

Level 1 – 2 Learning Support Material



ACTIVATE Dance Resource (L1-2)

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Disclaimer

This resource support document has been created in 2024 to align with the Victorian Curriculum F – 10 Version 2.0 The Arts: Dance. Ausdance VIC does not take any responsibility for changes to the Curriculum content descriptions for the relevant year and subject.

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Acknowledgement of Country

Ausdance VIC would like to acknowledge the Traditional Owners of the unceded lands on which we live, work, and dance. We celebrate the history and creativity of the world's oldest living culture and pay our respects to Elders – past and present.



Welcome to the **ACTIVATE** dance resource

ACTIVATE encourages students to embrace dance while enjoying fun and purposeful physical activity in the classroom. But you might be wondering, why dance in the classroom?

Well, dance has so many benefits for students. By incorporating movement breaks or short bursts of physical activity into the school day, we can help students re-group and re-focus. These activities boost circulation and oxygen levels in their bodies, leading to improved attention, better self-regulation, and a positive impact on overall learning.

This resource was originally created by our former Director of Education and Lifelong Learning, Dr Katrina Rank, and we've relaunched it to align with the updated Victorian Curriculum F–6 Version 2.0, The Arts: Dance.

There are four parts to this resource. First, we have the learning support material. These materials are your go-to guide in the classroom. Each activity comes with detailed instructions to help you guide your students through the exercises, along with relevant elements of dance and content descriptions. You'll also find links to the videos and music for each activity in these documents.

Second, there are the activity cards. These are a fun way for you and your students to choose an activity. Each card includes a brief summary of the exercise and a QR code that links to the accompanying video.

Third, we have the videos. These are designed so your students can easily follow along, with minimal guidance needed from you. Some activities might require a bit of practice, so feel free to revisit them as many times as you like.

And finally, there's the [ACTIVATE Music Library](#). We've put together a selection of music tracks for each activity, but you're welcome to use your own music.

As you become more familiar with the resource, you'll see how adaptable it can be. Use it as a standalone dance break between classes, a warm-up for a performing arts lesson, or even combine a few activities to create your own lesson!

We hope you enjoy ACTIVATE and that it inspires and supports you to regularly incorporate dance into your classroom.

Curriculum alignment

ACTIVATE addresses and explores concepts within the Victorian Curriculum F–6 Version 2.0, The Arts: Dance. It is arranged to respond to the content descriptions, strands and relevant terminology, “Dance scope and sequence: Foundation to Level 6”. It is also cross referenced to the “Arts Glossary”, a copy of which is provided at the end of this document.

Activity name	Curriculum alignment	Activity name	Curriculum alignment
Body Bubble	VC2ADA2D01, VC2ADA2C01	Marvellous Machines	VC2ADA2D01, VC2ADA2C01, VC2ADA2P01
Why Walk?	VC2ADA2D01, VC2ADA2C01	Fabulous Formations	VC2ADA2D01, VC2ADA2C01, VC2ADA2P01
ROM	VC2ADA2D01, VC2ADA2C01	Silent Instructions	VC2ADA2D01
Imagine That	VC2ADA2D01, VC2ADA2C01	Echoes	VC2ADA2D01, VC2ADA2C01, VC2ADA2P01
Accumulations	VC2ADA2D01, VC2ADA2C01	Sculptor/Clay	VC2ADA2D01, VC2ADA2C01
Under The Sea	VC2ADA2D01, VC2ADA2C01		
Error Robot	VC2ADA2D01, VC2ADA2C01		
Movement Stories	VC2ADA2D01, VC2ADA2C01		
Jump & Move	VC2ADA2D01, VC2ADA2C01, VC2ADA2P01		
The Tightrope	VC2ADA2D01, VC2ADA2C01, VC2ADA2P01		
Do it Like	VC2ADA2D01, VC2ADA2C01, VC2ADA2P01		

Dance scope and sequence: L1-2

By the end of Level 2, students identify where they experience dance. Students describe where, why and how people across cultures, communities and other contexts experience dance. Students demonstrate expressive and performance skills and the elements of dance to improvise and create dance sequences. Students present their work to audiences in informal settings.

Content descriptions

Strand: Developing Practices

Students learn to develop practices for creating and presenting using the elements of dance and the awareness of safe dance practices

VC2ADA2D01

Strand: Creating

Students learn to create dance works that use physical and expressive skills to communicate ideas

VC2ADA2C01

Strand: Presenting

Students learn to present and share dance works that communicate ideas to an audience in informal settings

VC2ADA2P01

Activities

Body Bubble

In this activity, we explore the concept of kinespheres, body parts and body bases.

Start with plenty of space around you. No touching anyone or anything! You're inside a bubble that is as big as your body when it's extended in a massive star shape. The bubble is comfortable but quite dirty. It's your job to clean it, but you don't have a cloth with which to clean so you must use your body. Body parts knees, elbows, shoulders, heads, bottoms, arms, back, hands, feet.

Challenge: Once everyone's got that, time for BODY BASES + CLEANING THE BUBBLE. A BODY BASE can be any body part that supports a person's weight: hands, feet, stomach, back, forearms, knees and/or bottom. You can have one or more BODY BASES supporting a person at one time.

Video Link: <https://vimeo.com/729788275/63c4f306e2>

Music Track: BODY BUBBLE Chunky Monkey-Shriker Big Band

https://drive.google.com/file/d/19X_1En7orFsfBhnIBAQG0Mx4iyLN-2Ex/view?usp=drive_link

Why Walk

This activity shows how diverse locomotor movement can be. Begin as the leader. Call out 'Why walk when you can crawl', then wait for students to demonstrate. Then try different verbs like: creep, commando crawl, run, skip, bounce, stomp, roll etc.

Once everyone's got that, time to change to a student leader and have them choose the verb.

Challenge: The leader chooses a verb and then also a destination in the room. They call out 'Why walk when you can crawl to the white board' etc. Continue this challenge and swap leaders.

Video Link: <https://vimeo.com/729788667/523d56976e>

Music Track: WHY WALK Cookie Jar - Hans Johnson

https://drive.google.com/file/d/1dTMrAYhPMjZGGHpe1s-01OXeOmZh5XWU/view?usp=drive_link

ROM

ROM stands for Range of Motion. Most dancers seek to increase their ROM as well as strength and control when performing movement.

Begin with lots of room around you. You will circle, flex and extend different body parts on the spot. Can you extend your movement using multiple body parts at the same time?

You can circle arms, elbows and wrists, then maybe circle ribs, then tummies, then hips. Flex and extend at the knees and ankles. Can you move your head up and down, left and right? What else can we circle?

Challenge: explore range of motion in body zones:

1. Upper body
2. Lower body
3. Left side of the body
4. Right side of the body.

Video Link: <https://vimeo.com/729789291/3b4d70630f>

Music Track: ROM Why Walk Cookie Jar - Hans Johnson
https://drive.google.com/file/d/1ihTDec8xEVXOnNsfYsTScGzdOzwyJpEF/view?usp=drive_link

Imagine That

In this activity you will explore how every day movement can be a dance by using your imagination.

Suggest one action at a time like bend, stretch, twist, turn, swing etc.

Now let's use our imagination. Suggest actions like swing like an elephant's trunk or a monkey in a tree, bend like a flamingo neck or a snake's body, stretch like a cat or a rubber band etc.

How have the everyday movements changed?

Video Link: <https://vimeo.com/729789872/561548df25>

Music Track: IMAGINE THAT Beach Life – Samlight
https://drive.google.com/file/d/17Zn-QJQHn35-oYCCarl2npvJUmlWumSU/view?usp=drive_link

Accumulations

This activity accumulates movements by asking students to create a list.

Like the game 'I went shopping' we stand in a circle and accumulate words and gestures as we go.

You can begin in setting up the idea. 'I was walking down the road and I saw'...a flower. Then choose an action that matches. The students then copy your action and say "flower". Moving on to the next person in the circle, the idea is repeated but built upon. For example, 'I was walking down the road and I saw a flower, AND...a trampoline (then this person does the action of trampoline). Then all complete the action and word for flower then followed by the action and word for trampoline.

Continue accumulating actions and words until you have a big list.

Video Link: <https://vimeo.com/729786958/d6870c7ccf>

Music Track: ACCUMULATIONS A Gentle Breeze - Crop For The Village
https://drive.google.com/file/d/1waE_BOBHkYk6rg62dhd_N9-gPbUUa20l/view?usp=drive_link

Under The Sea

Begin by putting students into groups of 5 or 6. Choose a leader to stand at the front of each group. Stand in a V or arrow shape so that everyone in the group can clearly see the leader. The leader decides the movement and motion of the group. The group will silently try to mimic the leader's movement and work together to achieve unison.

Imagine you're under the sea. The leader can create the shape or movements of things they can 'see' and the group must try and follow silently, moving as one.

What can you 'see' under the sea? The leader uses their body to slowly create these things and the group follows in unison.

Prompt words: deep sea divers, coral, nemo, star fish, currents, turtles, bubbles, waves, sand, boats, ships, sharks, whales, mermaids, eels, stingrays, seaweed.

Once everyone's got that, time to change leaders! Have fun. Be creative.

Video Link: <https://vimeo.com/729790362/3b3da156c2>

Music Link: UNDER THE SEA Clockwork - Hans Johnson

https://drive.google.com/file/d/1lhRb8lgwDgp5gxhpKErYIJUV9zQsgYjk/view?usp=drive_link

Error Robot

In this activity students will dance as a working robot to the beat of the music until an error occurs, creating repetition of their last movement.

Begin by asking students to work alone and spread out in the space. Describe the idea of how a robot moves, arms bent at the elbow, swinging; twist stiffly to right and left or walking with stiff knees etc. Then ask them to use these movement to dance like a robot.

When you feel they have a good grasp of their robot character and their range of movement is clear, call out 'ERROR!' The students then need to repeat the last action they were doing as their robot over and over, like a glitch. The movement should start slow then get faster and faster. Then you can call out 'REBOOT!' This resets their robots and they are able to move around the space again normally.

Repeat these steps to the music.

Video Link: <https://vimeo.com/729790852/c577f0c6d2>

Music Link: ERROR ROBOT! Electric Counter - Hanjo Gabler

https://drive.google.com/file/d/1TkDzNf-diebF03vXlgGOV-rqXxx5ggmH/view?usp=drive_link

Movement Stories

This activity uses story to create meaning through movement. This is known as the use of Elements of Dance.

With the students, select a theme from the list below or make one of your own:
The circus, outer space, around the world, magical creatures.

Now choose 3 movements from the following list that make sense for your theme:
reach, flick, turn, press, rise, climb, lower, swing

Once you have chosen your 3 movements, place them in order and write them down for the students to see:

For example- The circus- 1. climb the ladder, 2. reach for the bar, 3. swing from the trapeze.

Practise the movements in order, until everyone remembers what to do. Then, make your story more interesting by changing the movements by using the below elements of dance: time, energy, slow, heavy, fast, light, pause, sharp

For example - I climb slowly up the ladder, I reach for the bar, I swing fast and lightly.

Then try it to music.

Challenge: try these movement stories with other themes. For example if you started with outer space, how would these movement stories shift if you were now in the circus?

Video Link: <https://vimeo.com/729787804/47c48760bd>

Music Links:

The circus- MOVEMENT STORIES- The Circus BalloonPlanet - March of the Bold
https://drive.google.com/file/d/1F4NygVME8FqWX709VG80M0gU6W47QuHA/view?usp=drive_link

Outer Space- MOVEMENT STORIES- Outer Space Cosmonkey - Bubbles Drop
https://drive.google.com/file/d/1d9A2177atOshTLEC6-aaO47Dx1hDEW1e/view?usp=drive_link

Around The World- MOVEMENT STORIES- Around The World Alon Peretz - Skate Park
https://drive.google.com/file/d/1yLHTO6V6D4mO7qfnLDcXJL6ajpCrJ8cX/view?usp=drive_link

Magical Creatures- MOVEMENT STORIES: Magical Creatures Francesco DAndrea - The Circus of Flies
https://drive.google.com/file/d/191CIP7RvXhfZSCZsmquZ_cl_kFjOxclo/view?usp=drive_link

Jump & Move

This energetic activity is best in a large space and after a warm up game.

You will lead them through a series of repeated steps that happen in certain parts of the music. Certain combinations will happen during the chorus of the song and other combinations in the verse.

CHORUS: Ask students to “jump and land, jump and land and jump and land and freeze”. No wobbles on the freeze!

Students can jump from 2 feet to 2 feet, from 1 foot to 1 foot, from 1 foot to 2 feet. Make some movements travel and some stationary.

VERSE: Ask students to “jump and wiggle, jump and wiggle, jump and wiggle and freeze”. No wobbles on the freeze!

Repeat this pattern depending on what part of the song is occurring.

Challenge: When you're good at that, try some different combinations: bend and stretch, open and close, twist and turn.

Safety note: When landing from a jump, remind students to bend at the foot, knee and hip to avoid uncomfortable (and potentially dangerous) jarring.

Video Link: <https://vimeo.com/729793446/23e3b35e20>

Music Link: JUMP N MOVE Ann Paris - Satin Dress

https://drive.google.com/file/d/1B2CWanZgg_RkAjFyZl57Onyy0JMU3Yig/view?usp=drive_link

The Tightrope

This activity focuses on body alignment, balance & control. It uses a long line down the length of the room.

There is an imaginary (or real) line between 2 objects down the length of the room. Everyone stands ready at one end of the line. To music, one by one, students slowly traverse the tightrope.

The students should imagine they are carrying an egg on their head as they walk along the long line. In the middle, stop each student and ask them to begin a simple balance and see how long they can hold it for. For example, balance on tippy toes or on one leg. Then ask them to continue their journey. Repeat for each student.

Challenge: Add more complex balance combinations. For example, balance on one leg with one hand touching your nose etc.

Video Link: <https://vimeo.com/729793941/74c785fc52>

Music Link: THE TIGHTROPE Cosmonkey - Bubbles Drop
https://drive.google.com/file/d/1NaQTNPoWWpzZHnwpAsSdn4sU1mW5P5hh/view?usp=drive_link

Do it Like

In this activity we use characterisation to develop and transform movement phrases. You will need to either learn the below phrase (series of actions) or watch the instructional video.

Ask students to stand with plenty of space around them.

PHRASE:

Bending down, roll up 2, 3, 4, 5, 6, 7, 8. Waive the right arm open 2, 3, 4 and then left arm open 2, 3, 4. March forward swinging arms 2, 3, 4 and walk backwards 2, 3, 4, reach both hands up to the sky (2 beats) and bend down to touch the ground with bent knees (2 beats), reach both hands up to the sky (2 beats) and bend down to touch the ground with bent knees (2 beats).

Repeat this combination from the beginning. You should already be in your start position.

When you and the students feel confident with the phrase, add music.

Challenge. Now change the quality of the movements by adding a character. Try it as an astronaut, floating in space or an animal or a robot etc. How many different ways can you reinvent the movement to tell a story?

Video Link: <https://vimeo.com/729794446/9e177ede6f>

Music Link: DO IT LIKE Dizzy - Better
https://drive.google.com/file/d/1nnsrRgVWVeuVg1hfg9jGVPZv1SYhivbJn/view?usp=drive_link

Zip, Zap

Zip, Zap is a whole class focusing activity.

While standing in a circle, students clap to pass the direction of 'energy' by saying 'zip' for a clockwise direction and 'zap' in an anticlockwise direction. Pick a leader to start the moving of energy.

Try to establish eye contact and a constant pulse/beat when performing in each direction. Add some music and zip/zap with the beat or do it double time.

Challenge: Can you do it sitting, standing, or on one leg?

Challenge: Can students change from 'zip' to 'zap' changing the direction of energy, mid circle.

Video Link: <https://vimeo.com/729794686/5805c6bdce>

Music Link: ZIP ZAP Hey You

https://drive.google.com/file/d/17RnA9_KU_S9lz0PwqRiIR1Hq8YY0ubsT/view?usp=drive_link

Countdown

In this activity, students create body shapes with their whole body or just a few body parts, formulating an idea of a shape and then executing the shape quickly.

Ask students to start with plenty of space around them. On your countdown, students quickly create a shapes you call out - circles, squares, lines, curves or angles. They do this with their whole body or just a few body parts. For instance, 54321 circles, 54321 squares, 54321 triangles, 54321 curves.

Challenge: Increase the speed of transition. Challenge students by extending the duration of the 'hold'. Try it in pairs too. Add some music and create shapes to the beat.

Video Link: <https://vimeo.com/729794906/9cd970f6e0>

Music Link: COUNTDOWN Good Foot

https://drive.google.com/file/d/1E582odu6d3q2kSRZDpLNq4dDU-qdsTVA/view?usp=drive_link

Moment of Fame

This activity builds performance confidence and improvisation skills.

Start students standing in a circle. Put on some music. Let everyone groove to the beat together then encourage students to one by one, enter the centre of the circle and do a 10 second performance of their favourite dance moves. Each dance performance should finish with a pose in which the others in the circle can clap and encourage the dancer. Then move on to the next student.

Teachers, you know your students, but our suggestion is to not force everyone to perform, perhaps in time, everyone will be excited to, but give it time. If you find that students are lacking the confidence in choosing their favourite dance moves, please reference the phrase work from the “Do it Like” activity. Consider doing this activity beforehand.

It's important that whatever anyone does it is seen as absolutely amazing. There are no wrong moves (just dangerous or inappropriate ones).

Video Link: <https://vimeo.com/729795169/27fb2270a5>

Music Link: MOMENT OF FAME Sunny Fruit - Beat Blitz
https://drive.google.com/file/d/1_yRkYHxpNFk3qvB1Hx3Q9VvJbzx5MEWg/view?usp=drive_link

Spot the Leader

This activity develops observation, listening skills and musicality. It involves knowledge of body parts and unison.

Students sit or stand in a circle. Practice percussive sounds and actions with a steady beat. For example: clapping, hitting knees, clicking fingers, stamping feet. Keep the beat regular as you change from one type of action to the next.

Now one student is selected to be 'the guesser'. They stand outside turn around and close their eyes/cover their ears. Silently pick someone within the circle to be 'the leader'. The leader starts off doing a movement like clapping, clicking their fingers, or tapping their legs or stamping feet and everyone else does exactly the same thing at exactly the same time.

The guesser comes back in (standing in the middle of the circle) and guesses who the leader is within 3 guesses. If they guess correctly, they get to guess again. If they guess incorrectly, they get to guess again. If they get it wrong, they join the circle and another student is the guesser.

Keep the game simple to develop a strong sense of maintaining a beat while changing action.

Video Link: <https://vimeo.com/730523316/aab1593bca>

Music Link: SPOT THE LEADER Vettore - D D Down

https://drive.google.com/file/d/1uvlEXbJrOaKosvbf9fp9dJUE0gz0gVSg/view?usp=drive_link

A Day at the Beach

In this activity, we explore the idea of telling a story using everyday movements and the elements of dance.

This activity has students working in groups of 3 or 4. Split the class into groups. In their groups, ask them to create a short movement story based on a beach theme.

For example:

Go to the beach, put on a hat (twist it and pull it on to fit) and sunscreen (rub it in), throw out your towel, hop on the hot sand, jump in the waves and swim. Float, run away from the waves and build a sandcastle (which may involve digging, decorating and maybe some stomping) etc.

Students should practise their movement stories so they remember what happens next without being reminded. Then pop on some music and ask them to perform their dances for each other.

Challenge: Students might want to extend their stories by changing the quality of movement: splash instead of run or wiggle instead of hop etc.

Video Link: <https://vimeo.com/729796015/16405e0fee>

Music Link: A DAY AT THE BEACH dannyminus - Hello Sunshine

https://drive.google.com/file/d/1NudVDMitAQH57pWhste_cvH3rvVtDdmQ/view?usp=drive_link

The Zoo

This activity is like a game of 'Grandmother's footsteps', but with animal movements.

One person is The Zookeeper. This person gets to select which enclosure they are in and the animals in the enclosure. They will say, "today I am in the, (for example) the monkey enclosure". Then they will turn and face away from the other students. The other students begin at the back of the room and then become the animal that the Zookeeper called out. They then travel towards the Zookeeper and try to reach them and tap them on the shoulder. At any moment, The Zookeeper can turn around suddenly. If The Zookeeper sees anyone moving when they turn around,

they will point at them and that person must return to the start. Whoever manages to tap The Zookeeper on the shoulder becomes the new Zookeeper and gets to select a new animal and enclosure at the zoo.

Video Link: <https://vimeo.com/730523650/e2c89f1149?tq=#t=1>

Music Link: The Zoo Anthony Vega - Africana Heat
[https://drive.google.com/file/d/1N5X-
ea9bHsbfMoQF7AL7IXcNPAAKrYZ4/view?usp=drive_link](https://drive.google.com/file/d/1N5X-
ea9bHsbfMoQF7AL7IXcNPAAKrYZ4/view?usp=drive_link)

Close to You

This is a follow the leader game.

To begin, the leader silently moves around the space and the other students follow and try to copy the leader by mimicking their movements as quickly as possible. When the leader stops, everyone must stop and freeze in a balance pose (stand on one leg, have one arm up etc.). Students have to hold the post until the leader continues on with their movement.

Change leaders frequently.

Challenge:

The leader will make the movement more dynamic and instructional. They will choose different ways to move around the space, followed by a freeze and communicate this movement to the group, before they move. Begin with simple pathways and movement modes.

Example:

The leader can call out before they move, “Bounce to the whiteboard” or “glide to the desks” or “tip toe to the door” etc. Then the leader and followers must move together as one.

Video Link: <https://vimeo.com/729796939/f25dd60311>

Music Link: CLOSE TO YOU Ziv Grinberg - The Ice Cream Booth
[https://drive.google.com/file/d/1DHRdsZPBeud3kWxspfNACwxMpvgdgplz/view?
usp=drive_link](https://drive.google.com/file/d/1DHRdsZPBeud3kWxspfNACwxMpvgdgplz/view?usp=drive_link)

Yoga Skills

In this activity we try out a few well-known yoga poses. Yoga is a wonderful way to relax and build body awareness, control and balance.

Make sure students have enough room around them to conduct the yoga poses. It's important to focus on the flow of breath in each position. Remind students not to hold their breath!

Try these poses or some you may already know: tree, child's pose, cat + cow or downward dog etc. Try to hold each pose for several breaths. In all poses only go to the point where you and the students feel comfortable.

Video Link: <https://vimeo.com/729797390/153d211505>

Music Link: YOGA SKILLS Louis Island - Run Away with Me - Instrumental Version
https://drive.google.com/file/d/1iSVKg6gEiwnlNlwJ0kJD6bJQ9anAjDZh/view?usp=drive_link

Do Undo

This activity builds spatial recall and creatively driven teamwork. Begin by standing in a large circle.

DO

Students begin in a circle. You will select a student by tapping them on the head. One at a time, tapped students enter the circle and create a shape with their body and freeze. As people join and build a collective group shape, they must hold hands with at least one other person.

UNDO

Now without letting go of hands, the students reverse the action, creating a long chain of students holding hands! The last student stands and walks back to the outside circle. Anyone who is connected to this student will then stand and walk back to the circle. This sets off a chain reaction. Encourage students to move slowly and take their time. There's no rush.

When you maintain hand holding, it can feel like a knotted string unravelling and unravelling!

Video Link: <https://vimeo.com/729798702/8dd217f741>

Music Link: DO+UNDO Is Leroy On It - Southside Aces
https://drive.google.com/file/d/1Zdrmd7nuRSJ7zvB3exHplisnghq8ofvg/view?usp=drive_link

Superhero Trailer

This activity encourages imagination and dance composition, using dance devices of unison and canon.

Ask the students to start in a large circle and then imagine that they have a superpower. Maybe they can launch fire balls, or make the ground shake etc. Then, what actions must they do to activate it and control it? Do they click their fingers to ignite the fireball? Do they clap their hands together and touch the ground to activate their earthquake power? One by one, everyone performs their action in the circle. Everyone in the group then copies this superpower and then on to the next person in the circle: 1. Superhero power-Action 2. All in the circle copy 3. Next person etc. Ask the student to make the actions super slow and huge.

Superhero Film Trailer

Split the class in to groups of 3 or 4. Ask students to one by one, gather + release their individual superpower in slow motion (canon). Each person takes 3 counts to do this, then freezes.

Once all group members have completed their action, call out “play” and all superheroes in that group demonstrate their superpower at the same time (unison).

If you would like to film ‘the movie trailer” and show the students at the end of the session, this is a fun way for them to reflect on what they created.

Video Link: <https://vimeo.com/729799205/c33d451c1c>

Music Link: SUPERHERO TRAILER Jonezen - Prime - No Lead Vocals
https://drive.google.com/file/d/11TzvWyxUH2Z3uf9FvPa_JAZMib46lx-Z/view?usp=drive_link

Mime

Since its roots in 15th century Italy, mime has been tied to street performance, busking and circus. The art form is deeply rooted in the understanding of breathe.

This activity focuses on the use of breath and its important connection to movement.

Ask student to begin with lots of space around them. Focussing on breath and its connection to movement, ask them to breathe in slowly for 4 counts, hold the breath for 2 counts and breathe out for 4 counts. They should practise this several times.

Now they are an inflatable person. Split the class in to smaller groups and practise this choreography:

- Inhale to elbow, float, and exhale
- Inhale to hand, float, and exhale
- Then repeat on the other side
- Inhale to ends of both arms, float, exhale. Repeat
- Then create 4 marching airy walks on the spot

Still mega-slowly, perform this with even bigger movements. These would be huge, larger-than-life.

Challenge 1:

Ask students to extend the movement on their own. Add ideas such as walking the dog, going to sleep or reading a newspaper etc. Encourage facial expression through their movements.

Challenge 2:

Invite students to contribute 4-8 more moves and arrange these to create a short story. Add them to the original phrase.

Video Link: <https://vimeo.com/729799432/68ab429de1>

Music Link: MIME Yonatan Riklis - Its a Slippery Slope.mp3

https://drive.google.com/file/d/1FBCabIU6hjlUjeYGIUI4xiVIKr2OINRp/view?usp=drive_link

Mirror

Pairs face each other and reach to touch their pointer fingers together. This is the thread of continuous connection between them like they are looking in to a mirror.

Allocate leader and follower roles. Get the leaders to initiate the start of the movement of their finger. What actions can they do while still staying connected to their partner? Ask them to try different levels or make the movement very small and detailed or make it enormous. They could also try the activity with their eyes closed.

Then swap leaders.

Challenge 1: Create a clear intention i.e., making a massive mural, or exploring a coral reef at night.

Challenge 2: Try connecting with another body part. Elbow, hand or foot. See how it effects the quality of movement or difficulty to stay connected.

Video Link: <https://vimeo.com/729799828/f474a895dd>

Music Link: MIRROR Steven Beddall - Taste of Freedom
https://drive.google.com/file/d/1XX01vydjkE4kqg5dOwgPq16HVGj27jL3/view?usp=drive_link

Electric Eel

This improvisation activity develops timing and uses the choreographic device of cannon.

Ask students to stand or sit in 1 or 2 lines, one behind the other. You will name a body part and the student at the top-of-the-line will perform a movement with that body part for 10 seconds. After 1 second, the movement passes onto the next person behind them until it reaches the end of the line, like a ripple effect. The end person then runs to the front of the line and starts again using a new body part-movement. Repeat until everyone has had a go.

TIP: When standing behind one another, moves can be obscured. Make sure they're easy to see for everyone by making the movements as big as they can.

Video Link: <https://vimeo.com/729800155/9aa5970e79>

Music Link: ELECTRIC EEL The Swan - Alon Peretz
https://drive.google.com/file/d/1ZtedV5-Q6M8BiLFCXc_PMxA5WxiSIloz/view?usp=drive_link

Marvellous Machines

In this activity we create a complex machine using an accumulation method.

Simple Machine

In pairs, ask students to create a simple machine by contributing a part each: i.e. gear, wheel- axle, lever, chain or belt. The movement must be simple and easy to repeat.

Big Machine

Now students will make a big machine. One-by-one, pairs move into the performance space and perform their simple machine, continuously. Each set of simple machines enter the space one by one and join to each other. The size and

complexity of the machine increases, making one big machine. Each simple machine must connect to another simple machine (like clockwork).

Challenge 1:

Ask students to travel the complex machine as a group.

Challenge 2:

Disassemble the machine, a part at a time.

Video Link: <https://vimeo.com/729800479/5d2bb4b755>

Music Link: MARVELLOUS MACHINES Ian Post - KITT Vs KARR

https://drive.google.com/file/d/1zbS3eSPmbs0gnNH6Jau9ljBxzuXiSJ7d/view?usp=drive_link

Fabulous Formations

In choreography, a formation is the shape that dancers move within. Let's explore the use of formations in a creative way.

Students will perform as a troupe in the Circus.

Begin students initially in 1 group, to work through the activity. You will call out a formation and a character, the students must go into the space, create a part of the formation and freeze in the character until the shape is established. A countdown (10, 9, 8, 7 etc.) to make the formation may motivate students and add to the challenge and fun.

- a circle formation, facing inwards as a contortionist
- a square formation, facing outwards as a strong person
- a triangle formation, facing forwards as a juggler
- a diagonal line as a tightrope walker

Challenge 1:

Split the class in two and see who can achieve the shape more quickly and quietly.

Challenge 2:

Still in 2 teams, try to create the formations quickly, build in additional shapes and characters. Utilize this on the spot and try to extend to travelling between one shape and character and the next without stopping or speaking.

Video Link: <https://vimeo.com/729800834/85bee6a307>

Music Link: FABULOUS FORMATIONS Cosmonkey - Bubbles Drop.mp3

https://drive.google.com/file/d/1xo2fFqI4XZrCEH1aX8XB0FjWRYPKFVSe/view?usp=drive_link

Silent Instructions

This is a silent game. It fosters decision making, attention to detail and builds confidence in interpretation.

You will begin as the leader. Providing silent instructions that must be interpreted quickly by the class. Begin by gesturing “come here” then gesturing “go over there”. Expand this idea with gestures such as turn around, bounce on the spot, down, up, roll, look at me, go to sleep on the ground, jump, wave, shake, shrug, lean, twist, drop, climb, dig, shuffle, sweep, run, scratch, throw and catch.

Challenge: Find a sign for faster and slower. You could incorporate Auslan too!

Change to a student leader.

Video Link: <https://vimeo.com/729801190/7f2cb7cf08>

Music Link: SILENT INSTRUCTIONS Turkish March (Mozart) - Ohad Ben Ari
https://drive.google.com/file/d/1EYnZrxmyqtuPYR97PBT8lnW3g_GFvZiz/view?usp=drive_link

Echoes

This is a silent game. It fosters teamwork, decision making, attention to detail and builds improvisation skills.

Pairs stand 1.5m apart, facing each other. 1 student is the Director, the other is the Performer. Directors use a finger to continuously trace a simple pattern in the air (i.e. circle). Performers choose a body part (i.e. hand) and copy the pattern with that body part, gradually increasing it in size and space until they can increase it no further. They then also reduce the size, until it is too small and they will stop moving.

Directors then trace another pattern and Performers choose another body part (i.e. a nose) and copy this pattern, gradually increasing it then decreasing its size and scale. Directors trace 4 shapes/patterns in total. After this, swap roles.

Start with easy parts: hands, feet, heads, noses, knees. Build to more challenging parts: ribs, shoulders, hips or spine.

Video Link: <https://vimeo.com/729801444/97ecc96da>

Music Link: ECHOES Rhythm In You - Fassounds.mp3

https://drive.google.com/file/d/15GWlbRQCSNNIFrY1nX07wOMoZAWG06yc/view?usp=drive_link

Sculptor/Clay

In sculptor and clay, sculptors express ideas verbally, while the clay responds non-verbally.

In pairs, one is the sculptor, the other is the clay. The sculptor chooses a character (explorer, pirate, baby, footy player, ballet dancer, clown, juggler or maybe an astronaut) or a specific moment from a story and thinks of a beginning, middle and an end.

Sculptors verbally tell clay what position to take, one move at a time.

For example:

Beginning: “I was walking down the street” (the clay physically becomes the person walking down the street)

Middle: “I see a bird in a tree and notice it is wobbling”

End: The bird begins to fall and I reach to catch it. Phew!”

Practise this with the sculptor verbally guiding clay to start with and then clay repeats the sequence without verbal guidance, several times on their own.

We suggest not using music in the background of this activity as it may impact storylines and focus.

Video Link: <https://vimeo.com/729801782/9963f92ff1>

Dance Glossary

aesthetic knowledge

An understanding of how the conventions, materials and techniques of a dance work together to influence the mood or emotion. Aesthetic knowledge can contribute to creating visual, aural or physical appeal to evoke an emotional response from an audience. Aesthetic knowledge can also be related to the style and form of a dance.

audience(s)

Individuals or groups of people who experience dance performances in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. Social and cultural factors, and the context of the creation and viewing of dance can all alter the way audiences view, engage, interpret and respond to dance works.

asymmetrical

Asymmetrical movement is movement whereby dancers choose to move only one side of the body. The audience will see asymmetry because the body shape of dancers is delineated on one side of the body only, or a group of dancers will create differing shapes that contrast. Asymmetry is the opposite of symmetry.

body

In dance, the body is the mobile figure or shape of the dancer. The body is sometimes relatively still and sometimes changing as a dancer moves in place or travels through space. Dancers may emphasise specific parts of their body in a dance phrase or use their whole body all at once.

choreographic devices

Choreographic devices are tools that a choreographer uses to invent and manipulate movement to create actions, movement phrases and movement motifs.

Examples of choreographic devices include:

- the establishment of a motif (repeated movement phrase)
- augmentation (making movements larger or smaller)
- abstraction (focusing on pure movement rather than a plot or story)
- repetition (repeating one or more components of a dance)
- accumulation (gathering and collecting; e.g. step; step, kick; step, kick, turn; step, kick, turn, jump)

- inversion (taking a movement and flipping it; e.g. upward, downward, sideways)
- distortion (twisting out of shape).

choreographic processes

In dance there are a number of choreographic processes, including improvisation to find movement, selection of movements, arrangement of movements, refinement of movements and evaluation of movements.

choreography

The making of a dance by creating, selecting and arranging movements and patterns of movement to convey an intention.

contrast

In dance, contrast is aspects or moments that are dissimilar, created to highlight or emphasise differences between moments in the dance. Contrast may be shown through the application of the elements of dance. Contrast may also be shown as action–reaction when one dancer moves and another reacts, or call and response where the dancers in one group move and the others respond to them through movement.

Country

The physical environment that a particular Aboriginal and Torres Strait Islander Peoples' group has a relationship with. Referring to this territory as 'Country', rather than land, indicates a reciprocal and deep relationship and one where Country both owns and is owned by the People. The concept of Country includes lands, waters and sky.

dance styles

Techniques and movement techniques specific to understood styles of dance. Dance styles may include jazz, ballet, hip-hop and street dance, tap, contemporary dance, cultural or social dance.

elements of dance

The elements of dance are body, time, space and energy and are the building blocks of learning in Dance. They are each defined in this glossary.

energy

The evidence of manipulation of qualities of movement to create variations of force and flow within movement, such as swinging, sustaining, suspending, percussive, vibratory and collapsing.

expressive and performance skills

In dance, expressive and performance skills are used to execute movements, to convey meaning and intention, and tell a story. These include eye focus, dynamics, energy, accent and phrasing. These skills are most evident in presentation and performance when the dancer is communicating to an audience.

form

Form refers to the way a dance is structured. Structuring a dance involves creating and manipulating movements that communicate the choreographer's intention. For example, the form of a dance may have an A-B form or 2 parts. It may adopt an A-B-A form where A is repeated. Or a dance may be free form, which is specific to the dance and the intention.

intention

The intention is the central theme or concept of the dance. It might be the vision the choreographer has for the dance and the reason for creating the dance. An intention may be to fulfil a performance purpose, explore an idea, observation, emotion or theme, explore movement possibilities in a particular style or fusion of styles, respond to a particular stimulus or generate a response in an audience.

locomotor

Locomotor skills and movements include running, walking, sliding, leaping, jumping, galloping and crawling. All are movements that allow a dancer to travel through the space.

motif

An action that helps to communicate an idea in a dance. It is a movement sequence or phrase that is repeated in a dance to emphasise or convey that idea.

movement categories

All dance movement falls into categories such as gesture; elevation such as jumps, leaps or lifts; falling, where a dancer changes level; travelling, where a dancer traverses the space; turning, where the body is rotated; and stillness, where a movement is controlled and held.

movement vocabulary

The total range of movements in a particular dance. Dancers can develop a personal movement vocabulary with unique actions that are developed specifically for their own body and dance works.

Place

‘Place’ is significant for Aboriginal and Torres Strait Islander Peoples.

For Torres Strait Islander Peoples, ‘Place’ is a space mapped out that Torres Strait Islander individuals or groups occupy and regard as their own and that has varying degrees of spirituality. It includes lands, waters and sky.

For Aboriginal Peoples, ‘Place’ refers to the special places that exist within Country, the purposes of which vary significantly. They can include places of ceremony and initiation, birth and the provision of healing and health care; places of learning; and places for Sorry Business. These places vary greatly over the various landscapes and seascapes across the continent. There are some parts of Country that have landmarks that directly relate to the ancestor spirits and the creation of existence. These are especially important as culturally significant places and need to be cared for. There are also other places on Country that are important for ceremony, as mentioned above, which are also considered especially important for Aboriginal communities.

production elements

In dance, production elements are creative areas that contribute to the meaning, style, form and presentation of a dance. These elements include costume, make-up and hair, props, set, sound design and lighting.

physical skills

Physical skills underpin movement and movement vocabulary of any dance style and are developed over time through imitation, repetition, refinement and muscle memory, where a dancer’s body remembers how to execute particular movements. Physical skills include coordination, balance, control, flexibility, strength and alignment of body parts.

refine

Making alterations and improvements to an existing dance or movement sequence. Refinement is often used in conjunction with evaluation.

rehearsal

The practices of learning existing movements through repetition, feedback and skill development to consolidate, remember and refine execution of the choreography. Generally, no major changes to choreography occur beyond this point.

repetition

Repetition in dance refers to the repeated execution of a sequence of movements in order for the movement to be remembered. Repetition also refers to a repeated series of movements in a choreography.

safe dance practice

Dance learning should take place in a safe environment that welcomes diversity of culture, gender and sexuality. Opportunities for regular practice that are appropriate to levels of learning is encouraged to avoid injury. Dance sessions should begin with a warm-up and end with a cool-down. Dance spaces should be an appropriate size to ensure relevant distance and proximity. The wearing of comfortable and appropriate clothing also contributes to safe practices in dance.

space

Space refers to qualities such as shape, the organisation of dancers in a space, travelling, staying still, level and focus.

symmetrical

Group formations that appear to be even when divided by a central line from the perspective of an audience. Symmetry can also be created in a single dancer's body.

technical skills

Technical skills relate to the proficiency with which a dancer can execute certain movements. Technical skills are developed over time and may also relate to particular dance styles.

technologies

In dance, technologies refer to manual, mechanical, electrical or digital forms used by artists to enhance dance works, to convey particular intentions and to enhance meaning. Technologies may include lighting, hardware, sound design, set pieces, projection and microphones.

time

Time is indicated through qualities such as rhythm, duration, accent, tempo and pauses in the phrases or movement sequence.

unison

Unison in dance is a time-based manipulation. It is evident when all the dancers in a group perform exactly the same movements or choreography at the same time. Unison can convey meaning, an idea or an intention.