Lesson 6: Storytelling is the focus for composition in this lesson. Students isolate a body part and use it to tell their own story, based on a common activity with which they are familiar.

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: *DETOURS IN DANCE*

	Stage 2 outcomes	Sample indicators
CREATIVE ARTS	<p>Performing DAS2.1 <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"> • learn the <i>Gallopede</i>, and perform as a group, keeping time with the music (L1) • use the correct terminology to describe movement sequences used in bush dances (e.g. <i>swing your partner, advance and retire</i>) (L2) • learn and perform a traditional dance from the Balkans (L3) • vary the structure of the dance and reflect on these variations (L3) • learn and confidently perform a traditional Torres Strait Islander dance (L5).
	<p>Composing DAS2.2 <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"> • make choices based on an understanding of the characteristics of bush dance to compose a simple sequence of movements (L2) • work effectively in small groups to develop a simple dance composition (L3) • follow directions and use their experience to compose a dance (L3) • explore new ways of moving and making sound (L4) • create a context for their composition work (L4) • vary movement sequences using direction, level and movement quality (L5) • improvise to select and sequence movement to tell a story (L6)
	<p>Appreciating DAS2.3 <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"> • describe the cultural, historical and social setting for the bush dance, the <i>Gallopede</i>, and develop an awareness of links between the past and the present (L1) • identify the characteristics and movement sequences of Australian bush dance (L1) • compare their compositions with other examples of bush dance (L2) • vary the structure of the dance and reflect on these variations (L3) • respond to and describe dances from different cultures, focusing on their purpose, costumes, patterns and groupings (L3) • create a context for their composition work (L4) • learn and confidently perform a traditional Torres Strait Islander dance (L5) • discuss how movement can be used to tell a story (L5) • view and discuss different approaches to developing a narrative through dance (L6).

PDHPE	Stage 2 outcomes	Sample indicators
	<p>Dance DAS2.7 <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"> • compare and practise basic movements of dance (L1) • use correct terminology to describe movement sequences (L2) • transfer movement patterns from one dance situation to another (L3) • vary the structure of the dance and reflect on these variations (L4) • imitate dance movements used in different cultures (L5) • create and perform a dance sequence that includes movement from different cultures (L6).
	<p>Moving MOS2.4 <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"> • learn the <i>Gallopede</i>, and perform as a group, keeping time with the music (L1) • perform a simple dance combining locomotor and non-locomotor movements (L2) • vary movement sequences using different levels and speeds (L3) • create a context for their compositional work (L4) • vary sequences using direction, level and movement quality (L5) • review their work and make changes to improve movement patterns (L6).

Lesson 1: Australian bush dance

Sample indicators

Students might:

- describe the cultural, historical and social setting for the bush dance, the *Gallopede*, and develop an awareness of links between the past and the present (A)
- learn the *Gallopede*, and perform as a group, keeping time with the music (P) (MO)
- identify characteristics and movement sequences of Australian bush dance (A)
- compare and practise basic movements of dance (DA).

Learning experiences

View artworks from early Australian artists (e.g. Tom Roberts, Arthur Streeton, Frederick McCubbin, Charles Conder). Class discussion of artworks.

Establish the place of bush dances in a cultural context:

- purpose
- place in culture
- why they have survived.

Teach the *Gallopede* (dance instructions supplied by Musica Viva In Schools):

- Boys and girls face each other in lines (groups of six).
- Along each line, girls join hands and boys join hands. Advance (4 counts); boys bow and girls curtsy; retire (4 counts)
- Boys drop hands, girls raise arms to form arches. Change places with partner, with the boys going underneath the arches (8 counts).
- Advance and retire with opposite line again (in 4, back 4).
- Cross over to original side with girls going under the arches made by the boys (8 counts).
- Everybody links right elbows with their partner and swings (16 counts).
- The top couple (at the head of the line) continues to swing all the way to the bottom of the set (16 counts).
- Everybody moves up one place to make room for the former top couple at the bottom of the line.
- Repeat the dance until every couple has had a turn at the head of the line.

Identify and discuss characteristics of the dance. Explain that these characteristics are common to all bush dances.

Brainstorm other known dances (e.g. *heel-toe polka*, *stockyard*, *strip the willow*). Add any additional characteristics identified from the dances to the list (e.g. “do-si-do” and “swing your partner”).

Students record the characteristics noted in their dance journals for reference in future lessons

Music

Track 18

Teaching notes

Discussion:

- *What was life like?*
- *How was living different in the city and the bush?*
- *What do landscape paintings tell you about life in that time period?*
- *What did the early settlers do in their leisure time?*
- *How did people travel?*
- *What do works like “Shearing the rams” or “Bailed up” (Tom Roberts) tell you about life in those times?*

The lines should be at least 8 steps apart. They come together (advance) 4 steps and go back (retire) 4 steps.

The characteristics that could be discussed include:

- sets of 6 dancers
- partner interaction
- line interaction
- musical correlation: actions and beats (number of repetitions)
- advance and retire action

Extension

If students are familiar with bush dancing, teachers may wish to provide a more challenging dance to learn, such as the *Oxo Reel*.

Elements of dance

Resources

- Pictures of early Australian artworks: These could be viewed in books, posters (available from Art Gallery of NSW) or on the Internet.
- Music: Track 18 .
- Instructions for the *Oxo Reel*: refer Musica Viva In Schools: *Paragon Café*, p. 60.
- Bushwhackers dance album may provide additional examples of other bush dances.
- Dance journal.

Literacy considerations

Talking and listening: This lesson builds the field knowledge for the study of Australian bush dance. It explores vocabulary relating to early settlement and develops specific dance terminology of bush and folk dance. Students discuss artworks and develop word banks and theme lists.

Reading: A wide range of literature and poetry is available to develop and extend this theme.

Writing: Art appreciation activities could also be used as a stimulus for joint or independent construction of texts, particularly in reports, responses and descriptions. The students are engaged in writing activities as they use their dance journals to record their ideas and experiences.

Language

bush dance
characteristics
partner
couples
lines
sets
crossover
arches
swing your partner
advance and retire
top couple
bow
curtsy

Curriculum links

English K-6 Modules, Board of Studies, 1998

- Description, Talking and listening, p. 261

Human Society and Its Environment, Board of Studies, 1998

- Stage 2 unit: British Colonisation of Australia, pp. 85-88

Computer-based technologies in the primary KLAS, NSW Department of Education and Training, 1997

- Using the internet to locate specific information, p. 44

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

- Visual arts, Appreciating, p. 11

Action

- Locomotor actions: swing and gallop.
- Non-locomotor actions: bow, curtsy and arched arms.

Space

- Perform along pathways.
- Perform in sets (line formations).

Time

- Move to a regular beat.

Dynamics

Relationships

- Perform with a partner in sets of six.
- Maintain a time relationship: keeping in time with the group.

Structure

- Repetition of sequencing.

Assessment

Were the students able to:

- perform the bush dance, the *Gallopede*?
- describe life in Australia in the late 1800s?
- describe the characteristics of bush dances?

Lesson 2: Australian bush dance (interpretation)

Sample indicators

Students might:

- use the correct terminology to describe movement sequences used in bush dances (e.g. *swing your partner, advance and retire*) (P,A) (DA)
- make choices based on an understanding of the characteristics of bush dance to compose a simple sequence of movements (C)
- compare their compositions with other examples of bush dance (A)
- perform a simple dance combining locomotor and non-locomotor movements (MO).

Learning experiences

Use a game to quickly revise the characteristics of bush dances discussed in the previous lesson:

- In groups of four, students recall as many characteristics as possible.
- Students use the characteristics from a list in the dance journals to perform mirrored actions.

As a whole class, compose a bush dance based on the style characteristics.

For example:

- Formation: Partners side by side in a large circle
- Sequence: 4 steps in, swing your partner, 4 steps out, 4 steps around the circle to a new partner.

Perform the sequence as a whole class.

Practise the sequence as a whole class, experimenting with the students' different movement suggestions before making final decisions about the movement content of the class dance.

Discuss how the dance should be performed in order to demonstrate the "mood" of a bush dance.

Discuss how the dance composed by the class meets the style criteria for a bush dance.

Students use graphic notation in their journals to record the final dance sequence.

Extension

Divide students into groups of six. Students work with the whole-class dance composition and apply the following rules to compose a new piece:

- The set of six may not be in two straight lines or a circle.
- You must change partners at least once.
- You must incorporate two separate levels into each movement when interacting with a partner.
- One of the movements must be performed with a different part of the body.
- You must include a *swing your partner*.
- You must incorporate specific locomotor actions (e.g. a roll, leap or turn).

Following the criteria given, the students select and refine their movement choices to vary the original composition.

Music

Track 18

Track 18

Teaching notes

To successfully involve the students in composition tasks the teacher should set limitations and provide clear instructions for the students. For example:

- *Determine the formation to be used in the composition*
- *Limit the sequence to 32 counts*
- *Discuss the list of characteristics and discuss the movements, actions and relationships to be used in the composition.*

Experimentation could focus on:

- varying formations (circles, sets, lines)
- making the dance progressive
- varying the actions
- incorporating "modern movement" (e.g. replacing a curtsy with a modern greeting such as a handshake or a head nod).

This provides a model for small-group composition in future lessons.

Students can develop a set of symbols (a key) to describe the actions they are using in the dance. The teacher may model this by listing the actions on the board and encouraging students to develop a symbol for each.

Groups perform their variations for the rest of the class. While watching the variations, students identify and record in their dance journals:

- *Write down or draw the levels of the dance.*
- *Count the number of leaps and turns.*
- *Draw the shapes of the formation chosen by the group.*
- *Draw the body part used to "swing your partner".*
- *Identify the timing of the roll, leap, turn, at the beginning, middle or end of the sequence.*

Elements of dance

Resources

- Music: track 18. (Use the same music as for the *Gallopede*.)
- Dance journals

Literacy considerations

Talking and listening: Students apply the language and terminology they have acquired as they engage in composition activities. The teacher should provide a model of clear, concise explanation as a spoken text in setting the criteria and guiding students in their dance compositions.

While reflecting on the students' compositions, the teacher models the type of questioning appropriate to dance appreciation and critical analysis.

Writing: Students are involved in joint construction of text in notating their compositions.

Language

characteristics
style formation
circle line
sets
partner
crossover
advance and retire
swing
two-handed swing
do-si-do by right
do-si-do by left

Curriculum links

English K-6 Modules, Board of Studies, 1998

- Procedure, Stage 2, p. 213

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

- Stage 2 unit: British Colonisation of Australia, pp. 85–88

Action

- Perform locomotor actions.
- Perform non-locomotor actions.

Space

- Explore pathways and formations.

Time

- Maintain beat.
- Keep time with the group.

Dynamics

- Identify movement qualities that suit the “mood” of a bush dance.

Relationships

- Perform and compose using lines, partners, couples, sets, in a circle with a partner.

Structure

- Use repetition to create sequences.

Assessment

Were the students able to:

- use the correct terminology to describe bush dance movements?
- choose suitable movements and give reasons for their selection?
- discuss the similarities and differences between the *Gallopede*, *Oxo Reel* and other known bush dances and their own compositions?

Lesson 3: Balkan folk dance

Sample indicators

Students might:

- learn and perform a traditional dance from the Balkans (P)
- vary the structure of the dance and reflect on these variations (P,A) (DA)
- respond to and describe dances from different cultures, focusing on their purpose, costumes, patterns and groupings (A)
- transfer movement patterns from one dance situation to another (DA)
- vary movement sequences using different levels and speeds (MO).

Learning experiences

Students listen to the music of *Podarki* to identify two separate tunes (A & B)

Discuss:

- What country does the music make you think of?
- What type of movement do you think would suit the style of music?
- What instruments or body percussion could accompany this?

Record notes in dance journal.

View the video, *Latchko Drom (Safe Journey)*, and discuss the characteristics of the gypsy dances (Greece, Romania, and Bulgaria.)

Teach the dance *Podarki* in two sections (dance instructions provided by Musica Viva In Schools):

Sequence A

Moving to the right:

- side step on the right foot
- side step on the left foot
- side step on the right foot
- side step on the left foot
- side step on the right foot
- stamp with left foot
- stamp with right foot
- wait.

This sequence is then repeated moving to the left.

Sequence B

- step on right foot
- stamp with left foot
- step on left foot
- stamp with right foot
- step on right foot
- stamp with left foot
- stamp with left foot
- wait.

This sequence is then repeated going in the reverse direction. Join the sequences together and perform to the music, matching each sequence to its tune.

Manipulate the structure of the dance:

- Half the class performs sequence A, the other half performs sequence B at the same time.
- Set the formation in two concentric circles.
- Introduce movement in canon by varying the starting times for each sequence.
- Add moments of stillness between repetitions of the sequences.

Discuss the different variations the class has explored and make choices about their suitability to the music and dance style.

Music

Track 19

Track 19

Teaching notes

Give background information regarding the dance:

Podarki is a children's folk dance from the Balkans.

Lead a discussion on the gypsy lifestyle. Add any additional movements or percussive elements to the list in the dance journals.

Students hold hands when performing this dance. The dance can be performed in line formation or in a circle.

The translation of *Podarki* is "little feet". Consider the implications of the title in how the dance should be performed.

Perform the sequence in canon by having groups start the sequence at different times. The movement may or may not overlap.

Students view and discuss: *Has the dance retained the characteristics of the gypsy dances when the structure of the dance has been varied?*

Elements of dance

Resources

- Music: track 19
- Dance journals
- Video: *Latchko Drom (Safe Journey)*
- Map of Eastern Europe (optional)

Literacy considerations

Talking and listening: This lesson is concerned with building the field knowledge and establishing the cultural and historical significance of the dance to be learnt. This is particularly important to overcome any cultural stereotypes, as students may not be familiar with this culture. Students have the opportunity to provide their personal response in discussions about the imagery of the music and are engaged in discussions about the understandings they have gained.

Writing: Throughout the lesson students are engaged in note-making in their journals.

Language

gypsy
body percussion
characteristics
stamp
step
canon movement
variations
stillness or pause

Curriculum links

English K-6 Modules, Board of Studies, 1998

- Description, Stage 2 Talking and Listening, p. 264

Computer-based technologies in the primary KLAs: NSW Department of Education and Training, 1997: Using the internet to locate specific information, p. 44

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

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

Action

- Perform locomotor actions.
 - Contrast action and stillness.

Space

- Perform, changing direction and moving left to right.

Time

- Perform sequences to a regular beat and 8-count rhythm.
- Perform a sequence in canon.

Dynamics

- Perform using movement quality appropriate to the characteristics of the traditional dance.

Relationships

- Keep in time with the group.

Structure

- A B form.

Assessment

Were the students able to:

- discuss the setting and characteristics of gypsy dances?
- perform the dance *Podarki*?
- perform different variations, using *Podarki* as the stimulus?
- compare the original dance with the variations performed?

Lesson 4: Balkan folk dance (interpretation)

Sample indicators

Students might:

- explore new ways of moving and making (C)
- create a context for their composition work (C,A)
- vary the structure of the dance and reflect on these variations (DA)
- create a context for their compositional work (MO).

Learning experiences

Revise the dance, *Podarki*, learnt in the previous lesson. Students identify the use of sounds in the performance of *Podarki*. Allow them to explore how those sounds can be echoed using other body parts (e.g. slap, click, clap).

As an individual activity, students improvise to explore the different ways in which they can perform a clap, a slap and a turn.

In small groups, develop a dance composition based on sound. Each group is given a list of criteria, which is to be used to cooperatively compose a short dance.

Two groups perform their compositions simultaneously for the rest of the class. Introduce scarves as props to explore quality of movements and to provide contrast with the rhythmic exploration. This could also add a “gypsy” flavour to the dance.

Students create a fictional context or setting for their folk dance and record it in their dance journals.

Music

Track 19

Track 19

Track 19

Teaching notes

Remind students an action may not necessarily use the whole body, but may isolate selected body parts (e.g. shoulder) or involve more than one person (e.g. two people clapping with each other).

Suggested criteria: The dance must include clapping, slapping, turning and must also include a section of the *Podarki* dance.

Teachers may provide a scaffold for this activity or a series of questions to assist students in creating a setting for their dances:

- *Where is the dance performed?*
- *Why is it performed?*
- *What is its purpose?*
- *Who performs the dance?*
- *What do the dancers wear?*
- *What accompaniment do the dancers have?*

Extension

Students may wish to review the video, discuss it and compare it with their own experiences in composing a dance and establishing its context.

Elements of dance

Resources

- Music: track 19
- Dance journals
- Scarves

Literacy considerations

Talking and listening: Groupwork activities provide the opportunity for students to interact through movement and speech and require group consensus in order to develop a dance composition. Students should be encouraged to participate actively to ensure ideas are contributed, shared and valued. Depending on the students' ability and experience, the teacher may need to provide a scaffold or focus questions to guide students' thinking. Modelling has taken place before learning the dances *Gallopede* and *Podarki* in previous lessons.

Language

body percussion
slap
click
clap
culture
setting
folk dance

Curriculum links

English K-6 Syllabus, Board of Studies, 1998

- Scope and sequence of literary text types, Literary Description, Stage 2, pp. 68–69

English K-6 Modules, Board of Studies, 1998

- Description, Stage 2 Writing, p. 266

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

- Music, Duration, p. 91

Action

- Explore and perform non-locomotor actions:
 - clap
 - slap
 - click
 - stamp.
- Explore and perform locomotor actions:
 - step
 - turn.

Space

Time

- Develop rhythms using body percussion.

Dynamics

- Explore movement quality using a prop.

Relationships

- Perform as part of a group.

Structure

- Repeat actions to structure compositions.

Assessment

Were the students able to:

- create interesting body percussion rhythms?
- contribute as part of a group?
- incorporate an aspect of *Podarki* into their composition?
- incorporate a prop into their composition?
- use their imagination to create a context for the dance?

Lesson 5: Torres Strait Islander dance

Sample indicators

Students might:

- learn and confidently perform a traditional Torres Strait Islander dance (P,A) (MO)
- vary movement sequences using direction, level and movement quality (C)
- discuss how movement can be used to tell a story (A)
- imitate dance movements used in different cultures (DA)

Learning experiences

Show students an Aboriginal or Torres Strait Islander artwork that tells a story. Discuss how the story is told through the artwork.

Learn the *Banana* dance (*Banana* has been reprinted from the source, *Children's Songs of the Torres Strait Islands*):

- Clap for 10 counts.
- Crank (left hand) forward, 4 counts.
- Crank back, 4 counts.
- Position 1, 2 counts.
- Bounce hands, 4 counts.
- Clap, 2 counts.
- Position 2, 2 counts.
- Bounce hands, 4 counts.
- Clap, 2 counts.

Discuss the purpose of this dance (storytelling) for banana pickers. Discuss how successfully the dance describes the processes involved in banana picking.

In pairs, students develop a spoken text that narrates the banana story. The narrative should be performed simultaneously by both participants.

For each sentence students devise movements that match or contrast the spoken text, working one sentence at a time. Encourage students to incorporate at least one of the Torres Strait Islander movements into their sequence. Encourage students to apply one or two of the elements of dance in their compositions. Refine and practise the narrative, performing the spoken narrative and movement together.

Several pairs perform their movement sequences together, while the rest of the class observes. Perform the sequences with and without the spoken narrative. Discuss the compositions and how effectively the movement has been used in the storytelling.

Extension

In addition to the words, students may incorporate sounds or body percussion into their composition. Track 20

Banana dance legend:

Clap (Cl), Crank (Cr), Left hand (Lh), Forward (F), Right Hand (Rh), Back (B), Position 1 (Pos 1), Position 2 (Pos 2), Wave (W), Pat (pat).

Music

None

Information on

Teaching notes

artworks is found in the *Diversity Kit* or may be found in books showing Aboriginal and Torres Strait Islander artworks.

Clap in the normal way unless indicated otherwise.

Cranking: Hands are in fists, one above the other, slightly apart. Thumbs are uppermost. Each crank is a vertical half circle with the hands changing positions. The upper hand is indicated in the instruction. Crank left hand forward, means the left hand is uppermost and initially moves away from the body while the right hand simultaneously moves towards the body. When the crank is finished, the right hand will be uppermost. The movement is decisive, with the change of hand position occurring on the beat of the music. Therefore each crank is a kind of punctuation of the beat, akin to a light hammering with the leading (upper) fist.

Position 1: Hands are open. The left hand is at the left shoulder, palm forward. The right hand is extended in front and slightly to the left, palm up. Hands are open. The right hand is at the right shoulder, palm forward. The left hand is extended in front and slightly to the left, palm up. Hand is open. Make small circles (Rh W clockwise with right hand, Lh W anticlockwise with the left hand) moving across front of body from Positions 1 & 2. Strike the top of the thigh with an open hand.

These instructions are for the children. Teachers need to lead the movements in mirror image. The text is untranslatable but the dance movements represent planting banana palms.

Students may record the spoken text in their dance journals.

Teachers should encourage students to find interpretative or abstracted movement, rather than choosing representational movement that tells the story like mime. Examples:

- Is the sequence performed at the same level all the way through?
- Does the entire performance face the same direction?
- Does the sequence stay “on the spot” in the performance space?
- How is the movement performed: fast or slow, strongly, lightly, gently?
- What type of movement has been used: large or small, contrasting or complementary?

Encourage pairs to describe the meaning of sections of their compositions.

Elements of dance

Resources

- *Banana Keklik Aile* (Musica Viva in Schools)
- Music: track 20
- Dance journals
- Diversity kit (Art Gallery of NSW)

Literacy considerations

Talking and listening: As this lesson introduces Aboriginal and Torres Strait Islander cultures it provides many opportunities for integrated research activities, literary and factual, involving students in reading, writing, talking and listening. In talking about artworks, students are engaged in personal response. Students are required to develop a spoken narrative as an accompaniment to their dance compositions. This narrative should be seen in a dramatic context and students should be encouraged to use their voice as effectively as their movement to achieve dramatic effect. The teacher should model appropriate questions that are both informative and evaluative but sensitive to the students' feelings during critical appraisal of the compositions developed.

Reading: Associated literature, such as *Dreamtime* stories, is widely available and may be used to explore the storytelling tradition.

Language

banana pickers
body part
narrative
storytelling
body percussion

Curriculum links

English K-6 Syllabus, Board of Studies, 1998

- Content overview Later Stage 2: Reading and viewing texts, p. 58
- Narrative, Stage 2 Talking and Listening, p. 209

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

- Stage 2 unit: Living in Communities: Celebrating, p. 106

Computer-based technologies in the primary KLAs, NSW Department of Education and Training, 1997

- Using the internet to locate specific information, p. 44

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

- Visual arts, appreciating p. 11
- Drama, Storytelling, p. 97.

Action

- Perform non-locomotor actions: gesture.

Space

- Vary movement using level, focus and direction.

Time

Dynamics

- Explore varying movement qualities: fast or slow, strong, light.

Relationships

- Perform in pairs.

Structure

- Sequence movement using narrative, contrasting actions and/or complementary actions.

Assessment

Were the students able to:

- perform the *Banana dance* confidently?
- create and perform a narrative incorporating movement and spoken text?
- discuss the meaning of the movements they have created?

Lesson 6: Torres Strait Islander dance (interpretation)

Sample indicators

Students might:

- improvise to select and sequence movement to tell a story (C)
- view and discuss different approaches to developing a narrative through dance (A)
- create and perform a dance sequence that includes movement from different cultures (DA)
- review their work and make changes to improve movement pattern (MO)

Learning experiences

Individually, students improvise as many different foot actions as they can. Use questioning to guide students' exploration:

- *Can your movement be performed backwards, upside down, bigger, smaller, faster, slower, with strength, gently, firmly, shakily, at a high, low or medium level?*

Choose students to demonstrate their ideas emphasising the variety of actions possible.

Students choose five distinctly different foot movements. Organise and arrange these into a sequence.

In pairs, students develop a story based on a common chore or activity they are familiar with. Students can use their dance journals to record their ideas.

Students improvise foot movements relevant to their story, sequence the foot movements to relate the story and notate the foot movements into the written text (story).

They refine and practise the duet, which may or may not include spoken text.

Several pairs perform their stories for the rest of the group. Discuss the presentations, providing students with the opportunity to describe how and why they selected their movement content.

Students may compare the story they have told with the *Sabai Island* dances on the *Quantum leaps* video.

Music

None

Teaching notes

Examples could include: slide, stamp, hop, scurry, point, twist, trudge, drag, shuffle.

Provide a series of activity cards (or model an example of breaking down a task into its various components) if students are having difficulty with ideas.

Encourage students to use interpretive rather than representational or mimed movement.

Direct students to develop smooth transitions between the movements in each section of the story.

Extension

Pairs may combine to form groups of four and join their sequences to make longer sequences.

Students may develop sequences using different body parts.

Each pair may work on a sequence that focuses on a different body part. Pairs may combine to form groups of four to create sequences that use different body parts within the same sequence.

Resources

- Activity cards (optional)
- *Quantum leaps* video: *Sabai Island dances*

Literacy considerations

Talking and listening: Language acquisition continues as students explore different ways of moving their feet and apply language to describe the movement. The teacher may need to provide a model of breaking down a task into its various components. The students have the opportunity to provide a spoken explanation of how and why they have selected the movement content and used it to interpret their ideas in their compositions.

Language

improvise
narrative text
procedural text
spoken text

Curriculum links

English K-6 Modules, Board of Studies, 1998

- Explanation, Stage 2 Talking and Listening, p. 237

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

- Drama, Movement and mime, p. 96.

Elements of dance

Action

- Perform a range of foot movements.
- Perform actions that tell a story.

Space

- Explore a range of levels.

Time

- Explore tempo.

Dynamics

- Explore a range of movement qualities of foot actions using varying weight and force.

Relationships

- Work with a partner.

Structure

- Use a narrative to structure movement.

Assessment

Were the students able to:

- use improvisation to explore a wide range of foot actions?
- use movement to tell a story?
- discuss their composition?