 Moving me – Early Stage 1

Content overview

This unit of work develops students’ physical competencies and awareness of the body in time and space. Students respond expressively through movement to a range of stimuli, including imagery from direct, everyday experience. They are provided with an opportunity to watch others dancing and to talk about their experiences. It links to both the Creative Arts and PDHPE syllabus documents.

Lesson 1: Using space

Students explore the use of personal space and set the rules for using the general space in the room.

Lesson 2: Using body parts

Students focus on ways in which different parts of the body can move, and begin developing a vocabulary for talking about dance.

Lesson 3: Travelling

Students explore the ways in which they can travel around the space and look at the range of movement possibilities involved. The lesson examines how locomotor movement can change when performed at a different level.

Lesson 4: Body shapes

Students investigate the use of personal space by using their bodies and parts of their bodies to make shapes.

Lesson 5: Everyday dance

Students explore everyday actions which form the basis of a short sequence to be developed in the next lesson.

Lesson 6: The painting dance

Students explore how the actions chosen for the sequence can be performed in relation to the elements of dance.

Outcomes and indicators

In the lesson programs, a sample indicator is sometimes applicable to two outcomes e.g. Performing (P), Composing (C) or Appreciating (A) (Creative Arts); Dance (DA) or Moving (MO) (PDHPE). The double-coding (e.g. P, A) is used to show the integral relationship between the outcomes. Lesson numbers are referred to as L then the number of the specific lesson e.g. Lesson 1 is L1.

This document references the [PDHPE K-6 Syllabus](http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/pdhpe/pdhpe-K-6-syllabus) © 2007 [Copyright Board of Studies NSW](http://syllabus.nesa.nsw.edu.au/copyright/) for and on behalf of the Crown in right of the State of New South Wales.

Creative Arts

Performing outcome DAES1.1

The student participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities.

Students might:

* understand the meaning of “working in your own space” (L1)
* travel around the space in a variety of ways, without contacting others (L1)
* perform a sequence of movements using different parts of the body (L2)
* move freely while exploring a range of locomotor movements (L3)
* explore level and dynamics while travelling (L3)
* show shapes to others in the class and copy the shapes made by others (L4)
* practise and perform an individual sequence (L6)

Composing DAES1.2

The student explores movement in response to stimulus to express ideas, feelings or moods.

Students might:

* make movements using one body part (L2)
* make and explore body shapes to express an idea (L4)
* participate actively in dance-making (L5)
* interpret an everyday activity through movement (L5)
* develop a sequence of actions that begin to tell a story (L5)
* vary a sequence using the elements of dance (L6).

Appreciating DAES1.3

The student responds to and communicates about the dances they view and/or experience.

Students might:

* actively respond to dance activities through listening, talking and moving (L1)
* show movements to others in the class and talk about the dancing they have done (L2)
* observe and discuss movement patterns (L3)
* discuss why some shapes are more difficult to make than others (L4)
* discuss how actions can change by manipulating the elements of dance (L6).

PDHPE

Dance outcome DAESI.7

The student: moves in response to various stimuli.

Students might:

* vary locomotor movements through space, such as high/low and direction (L1)
* demonstrate simple sequences of movement (L2)
* modify a dance sequence in a variety of ways (L2)
* explore different levels and directions (L3)
* perform a sequence of movement using various body parts (L4)
* participate actively in dance-making (L5)
* practise and perform an individual sequence (L6).

Moving MOES1.4

The student: demonstrates a general awareness of how basic movement skills apply in play and other introductory movement experiences.

Students might:

* maintain stillness of the head and trunk when balancing (L1)
* develop a dance sequence using action cards (L2)
* perform a sequence of movements using different parts of the body (L2)
* stretch and curl the body at different levels (high and low) (L3)
* make and explore body shapes (L4)
* develop a sequence of movement (L5)
* practise and perform movement sequences (L6).

Lesson 1: Using space

Sample indicators

Students might:

* actively respond to dance activities through listening, talking and moving (P,A)
* understand the meaning of “working in your own space” (P)
* travel around the space in a variety of ways, without contacting others (P)
* vary locomotor movements through space, such as high/low and direction (DA)
* maintain stillness of the head and trunk when balancing (MO).

| Learning experiences | Resources | Teaching notes |
| --- | --- | --- |
| Play movement game Near and Far to warm-up the students:  On the teacher’s signal, the group moves:   * as close as possible to each other in the centre of the room without touching. * as far away from each other as possible.   Repeat several times, moving in a variety of ways. | None | Encourage students to vary:   * the locomotor patterns e.g. marching, sliding, hopping * the base of support e.g. on bottoms, stomachs and backs. |
| Direct students to explore their use of personal space in the room:   * Find a space alone. Come to me; now we are all crowded. * Find a space alone. Sit in your space. Come to me, without touching anyone. * Find a space of your own on the other side of the room. Spin around in your space. Make a big shape in your space to fill it up. Lie down, long and thin, in your space. | None | This activity develops students’ understanding of “find a space of your own” for future lessons.  Remind students that, if they touch anyone as they do the activity, the chosen space was not large enough. |
| Develop students’ understandings about the use of space as they move about the room:   * Stand in your space. Walk towards the nearest wall, without touching others. * Walk to the opposite wall without touching anyone. * Walk anywhere in the room, avoiding other people   Repeat this activity, varying ways of travelling, building up to running activities, e.g. run, lifting the knees high; run sideways; run with the head pushed forward.  Alternate marching at normal speed with marching in slow motion for cool-down. Use drumming signals:   * One tap: normal speed, * Two taps: slow motion, * Three taps: stop. | None  Drum or claves (rhythm sticks) | Establish rules and aims regarding movement activities around the room by:   * defining the movement space * discouraging talking while following direct instruction from the teacher (allow time for discussion when appropriate) * prohibiting contact with other students * ensuring students initially travel in the same direction (in a classroom, draw arrows on the carpet) * prohibiting stopping (if students stop, they must leave the space) * developing skills to avoid collisions: use of peripheral vision, moving feet quickly if they think they may bump, swaying their body to the side. |
| Students discuss:  What did you do to avoid bumping into someone? |  | Extension   * Repeat the activities in a smaller space. * Introduce different locomotor patterns to reinforce the effective use of space. |

Resources

* Drum or claves (rhythm sticks) for signals.

Language

near

backwards

close

sideways

far

opposite

crowded

apart

space

beside

spin

big

small

forwards

Elements of dance

Action

* Perform locomotor movements: walking, running.

Space

* Explore personal space.
* Explore general space.

Relationships

* Explore movement as an individual.
* Explore movement as an individual within a group.

Assessment

Were the students able to:

* find “a space of their own” in which to work?
* move freely around the space?
* crowd the room?
* demonstrate their understanding of the rules?

Lesson 2: Using body parts

Sample indicators

Students might:

* perform a sequence of movements using different parts of the body (P) (DA)
* make movements using one body part (C)
* show movements to others in the class and talk about the dancing they have done (A)
* demonstrate simple sequences of movement (DA)
* develop a sequence of movement using action cards (MO).

| Learning experiences | Resources | Teaching notes |
| --- | --- | --- |
| Standing in a circle, perform the singing game Hokey Pokey as a warm-up to isolate and move body parts. | None | Hokey Pokey could be performed in a line formation so the teacher can demonstrate the movement sequence. |
| Provide directions to students to participate in a relaxation sequence focusing on a variety of body parts. Gradually direct students to sit in their own space on the floor e.g. slowly move your head to look from side to side, draw shapes with your shoulders, roll your body down slowly to the floor, make small circles with your hands or fingers. | Relaxation music (optional) | Focus on correct breathing during the activity, inhaling through the nose. |
| Students explore what they can do:   * with their hand * with their hand touching their wrist * with their hand touching their elbow * with their hand touching their shoulder.   Use action cards (see resource list) to:   * guide students to explore which parts of their bodies they can move in different ways. * describe a sequence of movement that students will perform e.g. flap hands, stamp feet, twist torso, finish by wriggling everything.   Individually, compose a dance using one body part and demonstrating the different ways it can move e.g. arm dance, leg dance.  Half the class present their dance while the other half observe. Discuss the range of movements shown. | Own choice of music (optional)  Action cards | Students explore movements seated on the floor to maintain control.  Safe dance practice: Avoid excessive repetition of activities and full rotations of the neck to avoid straining the cervical vertebrae. Teachers should observe student alignment to watch for areas predisposed to stress, especially ankles, knees, hips and backs.  Extension   * Focus on moving more than one body part at a time, in time to a tambourine or sticks, e.g. add each movement one at a time to the sequence: shake your hand, stamp your foot, nod your head, bend your spine. * In pairs, have a conversation with your feet. |

Resources

* Action cards (Create cards using action words from the language list below e.g. swing, rock, twist.)
* Relaxation music with a steady beat for moving body parts dance music for movement sequences (both optional).

Language

head

neck

shoulders

arms

elbows

wrists

hands

fingers

torso

hips

legs

knees

ankles

feet

toes

heels

swing

rock

twist

stretch

curl

bend

shake

flick

stamp

wriggle

push

pull

punch

Elements of dance

Action

* Perform non-locomotor movement e.g. stretch, twist, curl, stamp.
* Isolate body parts.
* Coordinate the movement of body parts.

Space

* Explore movement in personal space.

Dynamics

* Explore movement quality related to individual body parts.

Relationships

* Perform individual movements as part of a group.

Assessment

Were the students able to:

* follow the teacher’s directions?
* make movements using different parts of the body?
* show their movements to others?

Lesson 3: Travelling

Sample indicators

Students might:

* move freely while exploring a range of locomotor movements (P)
* explore level and dynamics while travelling (P,C)
* observe and discuss movement patterns (A)
* explore different levels and directions (DA)
* stretch and curl the body at different levels (MO).

| Learning experiences | Music | Teaching notes |
| --- | --- | --- |
| As a warm-up, students walk around the space with different body parts leading e.g. elbow, armpit, chin.  Alternate walking fast and slowly in time with the beat of the tambourine.  Instruct students to find different ways of moving around the room e.g. kangaroo hops, sliding, crawling. | None | Reinforce rules developed about the use of the space:   * travelling in the same direction. * avoiding collision with other dancers. * using peripheral vision.   Use the “follow me” strategy to provide a model for the students. |
| Moving around the room:   * run tall, run short * run holding your hands high, hands low * run lifting your feet high * sliding your feet along the floor.   Students explore different ways of walking: on the toes, heels, sides of feet, with toes pointed in, toes pointed out, marching lifting knees high and swinging the arms.  Discuss with the students how the movement quality varies with the way in which the movement is performed.  Explore other locomotor movements in a similar way e.g. jumping from one foot to the other, the biggest, smallest, highest jump. Bend knees on the landing to absorb shock through the feet and ankles. | Own choice of music at a steady walking beat (optional)  Drum or claves | Provide more structure by alternating the exploration of locomotor movement with music played at a steady walking beat.  A walk is one step after the other with a transfer of weight that moves you forward. Jumping is the transfer of weight from one foot or both feet to both feet.  Hopping is the transfer of weight from one foot to the same foot, with the arms used to maintain balance and assist in upward movement.  Skipping is a combination of a long step and a short hop, alternating the lead foot after each hop.  In a gallop you continually lead with one foot. |
| Consider ways the students can travel from one side of the room to the other at a:   * high level * medium level * low level.   Ask students to travel across the room, focusing on the level of the various body parts:   * with your hands brushing the floor * with your elbow at a high level * making a part of the body chance from highest to lowest.   Select 3 movement cards to form a simple locomotor sequence.   1. Perform as a whole class. 2. Repeat, in pairs, developing and performing simple locomotor sequences. 3. Half the class perform their sequences, while the other half observe.   Discuss the variety and combination of responses. | None | Draw students’ attention to how the quality and dynamic of the movement are affected by the level at which a movement is performed. Not only can the level of the whole body vary but also the level of different body parts.  Extension  Introduce and practise the pattern for a relay. Relay game:  Half the class participate while the other half observe and act as judges. Check that the teams follow instructions.   * Travel at a different level from the previous team member. * Identify a body part; team members can change the level of the body parts. * Move from a high to a low level as teams cross the room, reverse on return. |

Resources

* Movement cards (create cards with single words e.g. skip, walk, run, gallop, jump, hop, slide, roll, march, turn, shuffle, crawl.)
* Music: own choice at a moderate tempo (speed) e.g. Mozart’s Piano Concerto No 4 in G KV41 – Andante (optional)
* Drum or claves (rhythm sticks).

Language

high

medium

low

strong

light

heavy

weak

slow

gradual

fast

sudden

Elements of dance

Action

* Perform a variety of locomotor movements.

Space

* Perform using a variety of levels.

Time

* Perform changing tempo.

Dynamics

* Perform changing movement quality.

Relationships

* Perform individual movement as part of a group.

Assessment

Were the students able to:

* perform a range of locomotor movements successfully?
* explore the use of locomotor movement with contrasting dynamics?
* perform and repeat a simple locomotor sequence?
* contribute to discussion of the movement sequences?

Lesson 4: Body shapes

Sample indicators

Students might:

* make and explore body shapes to express an idea (P,C) (MO)
* discuss why some shapes are more difficult to make than others (A)
* show shapes to others in the class and copy the shapes made by others (P,A)
* perform a sequence of movement using body parts (DA).

| Learning experiences | Resources | Teaching notes |
| --- | --- | --- |
| Play musical statues for a warm-up. Students travel around the room to music. When the music stops, students assume a shape and freeze, as statues. | Own choice of music or drum or claves | Give instructions for the freezes e.g. on one foot, on one foot and two hands, no hands and no feet.  Vary locomotor movements e.g. jumping, skipping, sliding, hopping.  Encourage students to create interesting shapes. |
| Individually, students explore how they can use their bodies to make:   * a circle * a triangle * a square.   Discuss which body parts were used to make the shape. Can you make a square with your legs, your whole body, a partner? | None | Extend the activity by exploring descriptive shapes e.g. round, flat, spiky, bumpy. |
| Introduce students to the term “shape” and further develop students’ shape vocabulary:   * We’ve all made shapes with our bodies. * Who can make the widest shape? * Who can make a wide shape at a low level/high level?   Place shape cards in different corners of the room (stations). Select locomotor movements to travel between the stations. When the music stops (or use a tambourine as a signal), students go to the nearest station and make the shape described on the card. | Own choice of music or drum or claves  Shape cards | Direct students’ attention to particular shapes created at each station to guide their appreciation e.g. look for similarities and differences in the shapes created from the same word, or different words. Students may copy the shapes discussed. |
| Students make a tall shape e.g. balance on one foot with arm raised above the head. Play a game to determine who can hold the shape the longest. Discuss why this is difficult to do.  Identify shapes (from previous explorations) that are easy and difficult to hold. Reflect on:   * how movement is limited by our skeleton or body shape. * which muscles are working to hold the shape. * how parts of the body support weight to hold up a shape. | None | Extension  Students develop shapes by standing inside an elastic shape (length of elastic with the ends joined together) and manipulate the edges. Half the class observe the shapes made and discuss the similarities and differences between the shapes. Which shapes look the same? Which shapes look different? Do the shapes have lines that go in the same direction? Which shapes have curves? Which shapes are pointed?  Demonstrate how two of the shapes can be combined to illustrate the contrasts between them. Students offer suggestions on combining similar and contrasting shapes.  Game: Arrange a group of students to hold their shapes. The remainder of the group determine which shape “doesn’t belong” to the group.  Photograph students making shapes. |

Resources

* Any music may be used for the warm-up activity.
* Shape cards (lumpy, flat, spiky, wide, round).
* Drum, claves or own choice of music with a steady beat.

Language

shape

square

triangle

circle

wide tall

flat

spiky

bumpy

longest

tallest

widest

weight

skeleton

muscles

Elements of dance

Action

* Perform locomotor movements: jumping, skipping, sliding, hopping.
* Explore shapes using whole body and body parts.

Space

* Explore personal space, using a range of body shapes.

Structure

* Use static shapes in contrast to travelling movements.

Assessment

Were the students able to:

* make a variety of shapes with their bodies and with different parts of their bodies?
* make shapes in response to a visual cue?
* discuss the shapes they had made?

Lesson 5: Everyday dance

Sample indicators

Students might:

* participate actively in dance-making (C, A) (DA)
* interpret an everyday activity through movement (C)
* develop a sequence of actions that begin to tell a story (C)
* develop a sequence of movement (MO).

| Learning experiences | Music | Teaching notes |
| --- | --- | --- |
| Students participate in a structured physical warm- up: select activities from previous lessons. | Own choice of music or drum or claves | Incorporate travelling through space, use of body parts to make shapes and initiate movement. |
| Students mime something they do at school. Others in the class try to guess what they are doing.  Individually, students mime what they have to do to paint a picture. Guide students by discussing and analysing the actions presented.   * What sort of brushstrokes are you using: straight, round or zigzag? * How are you holding your brush? * What other actions are involved in painting a picture: using colours, washing the brush? | None | Ask students (several at a time rather than individually) to demonstrate actions they have developed for the rest of the class. |
| Describe a sequence of actions:   * Painting * Washing the brush * Painting a different colour * Washing the brush * Displaying the painting.   Direct students to develop a series of actions to match the sequence, giving consideration to the previous discussion. | None | Encourage movements to be as stylised or as exaggerated as possible. Dance aims to “capture the essence” of movement, rather than imitating real life. Choose 2 or 3 students to demonstrate the actions they have chosen. Students may use someone else’s idea or create their own. |
| Half the class observe while the other half perform their actions. Keep time with the students using a drum or claves.  Reflect on the variety of responses presented:   * Did they use different brushstrokes? * Did they repeat the actions too often? * Who did they look at most often? * What did they do to draw attention?   Students refine, finalise and practise the sequences to remember them for the next lesson. | Drum or claves | Students may not have the experience to match their actions to a beat. The teacher can say: “I’m going to keep in time with your action”.  Extension  Simple folk dances may be used to further demonstrate how dance is used to express aspects of everyday life. e.g. Vietnamese Harvest Dance. |

Resources

* Own choice of music
* Drum or claves (rhythm sticks)

Language

mime

sequence

actions straight

round

zigzag

brush

roller

exaggerate

Elements of dance

Action

* Mime everyday movements.
* Exaggerate everyday movements.

Time

* Perform a sequence of actions to a beat.

Relationships

* Perform individual actions as part of a group.

Structure

* Create a narrative in movement.

Assessment

Were the students able to:

* describe activities through movement?
* develop a sequence of actions that begin to tell a story?
* make changes to improve their sequences?

Lesson 6: The painting dance

Sample indicators

Students might:

* discuss how actions can change by manipulating the elements of dance (A)
* vary a sequence using the elements of dance (C)
* practise and perform an individual sequence (P) (DA) (MO)
* modify a dance sequence in a variety of ways (DA).

| Learning experiences | Music | Teaching notes |
| --- | --- | --- |
| Structured physical warm-up: select activities from previous lessons. | Own choice of music  drum or claves |  |
| Review and refine the individual actions developed in the previous lesson.  Perform the sequence in a variety of ways:   * Big/small (as though you are painting the wall/ painting a postage stamp). * Slowly/fast (as though you were getting tired/in a hurry because Grandma is coming to visit). * Gently (as though you were painting an eggshell). * Varying the effort (as though you were painting with honey or with water). | None | Teachers should draw attention to the use of space and varying dynamic or effort. |
| Discuss the movements explored:   * Is it easier to do big slow brushstrokes or big fast brushstrokes? * Is it easier to do small slow brushstrokes or small fast brushstrokes? * Did changing the speed or level of the movement make it more interesting to watch? * What did using big or small movements tell the audience about the type of painting you were creating? |  | Reflecting on this activity prepares for further development.  Extension  Further develop the Painting dance. Instruct the students that the bucket is 5 giant steps away from you. |
| Students can develop their movement sequence based on exploration, using the elements of dance and their discussion about the movement they have created.   * Are you painting a postage stamp or a mural? * What sort of brush or roller are you using? * How does this change the type of brushstrokes you will make?   Students practise their individual sequence.  Half the students perform their sequences, while the other half observe. Discuss the performed works. | None | Review movement cards. Students choose their own locomotor pattern to wash the brush in the bucket. In pairs, students show each other their dances. One student is the “artist”, the other is the “easel”. The artist performs a sequence, displays the work and becomes the easel. Half the class participate, while the other half observe to make comparisons. State that there is now only one bucket of water to share. Set formations for the sequences to be performed:   * random formation * in a semicircle with the bucket in the centre * in a circle around the bucket * in a straight line with the bucket in the centre. |

Resources

* Own choice of music or drum or claves (rhythm sticks) (for warm-up)

Language

big

small

fast

slow

gently

freely

firm

strong

speed

level

sequence

Elements of dance

Action

* Perform a sequence of non- locomotor movement.

Space

* Vary the level of movement performed.

Time

* Vary speed and duration of movement.

Dynamics

* Vary effort and quality of movement.

Relationships

* Perform an individual sequence as part of a group.

Assessment

Were the students able to:

* vary their actions?
* describe the reason for their movement choices?
* demonstrate their movement sequence for other members of the class?