



BIG HEART STORY

Education Resource: VCE Dance



Big Heart Story Education Resource: VCE Dance

Published by Ausdance VIC

59 Frances St, Yarraville Vic 3013, Australia

Call 0480 359 982

Email victoria@ausdance.org.au

Text and illustrations © Ausdance VIC/NSW, unless otherwise indicated. First published 2019

Use permitted under the Copyright Act

The *Copyright Act 1968* (the Copyright Act), allows educational institutions covered by a remuneration notice with Copyright Agency to copy and communicate text, images and notated music for educational purpose up to certain limits. This is limited to a “reasonable portion” (eg. 10% or 1 chapter). Copying or sharing must only be for educational purposes. If it is also for other purposes (e.g. if a copy is made available to the general public), then the licence does not apply.

Any further reproduction or communication of this material by you may be the subject of copyright protection under the Act.

Acknowledgements and Disclaimer

Resources written by Dr. Katrina Rank

Big Heart Story Choreography: Frances Rings and Craig Bary

Big Heart Story Composer: Huey Benjamin

Big Heart Story Tutorial videos created in partnership with NAISDA Dance College and their Developing Artists

Inclusion partners: Tamara May and Nicole Rinehart (Deakin University), Anna Seymour

Cinematographer: Tristan Baker

Film Editor: Reilly Baker

Accessibility videos: Filmmaker - Cobie Orger Dancers – Sasha Leong and Hannah Griebel

Photographers: Jamie James (NAISDA students), Sarah Walker (Melbourne event), Pia Johnson (Castlemaine event), Ryan Tews (Lilydale event), Elise Lockwood (Sydney event)

Proof Reader: Lesley Graham Design: Lauren Vassallo

Thank you to all Ausdance staff, teachers and crew who contributed to the Big Dance workshops and events.

These resources have been reviewed and approved by NAISDA Dance College. NAISDA and Frances Rings have given permission for the Indigenous content within the Big Dance to be taught.

This guide has been created to align with the VCE Dance Study Design 2019-25. Ausdance Vic takes no responsibility for changes to the Curriculum by the Department of Education.

URLs

The internet addresses (URLs) in this resource were valid at the time of publication and were chosen as being appropriate for use as an education research tool. However, due to the dynamic nature of the internet over which the publisher has no control, some URLs may have changed, may have ceased to exist since publication, or may inadvertently link to sites with content that could be considered offensive or inappropriate. The publisher does not accept responsibility for any such unforeseeable changes.

Acknowledgement of Country

Ausdance VIC acknowledges and respects the Traditional Custodians of the Lands on which we live, work and dance. Sovereignty was never ceded.

We celebrate the history and contemporary creativity of the world's oldest living culture and pay our respect to Elders – past and present.

We acknowledge the right to self-determination for First Nations People and seek to develop strong and lasting partnerships with Victorian First Peoples to achieve equity and prosperity in the communities we serve across the state.



Table of Contents

VCE Dance	5
Unit Plan	6
Lesson Plan 1.....	16
Lesson Plan 2	19
Lesson Plan 3	26
Lesson Plan 4	31
Lesson Plan 5	37
Lesson Plan 6.....	41
Lesson Plan 7	49
Lesson Plan 8	56
Lesson Plan 9.....	60
Lesson Plan 10	64
Appendix 1.....	68

VCE DANCE

VCE

Unit Plan

About this unit

In this unit, students explore Big Heart Story by learning the three sections of the dance and analysing the work from different viewpoints. They consider the meanings behind the work and the choreographic intent. They use improvisation and select and organise movement to create an appropriate entrance to the work. They practice, rehearse and perform the three parts of the dance to an audience.

We have provided 10 lessons in this unit plan. This provides teachers with space to repeat lessons or parts of lessons as required.

Alignment to VCE Dance Scope

In VCE Dance students create and perform their own dance works as well as studying the dance works of others through performance and analysis. In each unit, students undertake regular and systematic dance training to develop their physical skills and advance their ability to execute a diverse range of expressive movements. Students also develop and refine their choreographic skills by exploring personal and learnt movement vocabularies. They study ways other choreographers have created and arranged movement to communicate an intention and create their own dance works. Students perform learnt solo and group dance works and their own works. They also analyse ways that ideas are communicated through dance and how dance styles, traditions and works can influence dance practice, the arts, artists and society more generally. (VCE Study Design 2019-25 p5)

Cross-study specifications

Learnt dance works

Students perform learnt dance works in Units 1, 2 and 3, with a different work being selected for each unit. In Units 1 and 2 a learnt solo, duo or group work may be performed. In Unit 3 a learnt duo or group work must be performed. For the purposes of this study, a group is defined as three or more dancers. A learnt dance work can be an existing piece of repertoire or a new dance work created for the students by a choreographer. In either case, a student who is enrolled in a school at secondary level cannot choreograph the work. (VCE Study Design 2019-25 p13)

Unit 1

Area of Study 1: Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely

realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to execute other choreographers' dance works
- approaches to communicating the intention of other choreographers' dance works through the expressive execution of a range of movements
- influences on the choreographic choices in other choreographers' dance works, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- describe the intention in other choreographers' dance works
- identify and document the movements and physical skills which communicate the intention in other choreographers' dance works
- discuss the relationship between the selection and expressive execution of movements, and the communication of the intention in other choreographers' dance works
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of music and/or sound in other choreographers' dance works.

Unit 1

Area of Study 3: Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in

movement and in stillness – execute physical skills and movements appropriate to the student's experience

- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- Rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Level 11-12

Unit Plan Preparation

Prior to using the lesson plans, aim to prepare the students for the unit by introducing, or deepening their understanding of, the history of their area and who the Indigenous people are. Suggestions for how to approach this can be found in the Introduction to this Education Resource.

Preparation for this unit should include:

- learning about local Indigenous history and culture
- discovering the ways in which place is important to Indigenous peoples and how that affects many aspects of culture
- paying respect to the custodians of the land on which they live and go to school, including those in the past, present or who will take on the responsibility in the future.

Lesson 1: Introduction and Research

Time: 75 minutes

Overview

In this session, students are introduced to Indigenous dance through the lens of country, culture and people. They consider the role of dance and dancers in Indigenous cultures and

the protocols for viewing and performing Aboriginal and Torres Strait Islander dance, including when it is not able to be viewed, taught and performed. They compare this to the content and access to Big Heart Story and begin to analyse why this work is different.

Learning Objectives

- Discover the importance of place to Indigenous peoples and how it affects many aspects of culture
- Consider Australia’s diverse geography
- identify and explore the technical and expressive capacity of non-locomotor body actions, particularly the action of pivoting around a fixed point

Activities	Lesson 1	
Activity 1	Discussion	15 minutes
Activity 2	View an example of Indigenous dance	10 minutes
Activity 3	View Big Heart Story	10 minutes
Activity 4	Discussion and written task	10 minutes

Lesson 2: Red T-Shirt Group Part 1

Time: 75 minutes

Overview

In this session, students begin to learn Big Heart Story. They will view the Big Heart Story video and discuss what ideas might be expressed by the dancers in each group: red, black and white. They will consider viewpoints including the dance elements they see used well and for a range of purposes. They begin to analyse the ways in which the movement of the body used to represent a story, character or idea.

Learning Objectives

- Discover the importance of place to indigenous peoples and how it affects many aspects of culture
- Identify and explore the technical and expressive capacity of non-locomotor body actions, particularly the action of pivoting around a fixed point
- Improvise and develop a movement phrase using the elements of dance that expresses the idea of being ‘stuck’
- Applying safe dance practice strategies in consideration of their own body’s and others’ capabilities when performing a specific dance style, for example, identifying the musculoskeletal system and linking to alignment

Activities	Lesson 2	
Activity 1	Alignment: tall and collapsed bodies	5 minutes
Activity 2	Slow motion collapse	10 minutes
Activity 3	Technical Challenge - pivots	10 minutes
Activity 4	View Big Heart Story – whole dance	10 minutes
Activity 5	Learn Part 1 of Red, including the seated section	30 minutes
Activity 6	Discussion	10 minutes

Lesson 3: Red T Shirt Group Parts 2 and 3

Time: 75 minutes

Overview

In this session students explore and improvise without accompaniment to refine technical and expressive skills. They complete learning the Red T-Shirt Group choreography and work towards extending technical competence through control, coordination, accuracy, alignment, balance, flexibility, strength, endurance and articulation when moving. With a focus on body bases, zones and body parts they'll explore known movements and alternative ways to perform them, while considering safe dance practices.

Learning Objectives

- Explore use of elements of dance as a stimulus for improvisation
- identify and explore the technical and expressive capacity of non-locomotor body actions, body bases and body zones
- Improvise and explore the technical and expressive capacity of locomotor movements
- Select movement from their improvisations that best communicates their choreographic intentions

Activities	Lesson 3	
Activity 1	Dancing body parts and zones	10 minutes
Activity 2	Change it!	15 minutes
Activity 3	Learn Red Part 2 and 3 and rehearse	25 minutes
Activity 4	Groups perform for each other and feedback	15 minutes
Activity 5	Discussion and warm down	10 minutes

Lesson 4: Black T-shirt Group Choreography

Time: 75 minutes

Overview

In this lesson, students improvise with body parts and actions and contribute to a collective warm up dance. They learn the entrance of the Black T-shirt Group and the middle section of this group's choreography, then revise the Red T-shirt Groups choreography. As they revise and learn, they focus on Elements of Dance and how their application to the choreographed movement created meaning.

Learning Objectives

- Contribute to a collective warm up dance
- Experiment with everyday movements and transform these into abstract movements
- Learn a new section of Big Heart Story and incorporate it into the known choreography
- Focus on Elements of Dance: space (body shape, Levels, direction, pathways, groupings), energy (dynamics – soft, strong, heavy, light, sustained, suspended, percussive, vibratory, collapsing) and the relationships between groupings.

Activities	Lesson 4	
Activity 1	Warm up – Together, Together	10 minutes
Activity 2	Real to abstract	15 minutes
Activity 3	View the Black T-shirt Group choreography	10 minutes
Activity 4	Learn Black T-shirt Group choreography	30 minutes
Activity 5	Reflection	15 minutes

Lesson 5: Revision

Time: 75 minutes

Overview

Skill in dance depends largely on concentration, attention to detail and repetition, rehearsing regularly enough to allow the muscles and mind time to remember the choreography and feel its flow. In this session, students will use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance and identify and demonstrate distinct stylistic characteristics of Big Heart Story.

Learning Objectives

- Use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance
- Identify and demonstrate distinct stylistic characteristics of Big Heart Story
- Apply the elements of dance to the communication of the choreographer’s intent
- Consider feedback received from others to help build criteria to use when evaluating the quality of their own performance.

Activities	Lesson 5	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	Practice Red T-shirt Choreography	20 minutes
Activity 3	Practice Black T-shirt Choreography	15 minutes
Activity 4	Combine the two groups, rehearse and record	20 minutes
Activity 5	Shake it all out	5 minutes
Activity 6	Rest and relaxation	5 minutes

Lesson 6: Learn White T-shirt Group Choreography

Time: 75 minutes

Overview

In this session the students will learn the choreography for the White Group. The movements this group performs require skill in transference of weight and ability to dance in contrast to other dancers. The session will include some activities to build competency in transference of weight, working with different facings and in contrast to others.

Learning Objectives

- Consider feedback received from others to help build criteria to use when evaluating the quality of their own performance.
- Begin to recognise personal capabilities and identify the next steps needed to improve and refine performance.
- Continue to develop their expressive skills when practicing the technical and expressive movements present in Big Heart Story
- Rehearse the sequence to date, applying understanding of the underlying beat and tempo

Activities	Lesson 6	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	Copy-cat rhythms	10 minutes
Activity 3	Learn the choreography for White T-shirt Group	20 minutes
Activity 4	Revise all group choreographies	15 minutes
Activity 5	Divide into groups, rehearse	15 minutes
Activity 6	Warm down	5 minutes

Lesson 7: Performance Techniques

Time: 75 minutes

Overview

To this point in the program, students have learned all parts of the Big Heart Story choreography. In this lesson, we consider rehearsal strategies and performance conventions. We will also add an entrance for the Red T-shirt group. We ask students: What is a performance? What do you have to think about when performing? How should audiences act when viewing a performance? What special things should be pay attention to when performing our Big Heart Story? What is a performance?

- **Learning Objectives**
- Collaborate in the development of the entrance section of the dance
- Reflect upon and appreciate their role within a larger piece of choreography
- Continue to develop their expressive skills when practicing the technical and expressive movements present in Big Heart Story
- Use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance

Activities	Lesson 7	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	View video of previous session	10 minutes
Activity 3	Rehearse the dance	25 minutes
Activity 4	Add an entrance for the Red T-shirt group	20 minutes
Activity 5	Film the dance and review the footage	10 minutes

Lesson 8: Revision

Time: 75 minutes

Overview

To perform well, practice is necessary. Students will feel more positive about their performance the more they practice. Bar an improvisation task in which students use the elements of dance to develop new movements that still maintain the essence of the original movement, nothing new is introduced in this lesson, as the focus is on allowing the body time to absorb the information and master the movements. At this Level we expect that most students will be able to focus on a performance goal without needing diversion or amusement.

Learning Objectives

- Use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance
- Demonstrate the distinct stylistic characteristics of Big Heart Story
- Apply the elements of dance to the communication of the choreographer's intent
- Use the elements of dance to develop new movements that still maintain the essence of the original movement

Activities	Lesson 8	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	Same, similar, different	10 minutes
Activity 3	Rehearse the dance	25 minutes
Activity 4	Film the dance	20 minutes
Activity 5	Reflection	10 minutes

Lesson 9: Perform Big Heart Story

Time: 75 minutes

Overview

Thousands of people across Australia and the Pacific have performed Big Heart Story. Many of these dancers performed the movements at the same time. Our students will perform their dance to an invited audience. This may take place in lesson 8, but you may find that you need to repeat some of these lessons to build confidence, memory and performance skills.

Learning Objectives

- Perform a dance for an invited audience

- Develop performance skills including focus and memory skills
- Identify and apply performance protocols
- Reflect on own performance, the performance of the group and communication of
- Ideas

Activities	Lesson 9	
Activity 1	Teacher-led warm up	20 minutes
Activity 2	Mental preparation and focus	10 minutes
Activity 3	Performance	15 minutes
Activity 4	Discussion	30 minutes

Lesson 10: Reflect Upon Performance

Time: 75 minutes

Overview

In this follow up session, teachers lead a discussion on the performance outcome. They describe the choreographic intentions and how the elements of dance were used to help express the themes through movement.

Learning Objectives

- Develop performance skills including focus and memory skills
- Identify and apply performance protocols
- Reflect on own performance, the performance of the group and communication of ideas

Activities	Lesson 10	
Activity 1	View performance video	10 minutes
Activity 2	Discussion	30 minutes
Activity 3	Reflective writing	35 minutes

VCE

Lessons 1-10

LESSON 1: INTRODUCTION AND RESEARCH

Overview

In this session, students are introduced to Indigenous dance through the lens of country, culture and people. They consider the role of dance and dancers in indigenous cultures and the protocols for viewing and performing Aboriginal and Torres Strait Islander dance, including when it is not able to be viewed, taught and performed. They investigate the historical influences that have impacted on the making of this dance and research the background and previous works of the choreographers.

Alignment to VCE Dance

Unit 1

Area of Study 1: Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**

- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works.**

Learning Objectives

Students will:

- discover the importance of place to Indigenous peoples and how it affects many aspects of culture
- **consider Australia's diverse geography**
- identify and explore the technical and expressive capacity of non-locomotor body actions, particularly the action of pivoting around a fixed point.

Activities

Activities	Lesson 1	
Activity 1	Discussion	15 minutes
Activity 2	View an example of Indigenous dance	10 minutes
Activity 3	View Big Heart Story	10 minutes
Activity 4	Discussion and written task	10 minutes

Lesson Detail

Activity 1: Discussion

This is a preparatory session in which you and the students will discuss the role of dance and dancers in Indigenous cultures.

It is important to note that most Indigenous cultures have their own dances, influenced by their own history, society, culture and environment.

- Protocols exist within these cultures about who can learn and perform the dances, under what circumstances.
- As a rule, Indigenous dances are exclusively performed and shared by the people who created them and carry on their legacy. This has to do with acknowledging original sources and respecting the intellectual property rights of others in dance.
- Unless you have express permission, you cannot learn a traditional dance, perform it or teach it to others.

- Some cultural dances are sacred, others teach important lessons, others communicate information about place, people and history.

Big Heart Story is choreographed under a special arrangement so that only ordinary copyright protocols (applicable to any art work/ piece of intellectual property).

Discuss the context in which this dance was created. The movements,

- while showing qualities and characteristics of Indigenous dances you may have seen, are a contemporary interpretation of Indigenous viewpoints.
- in themselves do not convey traditional stories, but they still convey connection to the earth, sky and waterways and the use of body to create meanings that remain important to our first nations.

Activity 2: View an example of Indigenous dance

Before you view **Big Heart Story** (Big Dance Australia 2018), explore Indigenous Dance by:

- viewing a traditional dance (preferably by a local community member) and ideally discussing this experience with the person performing it and
- viewing a contemporary Indigenous dance, they can see that there are differences between the contexts.

Use our resources in the Introduction to reach out to a local elder. To see the dances and hear the stories is best live, hearing about the people from the land on which the school is situated.

- Sometimes this is not possible or cannot happen in week one of your program. If a visit is possible at some other time, try to schedule it somewhere else in this unit of work.
- Go to Blakdance to view the profile of individual dancers and see some short videos.

Videos:

- Videos from NIDF 2017, profiling dance artists: <https://vimeo.com/user63419224>
- **Blakdance's website with articles** <https://www.blakdance.org.au/>

Teaching Tip

Although there are many examples of Indigenous dance online, many of these moving images may have been captured without the express permission of the dancers or their communities. **Without knowing which have and haven't acquired permission we suggest that you keep to websites such as Blakdance to view authentic movement and stories.**

Activity 3: View Big Heart Story

- Show the entire video of Big Heart Story.
- Discuss the choreographers and their background.
- Discuss the themes present in the dance.
- Consider how the music contributes to the dance.
- What emotion did you feel most strongly as you viewed the dance?

Activity 4: Discussion and written task

- Investigate the historical influences that have impacted on the making of Big Heart Story and research the background and previous works made by the choreographers.
- Summarize your research findings in a one-page report.

VCE

LESSON 2: RED T SHIRT GROUP CHOREOGRAPHY PART 1

Overview

In this session, students begin to learn Big Heart Story. They will view the Big Heart Story video and discuss what ideas might be expressed by the dancers in each group: red, black and white. They will consider viewpoints including the dance elements they see used well and for a range of purposes. They begin to analyse the ways in which the movement of the body used to represent a story, character or idea.

Alignment to VCE Dance

Unit 1

Area of Study 1: Dance perspectives

This area of study **focuses on analysis of choreographers' intentions, expressive movement** resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**

- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works.**

Unit 1

Area of Study 3: Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices

- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating **understanding of spatial organisation** • **rehearse a learnt dance work**
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- discover the importance of place to indigenous peoples and how it affects many aspects of culture
- identify and explore the technical and expressive capacity of non-locomotor body actions, particularly the action of pivoting around a fixed point
- improvise and develop a movement phrase using the elements of dance that **expresses the idea of being ‘stuck’**
- **applying safe dance practice strategies in consideration of their own body’s and others’ capabilities when performing a specific dance style, for example, identifying the musculoskeletal system and linking to alignment.**

Activities

Activities	Lesson 2	
Activity 1	Alignment: tall and collapsed bodies	5 minutes
Activity 2	Slow motion collapse	10 minutes
Activity 3	Technical Challenge - pivots	10 minutes
Activity 4	View Big Heart Story – whole dance	10 minutes
Activity 5	Learn Part 1 of Red, including the seated section	30 minutes
Activity 6	Discussion	10 minutes

Lesson Detail

Activity 1: Alignment (tall and collapsed bodies)

Stand in a relaxed posture to engage in a visualisation activity. Imagine you’re standing straight. Think about your shoulders.

- Are they Level?

- Are the fingertips on your left-hand level with the fingertips of the other?
- Is your head tilted?
- If you were to draw a line down the centre of your body, would the line go from the crown of your head, ears, shoulders, hips, knees and ankles?

Discuss notes on the Anatomy of the Body in Appendix 1

Pairs – standing in a relaxed posture, students look at their partner from the front and side to analyse their alignment.

From the back

- Are their shoulders level?
- Are their fingertips level with each other?
- Is the head tilted?
- Is there a lean to one side?
- Are the kneecaps level?

From the side

- Are their ears in line with their shoulders?
- Are their hips, knees and ankles in line?
- Are the curves of the spine exaggerated?

Extension Activity: Exploring range of motion, flexibility & bases of support through movement

Part 1 – Movements of the spine

You have just read about the spine and posture, and movement of the spine. As a class, explore the movements of the spine.

Part 2 – Bases of support

Explore with your teacher and the class different bases of support that are appropriate in one of your dance styles. Explore different ways the feet can be safely used as a base of support.

Part 3 – Range of motion – Shoulder, hip joint & limbs

As a class, explore the range of motion in your body: notice how your flexibility varies – where you are stiff and where you are loose.

- As a class come up with dance moves that show off the flexibility of the hips, shoulders, and limbs.
- Then, as a class, or in smaller groups, design a short dance exercise in one of your dance styles that combines the use of a range of bases of support, the flexibility moves from the first part ask, and that shows all the different movements of the spine.
- make sure your dance conforms with safe dance principles.

Tall and collapsed bodies

- Ask students to spread out in the room, with enough space to rotate in a circle with arms out to the side.
- Show the picture of good alignment. Ask student to think of alignment in terms of tall bodies vs collapsed bodies.
- **Students now move around the room and as you call out ‘tall bodies’ they must move in as tall a way as possible and as you call out ‘collapsed bodies’ they must move in that way.**

Activity 2: Slow motion collapse

Music suggestion: Pokinoi [From Saltimbanco], Cirque Du Soleil

- Invite students to spread out and close eyes.
- Starting by all standing tall, students very slowly collapse, in a very controlled way, to the ground.
- Describe this as a slow-motion race. The last person to finish on the floor is the winner.
- Apply some rules to this activity such as:
 - There must be continuous movement.
 - Silence throughout the activity.
 - Once students have reached a point where they cannot collapse any further, they must stay where they are.
 - No travelling from your spot.

This activity can be reversed, starting on the floor with the goal to be the last person standing.

Activity 3: Technical Challenge - pivots

- Explain that a pivot is a point where action can take place. In dance a pivot occurs around a fixed point, such as a foot on the floor, or around a joint.
- As a group, explore pivoting heads, hands, fingers, arms, lower legs, feet by circling them, trying to keep the rest of the body still.

- Ask the students to form pairs and take in turns inventing a different way of pivoting. The partner viewing must be alert, keep his/her partner safe and give feedback.
- Together the pair select their five favourite pivots.
- Ask the students to make a short dance connecting their five pivot actions in a way that communicates the idea of saying hello. This will be their Hello Dance.
- Challenge the students to add extra material in between each pivot, expanding the phrase a little. For example, a turn on the foot (pivot), a balance in a shape, running around a hand placed on the floor (pivot), running on the spot, spinning on bottoms (pivot), spiralling up to standing, windmill arms (pivot), clap, circle wrists (pivot), clap.
- Ask the students to create a beginning and end to their sequence.
- Half the class (5- 6 pairs) perform their sequence/phrase to the other students and vice versa.
- Conduct a discussion around the technical challenges of this activity:
 - When is it easier to turn?
 - Does it have anything to do with alignment? Force? Speed? Shape?
 - **How could we do this safely, so we don't injure our bodies?**

Activity 4: View Big Heart Story – whole group

- Before viewing, explain that there are three groups in Big Heart Story and remind students that they will learn all 3 groups throughout the term.
- Point out examples of pivots, for example, the turn after walking forward with arms is one.
- Ask them to look for other examples of pivots.

Activity 5: Learn Part 1 of Red, including the seated section

- After a gentle warm up, view the video of the Red Dance and teach the first section to the students.
- **Explain to the class, that most of this section is performed in place, that is, it doesn't travel much, except for a few steps forward or to the right or left.**
- Follow the video instructions or learn the dance beforehand and download the teacher notes for reference as you teach the students the first section.

Teaching Tips

- Teach 8 -16 counts at a time.
- Repeat each small part several times before you move onto the next part. In this way you build skill, confidence and provide time for the students to embody the movement (where it becomes part of their muscle memory).

- When you get to the pivot step, allow the students a moment to work out for themselves how the movement should be performed, analysing the action like a detective.
- This section has 2 parts; a standing phrase which is repeated twice, and a seated phrase.
- The first section of the Red T-shirt group finishes on the dancers standing again.

Activity 6: Discussion

Advise students that in following sessions they will be building the dance incorporating all three T-shirt coloured groups. Facilitate a discussion where students express how they felt learning the dance. Reiterate that students will have many opportunities to practice and build their skill and confidence.

- What did some of the movements remind them of?
- What ideas do they think Big Heart Story might be communicating?
- What challenges they might see ahead?
- Was your mood changed by this dance? (refer to: the energy, shapes, tempo, music, staging in your answer)

Resources

Music:

- Swing Gitane by The Underscore Orchestra (Free Music Archive)
https://freemusicarchive.org/music/The_Underscore_Orchestra/The_ExtraOrdinary_Adventures_of/06_Swing_Gitane
- 'Pokinoi', Saltimbanco, Michael Delaney Cirque Du Soleil, RCA Victor, 1992

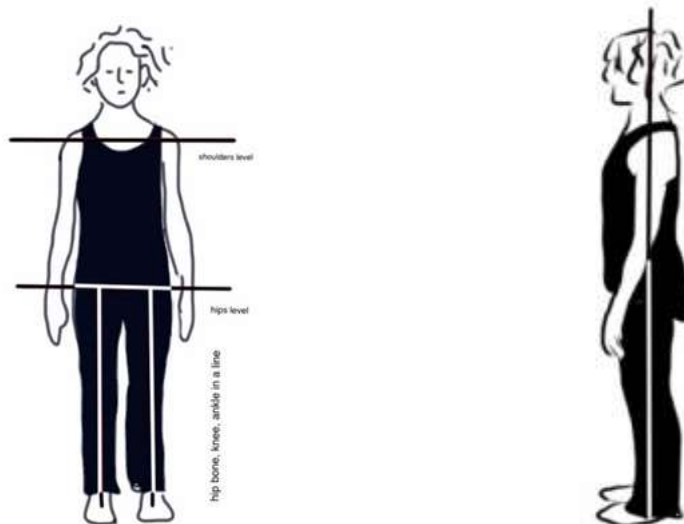
Big Dance:

Download all Big Heart Story specific resources from <https://www.bigdance.org.au/learn>

- Big Heart Story music
- Big Heart Story whole group and Red T-shirt group (2 videos)
- Learning Guide Red T-shirt group

Images:

Images by Rank, K., Teaching Primary Dance, Curriculum Press, 2014



VCE

LESSON 3: RED T SHIRT PARTS 2 AND 3

Overview

In this session students explore and improvise without accompaniment to refine technical and expressive skills. They complete learning the Red T-Shirt Group choreography and work towards extending technical competence through control, coordination, accuracy, alignment, balance, flexibility, strength, endurance and articulation when moving. With a **focus on body bases, zones and body parts they'll explore known** movements and alternative ways to perform them, while considering safe dance practices.

Alignment to VCE Dance

Unit 1

Area of Study 1: Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works

- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works.**

Unit 1

Area of Study 3: Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- explore use of elements of dance as a stimulus for improvisation
- identify and explore the technical and expressive capacity of non-locomotor body actions, body bases and body zones
- improvise and explore the technical and expressive capacity of locomotor movements
- select movement from their improvisations that best communicates their choreographic intentions.

Activities

Activities	Lesson 3	
Activity 1	Dancing body parts and zones	10 minutes
Activity 2	Change it!	15 minutes
Activity 3	Learn Red Part 2 and 3 and rehearse	25 minutes
Activity 4	Groups perform for each other and feedback	15 minutes
Activity 5	Discussion and warm down	10 minutes

Lesson Detail

Activity 1: Dancing body parts and zones

- Ask students to stand up and form a large circle, facing inwards, with enough space between individuals to reach their arms out to the side, without touching anyone else.

- Play some up-beat music. Ask the students to follow your movements as exactly as they can.
 - Shake a body part to the music, shake it high, low, into and out of the circle.
 - For safety reasons, begin gently, and build in size and speed over the course of the song/music. Whether you can shake vigorously depends on the body part. Avoid shaking the head too vigorously.
 - Repeat this approach with other body parts.
 - Turn to face the line or circumference of the circle and travel forward and sideways shaking hands, shoulders, hips, knees.
 - Turn back to face the inside of the circle.
- Play some quiet music. Ask the students to follow your movements as exactly as they can.
- Explore
 - upper body movements, lower body movements,
 - right side, left side,
 - whole body,
 - back to one body part.
- Challenge students to move at a large scale and at a very small, micro scale. Initially this is teacher-led, but can be student led, depending on the capacity of individuals in the group.
- Elaborations can include moving into the circle and back to original places in ways that are slow, fast, high and low, forward, sideways and backwards.

Teaching Tip

This activity can be teacher led, or each student can contribute an action.

Music suggestion: 2 tracks, one upbeat, one quite

- Shake Senora Harry Belafonte
- Gymnopedie No 1 by Satie
- Taylor Swift Shake It Off

Activity 2: Change it!

- Ask students to travel in lines down the room. When they get to the end of the room, they peel off and walk in single file back to their original starting places and **wait their line's turn to move again.**
- Locomotion across the floor: students choose their own way of moving forward. You may need to prompt. Ideas could include walking, running, galloping, hopping, crawling, marching, rolling, skipping, turning, leaping, jumping, sliding, rolling, slithering.
- **On teacher's 'Change!' students continue to travel forward but must change the mode of locomotion.** You can add challenges by asking students to change Level (high, medium, low), change Level again, and again.

- Break students into pairs to choreograph a short dance based on changing locomotor movements. They must start at one end of the room and finish at the other end.
- Students perform their dances.
- Ask the observers to guess what the original movement was before it was changed. Ask students to count the number and identify the ways in which it was changed.

Activity 3: Learn Red Part 2 and 3 and rehearse

- Remind student that Red is divided into three sections.
- View the Big Heart Story video and Learn Part II Red
<https://www.bigdance.org.au/learn>

Teaching Tip 1

- Part 1 focuses on the basic phrases for Red (standing and sitting), voice instruction by Jye Uren.
- Part 2 focuses on the choreography for when one group joins the other, voice instruction by Frances Rings.
- Part 3 focuses on how each group comes together, voice instruction by Craig Bary.
- Part 2 begins with 8 heartbeats with the chest extending forward. Thematically, it is the heart that pushes the blood through the body. Figuratively, bloodlines and culture are something all people have. These form part of our Australian shared identity.
- The starting position should be a neutral position, with parallel feet – any of kneeling, standing and seated – with the eyes up, with both hands to the side.
- **Practice each section until it starts to feel comfortable and your dancers don't hesitate in between movements.**

Teaching Tip 2

- Some students may benefit from some simple adaptations of the dance. For ideas to adapt Big Heart Story, go to <https://allplaydance.org.au/big-dance/>
- Practice without and then with music.
- Rehearse the various parts of the dance, go over any difficult passages.
- **To aid memory, give key movements names. For example, 'waves' may be useful for the 3 walks forward and the turn.** The students may like to help with naming.

Activity 4: Groups perform for each other and feedback

- Divide the group into 2 groups so that one group can perform for the other and vice versa.
- Conduct a class discussion giving constructive feedback.

Activity 5: Discussion and warm down

- Take the students through a slow, light stretch and warm down.
- Slowly circle the shoulders back, lean forward and stretching out the back, downward dog, cobra, lunges, hamstring stretches, Achilles tendon stretches. While you are doing this, discuss:
 - When you perform this dance, what relationship are you aiming to create between the dancers and the audience?
 - How can you do this?
- Engage students in reflection or set as a homework task
 - What is the structure of Big Heart Story 2?
 - What choreographic form does it take (e.g. binary, ternary, narrative)? Use diagrams to show how all 3 groups come together.
- Inform students that in the next session they will be filmed.

Resources

Music:

- **'Jump in the Line' (Shake, Senora)** composed by Lord Kitchener, performed by Harry Belafonte, Jump Up Calypso, RCA, 1961
- Gymnopedie No 1 by Eric Satie, first published in 1888

Big Dance:

Download all Big Heart Story specific resources from <https://www.bigdance.org.au/learn>

- Big Heart Story music
- Big Heart Story whole group and Red T-shirt group (2 videos)
- Learning Guide Red T-shirt group

VCE

LESSON 4: BLACK T-SHIRT GROUP CHOREOGRAPHY

Overview

In this lesson, students improvise with body parts and actions and contribute to a collective warm up dance. They revise the entrance and Part 1 of Big Heart Story, then learn Part 2. As they revise and learn, they focus on Elements of Dance: space (body shape, Levels, direction, pathways, groupings), energy (dynamics – soft, strong, heavy, light, sustained, suspended, percussive, vibratory, collapsing) and the relationships between groupings.

Alignment to VCE Dance

Unit 1

Area of Study 1 Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works.**

Unit 1

Area of Study 3 Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance

technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- contribute to a collective warm up dance
- experiment with everyday movements and transform these into abstract movements
- learn a new section of Big Heart Story and incorporate it into the known choreography
- focus on elements of dance: space (body shape, Levels, direction, pathways, groupings), energy (dynamics – soft, strong, heavy, light, sustained, suspended, percussive, vibratory, collapsing) and the relationships between groupings.

Activities

Activities	Lesson 4	
Activity 1	Warm up – Together, Together	10 minutes
Activity 2	Real to abstract	15 minutes
Activity 3	View the Black T-shirt Group choreography	10 minutes
Activity 4	Learn Black T-shirt Group choreography	30 minutes
Activity 5	Reflection	15 minutes

Lesson Detail

Activity 1: Warm up-Together, Together

This is a simple follow-the-leader activity, but the leader changes frequently.

- Students stand in a circle, facing the centre for a simple follow-the-leader activity, which leader changes frequently.
- Either one by one, along the line of the circle, or as chosen by the teacher, students initiate a simple, repetitive movement which is performed 4 to 8 times. Examples of movements include:
 - swinging arms
 - alternative arm reaches up
 - circling hips one way then the other
 - stepping forward with right foot, forward with left, back with right, back with left.
- The repetition allows a rhythm to be established and the opportunity for students to identify the physical requirements of the movement.
- After the movement has been repeated several times, move to the next student who introduces a new movement. As a rule, other students continue with the existing movement until the next student has established the pattern/rhythm of their movement. Teachers may need to prompt students as to when the change will occur.
- You can direct students to create movement that warms up specific body parts, such as the neck, shoulders, wrists, hips, knees, ankles, feet and toes.
- The first cycle around the circle should focus on gentle, stationary movements. The range of movement will then gradually increase.
- After the first cycle, you can begin to introduce travelling movements with students leaving and returning to their original places in the circle.
- A final cycle might include more dynamic movements and some jumps.

Activity 2: Real to Abstract

Music suggestion: Says by Nils Frahm

- Ask students to spread around the room, with plenty of personal space around each person.
- Ask students to think about the tasks they performed this morning in getting ready for school. Suggestions might be brushing hair, tying shoelaces, walking down the street, sitting and eating breakfast, making lunch, packing bag, putting on a backpack.
- Ask them to choose and remember 5 movements.
- For movement 1 ask them to experiment with the everyday movement, for example, exaggerating the movement of a single body part or changing the speed of the movement. Discuss the aim of the task, which is to use the everyday action to build abstract dance movement. This means we begin to see the movement in a different light.
- For the other four movements, students can choose to use one of the following for each:
 - change the level
 - make it turn
 - repeat an aspect of the movement many times
 - perform it backwards
 - do a movement that was standing, sitting or lying on the ground.
- Once students have chosen how each of the five original movements will be treated, they:
 - arrange them into an order, and
 - connect the individual movements with simple transitions, so that they have built a small phrase.

Practice this sequence without music. Then play a range of music tracks that can be played for several seconds as students improvise.

Activity 3: View the Black T-shirt Group choreography

- Visit the Big Dance Learn page.
- Listen to how the artists describe the movements.
- Ask students to note the different qualities of the movements.

Activity 4: Learn the Black T-shirt Group choreography

Teaching Tips

- The choreography has three groups: black T-shirt group, a white T-shirt group, and a red T-shirt group. Rings explains their significance:
- **‘The black is the Indigenous and the white is the non-Indigenous; the red is really the heart of our country. It’s the red soil, it’s our bloodline, it’s our lineage and it’s**

our spiritual heart of Australia, which is Uluru. And that is something that Indigenous and non-Indigenous people connect with.'

- Each group (black, white, red) is assigned a different choreographic sequence/variation. Participants should note that these colour choices are symbolic and in no way literal. You may freely choose the group you follow with a movement story you connect with and want to tell.

Black is divided into three sections:

- Part 1 focuses on coming into the space, voice instruction by Gusta Mura and Edan Porter with Hosken McFarlane seated.
- Part 2 is the same as Part 2 Red, voice instruction by Frances Rings.
- Part 3 is the same for all, voice instruction by Craig Bary.

Activity 5: Reflection

Lead a conversation with students as they warm down or ask them to answer the following in a worksheet:

- Can you identify and describe some of the recurring movements within Big Heart Story?
- When the Black and Red T-shirt groups come together initially, there is variation and contrast. Why have the choreographers done this?
- What might it represent?
- In Part 3 there is a certain Level of unison. When does it move away from unison and go back to it?
- What do you think the unison symbolises?
- How are the 2 groups movements different?

Resources

- Projector or electronic whiteboard and computer
- Stereo
- Music device

Music

- Big Heart Story by composer Huey Benjamin, downloaded from the Big Dance website

Videos

- Big Heart Story videos: <https://www.bigdance.org.au/learn>
- Access to the internet, or predownloaded video file
- Big Heart Story Learning Guide -Black T-shirt group

VCE

LESSON 5: REVISION

Overview

Skill in dance depends largely on concentration, attention to detail and repetition, rehearsing regularly enough to allow the muscles and mind time to remember the choreography and feel its flow. In this session, students will use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance and identify and demonstrate distinct stylistic characteristics of Big Heart Story.

Alignment to VCE Dance

Unit 1

Area of Study 1 Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**

- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works.**

Unit 1

Area of Study 3 Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance
- identify and demonstrate distinct stylistic characteristics of Big Heart Story

- apply the elements of dance to the communication of the choreographer’s intent
- consider feedback received from others to help build criteria to use when evaluating the quality of their own performance.

Activities

Activities	Lesson 5	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	Practice Red T-shirt Choreography	20 minutes
Activity 3	Practice Black T-shirt Choreography	15 minutes
Activity 4	Combine the two groups, rehearse and record	20 minutes
Activity 5	Shake it all out	5 minutes
Activity 6	Rest and relaxation	5 minutes

Lesson Detail

Activity 1: Teacher-led warm up

Ask students to stand in a big circle, facing the centre, with enough room between them to swing arms without touching. In this simple, teacher-led warm up, starting with isolations of joints, small movements to bigger muscle groups and larger movements. For example:

- Look up, look down, look to the side and the other side, tilt your head, circle it
- Lift and lower, circle shoulders.
- Lift arms individually and together, circle whole arms gently, making the circles larger gradually.
- Hands on hips, circle hips one way then the other.
- Lift one leg, bend at the knee; circle lower leg one way then the other. Hold the leg with hands interlaced underneath the thigh and balance; circle the foot one way then the other, repeat with other leg.
- With feet together, little knee bounces, little jumps on the spot, star jumps, running on the spot.
- Big steps into the middle of the circle, big steps out; creep into the centre of the circle and out; hop in and out, march in and out etc.
- Stand with feet wide apart and breathe in slowly, take the arms up, breathe out slowly, take the arms down.
- With feet together, bend your knees and touch your toes, gently straighten knees in **this position, but don’t force this stretch, respect your limitations.**

You can make up your own movements. The rule of thumb is to move gently and slowly initially with a limited range of motion. Gradually the range of motion or size of the

movement can increase, or the speed of movements can increase. Be wary of increasing size and speed at the same time.

Activity 2: Practice Red T-shirt Choreography

- Without music, talk through all parts.
- Walk it through and then practice it twice to music.
- Remind the students that the choreographers are communicating ideas through Big Heart Story:

'The red is really the heart of our country. It's the red soil, it's our bloodline, it's our lineage and it's our spiritual heart of Australia, which is Uluru... that is something that Indigenous and non-Indigenous people connect with.'

In the choreography, Rings and Bary explored several themes and ideas including:

- Indigenous and non-Indigenous people coming together in a shared dialogue
- Country; its spiritual heart, its red earth
- Bloodlines and culture making up our shared identity
- Breathing into our shared cultural life and sustaining that connection.
- **The student's ideas for their entrance.**

These are embedded within the movement, and in some of the group structures. The more you practice the dance, the more you will sense these connections. This is an important factor in the work. Learning the movements until they almost feel second nature will help you understand the ideas and stories behind the dance.

Activity 3: Practice Black T-shirt Choreography

Repeat the same approach as in Activity 2.

Activity 4: Combine the 2 groups, rehearse and record

- Break the class into 2 groups.
- Appoint dance captains, whose job is to learn the choreography and rehearse and lead their group.
- Before beginning the dance, focus on:
 - spatial arrangements and patterns as well as
 - the size of the movements the dancers need to make to arrive at the correct place at the required time.
- Rehearse all parts together from Introduction to Part 3.

Activity 5: Shake it all out

- Reward the students for good focus and good concentration with a free dance, with a focus on shaking different body parts. At no time do the dancers stop until the end of the track.
- This is great fun but is quite exhausting.

Activity 6: Relaxation

Students lay on the floor and close their eyes. Guide them through a connection to breath:

- in for 4 out for 4;
- in for 4 out for 5
- in for 4 out for 6 etc until 8.

Resources

- Stereo
- Music device
- Music library or streaming service
- Big Heart Story Learning Guides for Red T-shirt group and Black T-shirt Group

Music:

- 'We will Rock You', Queen, The Platinum Collection: Greatest Hits I, II & III, Hollywood Records, 2004
- Big Heart Story by composer Huey Benjamin, downloaded from the Big Dance website
- Popular music selected by one of the Dance Captains.

VCE

LESSON 6: LEARN WHITE T-SHIRT GROUP CHOREOGRAPHY

Overview

In this session the students will learn the choreography for the White Group. The movements this group performs require skill in transference of weight and ability to dance in contrast to other dancers. The session will include some activities to build competency in transference of weight, working with different facings and in contrast to others.

Alignment to VCE Dance

Unit 1

Area of Study 1 Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works**.

Unit 1

Area of Study 3 Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- consider feedback received from others to help build criteria to use when evaluating the quality of their own performance.
- begin to recognise personal capabilities and identify the next steps needed to improve and refine performance.
- continue to develop their expressive skills when practicing the technical and expressive movements present in Big Heart Story
- rehearse the sequence to date, applying understanding of the underlying beat and tempo.

Activities

Activities	Lesson 6	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	Copy-cat rhythms	10 minutes
Activity 3	Learn the choreography for White T-shirt Group	20 minutes
Activity 4	Revise all group choreographies	15 minutes
Activity 5	Divide into groups, rehearse	15 minutes
Activity 6	Warm down	5 minutes

Lesson Detail

Activity 1 Teacher led warm up

This simple teacher-led warm up starts with isolations of the joints and small movements and increases to the use of bigger muscle groups and larger movements. It is an extract from Teaching Primary Dance, A Primer for Primary School Generalist Teachers, used with permission of the author, Katrina Rank.

This warm-up begins with small movements of the head and body parts, moving the joints and circulating the synovial fluid that fills the spaces between the ends of bones. Use small, slow controlled movements and work up to larger movements. Repeat each movement several times; I prefer 4 or 8 repetitions before moving on.

Stand in a circle with everyone facing inwards.

Part 1 Move the head, slowly and with control:

- Gently tilt head to the right and left.
- Put chin to chest then look up slightly.
- Look side to side.
- Rotation of the head following a half circle: the head tilts to left, drops forward, tilts **to the right, drops forward, tilts to the left. Don't rotate to the back. This can place too much pressure on the nerves of the neck.**

Part 2 Isolate the shoulders and explore their range of motion:

- Raise both shoulders as you breathe in, relax and drop them with the breath out
- Circle both shoulders (forward, up, back, down) several times, then reverse. Focus on the possible movements of just one shoulder – raising, lowering, forward, back, circling, shaking; repeat with the other shoulder.

- Circle both arms backwards and forwards.
- Windmills: circle one straight arm at a time backwards (like backstroke), then forwards (like freestyle swimming).
- Give yourself a hug: take arms to the side, parallel to the floor and stretch as wide as you can from fingertip to fingertip, then cross the arms across the chest (give yourself a hug), repeating several times.
- Reach right arm up to the ceiling, then reach to the left, alternating several times.
- Repeat with left arm reaching up and to the right.

Part 3 Wake up the spine:

- Twisting from side to side.
- Bending forward, standing, then reaching up high (always slightly bend knees on forward bends).
- Breathing out and curving forward, breathing in and expanding the chest.

Part 4 Free the hips and lower back:

- Swing hips to right then left.
- Circle as though working a hula hoop in slow motion.
- Older students can try to trace figure 8s with alternate hip bones.

Part 5 Energise the legs and find your balance:

- Shakes: stand on one leg, gently shake the free leg to the front, side and back, swap legs.
- Wiggles: stand on two legs and wriggle both legs.
- Knee circles: stand on one leg, bring the other leg up to an angle of 45 degrees, circle the lower leg in one direction several times, then circle in the other direction; swap legs.
- Knee hugs: stand on one leg, hug knee to chest, repeat on other leg.
- Thigh stretches: balance on one leg, hold the foot of the other leg behind you, bringing it to the buttock, stay there for a few moments; swap legs.
- Demi pli  : with feet in parallel position, perform small, controlled knee bends. o Pli  : with feet in parallel position, slowly and with great control, perform one full **knee bend to a squat and go back to standing (don't stay in the squat).**
- Donkey kicks with flexed foot at 45 degrees, alternating legs: forward, forward, side, side, back, back, side, side. Variations include 2 kicks with one leg (forward and side) then changing legs; or 4 kicks with one leg (forward, side, back, side) then changing legs; more variations are possible. Be gentle on the extension. Too vigorous a kick is not good for the knee joint.

Part 6 Explore movement of the ankles, feet and toes:

- Circle one ankle then the other.
- Flex and stretch the foot.
- Walk through the feet, keeping the balls of the feet on the ground.
- March on the spot.
- Sit with legs out in front and alternately point (elongate the front of the foot) and flex (draw the toes towards you).

Part 7 Gradually build up to locomotor movement:

- Keep all movement initially low impact (always one foot in contact with the floor):
- Walking in a big circle, on tiptoes, on heels, skating, stomping, strutting, scampering, creeping, lurching, striding, gliding, floating.
- Then move to high impact, should you wish, such as: hopping, skipping, jogging, dashing, jumping, leaping, turning. If you are studying a specific style of dance, introduce movement specific to that style.

Part 8 Introduce light stretching:

- at the end of your warm-up, use stretches common in sport and yoga: plain and deep lunges, cobra, v-sit, cat stretch and downward dog.

Teaching Tips

- Use music with a strong, steady beat.
- Two or three 3-minute tracks should be enough:
 - one for non-locomotor stationary movement
 - another for locomotion
 - and the last, a slower track, for stretching.
- Right and left become more complicated in a circle. Depending on the year level, either keep it very simple or decide not to worry about whether students use the right or left side of the body. Be careful when travelling to the right or left when facing the centre of the circle, as collisions are likely.
- Avoid fast, uncontrolled movements.
- Encourage students to isolate body parts with the rest of the body remaining still.
- If a movement is too difficult, modify it by slowing it down, changing the body part, changing the level from standing to sitting, or move on.

Activity 2: Copy-cat rhythms

This activity may require some preparatory work with rhythms.

- Ask students to sit on the floor.

- Begin this activity as a teacher-led activity, clapping out a 4/4 pulse or beat and counting at the same time.
 - Accent the first beat with a louder clap. For example: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
 - Repeat this in 3s. For example: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.
 - Repeat this in 2s. For example: 1, 2, 1, 2, 1, 2, 1, 2.
- Now clap out some rhythms, which the students then copy, using a mixture of normal, slow and fast beats, e.g. 1+2, 3 wait 4. It is important to repeat these rhythms at least 4 times so that the students can determine and feel comfortable with the pattern. Start with simple clapping patterns, such as 1, 2, 3, pause 1, 2, 3, pause and progress to more difficult ones. You can base the more difficult rhythms on nursery rhymes without singing the song, for example
 - Row, row, row your boat
 - Jingle Bells
 - Rock around the clock
 - Little Brown Jug
 - Nutcracker march.

Teaching Tips

- See <https://youtu.be/INbZLgg5Oy0> for some rhythmic inspiration.
- See <https://youtu.be/j7pXK-E4wtI> for a basic body percussion routing (cheese grater x4, slides x 4, rock groove x 4, slides x 4, butterfly x 4, slides x 4).
- See <https://youtu.be/6jHIROgEzmg> for advanced rhythms.

Extension Activity

In future applications of this activity, you can invite one or two students to assist you as the leader. Keep it very simple.

Activity 3: Learn the choreography for White T-shirt Group

- View the Big Heart Story video with the 3 groups and look at how White Group **comes into the space and contrasts the other 2 groups' movements.**
- Now go to the White T-shirt group tutorial.

White is divided into three sections:

- Parts 1 and 2 focuses on coming into the space, voice instruction by Amy Flannery and Emily Flannery with Chandler (Cheeky) Connell seated.
- Part 3 is the same as Part 3 Red, voice instruction by Craig Bary.

Activity 4: Revise all group choreographies

- Bring all groups together.

- Mark without music then rehearse twice with music.

Activity 5: Divide into groups, rehearse

- Divide into groups.
- Appoint White T-shirt dance captains.
- Mark without music.
- Rehearse twice with music.
- Video the last rehearsal.

Activity 6: Warm down

- Standing in a circle: slow twisting, reaching, swaying, collapsing, melting to the floor.
- Guide the students to the floor and through 5 slow breaths in and out, 1 big yawn and a bit of a wriggle.

Resources

- Stereo
- Music device
- Projector, computer or electronic whiteboard
- Big Heart Story Learning Guide White T-shirt group

Video:

- Big Heart Story videos: <https://www.bigdance.org.au/learn>

Music:

- Big Heart Story by composer Huey Benjamin, downloaded from the Big Dance website
- **'Oye China', Radio Tarifa** - Rumba Argelina, World Circuit 1994
- Ancestral Voices, R. Carlos Nakai_William Eaton, Canyon Records, 1994
- **'Tchavolo Swing' Latcho Drom (Levele Originale Du Film), Caroline Records, 1993**
- Soy, Gypsy Kings Gipsy Kings – Soy, P.E.M., 1993
- Track 1 from the motion picture, Amélie, Yann Tiersen, Virgin Records, 2001
- Yismechu, Bohemian Nights2017, <https://bohemiannights.Levelcamp.com/track/yismechu>

VCE

LESSON 7: PERFORMANCE TECHNIQUES

Overview

To this point in the program, students have learned all parts of the Big Heart Story choreography. In this lesson, we consider rehearsal strategies and performance conventions. We will also add an entrance for the Red T-shirt group.

We ask students:

- What is a performance?
- What do you have to think about when performing?
- How should audiences act when viewing a performance?
- What special things should be pay attention to when performing our Big Heart Story?

Alignment to VCE Dance

Unit 1

Area of Study 1 Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**

- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works.**

Unit 1

Area of Study 3 Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- Collaborate in the development of the entrance section of the dance
- Reflect upon and appreciate their role within a larger piece of choreography
- Continue to develop their expressive skills when practicing the technical and expressive movements present in Big Heart Story
- Use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance

Activities

Activities	Lesson 7	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	View video of previous session	10 minutes
Activity 3	Rehearse the dance	25 minutes
Activity 4	Add an entrance for the Red T-shirt group	20 minutes
Activity 5	Film the dance and review the footage	10 minutes

Activity 1: Teacher led warm up

Use the activity description in the previous session. You can make up your own movements. The rule of thumb is to move gently and slowly initially with a limited range of motion. Gradually the range of motion or size of the movement can increase, or the speed of movements can increase. Be wary of increasing size and speed at the same time.

Activity 2: View video of previous session

View the video of the last rehearsal in the previous session.

Discuss:

- What things is everyone doing well?
- What are the most interesting parts and why?
- What are we saying with our dance?
- How can we improve on that?

Reflect on desired performance quality – think back to the Big Heart Story video:

- Where did the dancers look?
- Were they copying each other? Was the intention of their movements clear?

- Considering viewpoints, what cultural forces and influences are evident in the dance work?
- How do we respect that?

Activity 3: Discuss skills and protocols for dance performance

Before you rehearse the dance, discuss

- What must we do to prepare ourselves before a performance?
- What do we do during a performance?
- What do we do after we perform and after others perform?
- Start from the audience perspective: They usually come because they are invited **and interested. They want to see the performers do well, so they're usually on your side.**

Explain audience rules:

- The audience sits or stands where they are asked to.
- The audience turn off their devices.
- The audience stops talking when the performers arrive and stay quiet while the performance takes place.
- The audience shows their appreciation of the performance by clapping, or shimmering hands in the air.
- The audience waits for the performers to leave before leaving themselves.
- As audiences ourselves we try to comment on the good things we saw.

Explain performer rules:

- Performing is great fun, but it takes a bit of getting used to
- Performers arrive at the performance venue a long time before the audience.
- Performers prepare themselves by warming up and getting into their costume and makeup.
- Performers know what they are going to do and have practiced a lot beforehand.
- **Performers keep their voices very quiet and don't talk at all before and when they come onto the stage or performance space.**
- Performers keep performing until the end of a piece, even if they forget something.
- **Performers usually don't stop and wave at people they know in the audience. They can see these people later.**
- **Performers don't talk to each other when they are performing.**

Teaching Tips

There are several things you can do to support your students performing to the best of their ability. Discuss aspects of the following in the context of watching the Big Heart Story video. Change the language to suit the age of your students.

Inspire confidence

The students don't have to be perfect, but they do need to feel that will be able to remember and perform the dance from start to finish. So, in the weeks prior to performance, ensure they practice often. Positive encouragement and specific feedback are critical in the rehearsal phase but provide only positive encouragement and general comments prior to performing.

Learn to be present

Help students set aside any problems or worries, and fully focus on performing the dance.

Continue even when you make a mistake.

In your rehearsals, remind students that if anything unexpected happens, try to keep going. **Chances are that the audience won't notice. Don't dwell on mistakes or worry about what** people think, just concentrate on what the next action is. Remind the students that you will **be there and won't allow anything terrible to happen.**

Commit

- It is important that students fully commit to their dance performance. If they try their best, you will be proud of them and so will others. Help the dancers believe **what they're about to do is truly awesome!**
- **You, as teacher, must also commit. Don't change the choreography at the last** minute. This tends to have the effect of undermining the students and increasing anxiety. Accept that rarely is anything perfect and that might include the choreography. Practice the dance several times with a few of these things in mind.
- Practice waiting to come into the performance space.
- Practice arriving into beginning places with the music. Repeat this as many times as necessary.
- Remind students about focus and concentration.
- Practice the dance.
- Practice the entrance and the dance and record it on video.

Activity 4: Rehearse the Dance

Practice the dance several times with a few of these things in mind.

- Practice waiting to come into the performance space.
- Practice arriving into beginning places with the music. Repeat this as many times as necessary.
- Remind students about focus and concentration.
- Practice the dance.

- Practice the entrance and the dance and record it on video.

Activity 5: Add an entrance for the Red T-shirt group

In this activity students collaborate to develop an entrance to the dance and combine this with the existing learnt material. They rehearse this and use appropriate dance language to identify key features of the dances.

- Discuss the opening 6 x 8 counts (or 12 bars of 4/4) of the introduction. There is the opportunity here for the students to collaborate on ways to enter the space.
- As is the Change it! Activity in Lesson 3, students travel in lines down the room.
- In continuous forward locomotion, students choose their own way of moving forward. Encourage them to experiment.
- **On your instruction, 'Change!', students continue to travel forward but change the mode of locomotion.**
- Encourage them to change Level (high, medium, low), change Level again, and again. It can help to imagine lasers reaching one side of the room to form vertical **barriers which no part of the student's body can touch, effectively making them** move entirely at a low Level, or a medium Level etc.
- As a group, select and combine locomotor movements that you feel are appropriate to an entrance for Big Heart Story and arrange using choreographic devices such as contrast and repetition, variation, unison and canon, using simple transitions between actions.

Rearrange and refine this sequence.

- Consider the style of the choreography – its earthed or grounded quality and discuss:
- What do you want to communicate through this dance? Is it a feeling, a sense of anticipation, excitement, or the beginning of a story?
- Do you simply want to build a formation, slowly until everyone is in the space?
- Do you want to show some movement that is suggestive of the movements the audience will see in the dance proper?
- Discuss some of the more interesting locomotive actions you observed in the previous activity.
- Discuss different animals and plants that you might see if you walked across Australia: birds flying, snakes slithering, wombats crawling, berries you might pick. Use your own discretion and experiment with layering an animal action or plant related action to a travelling movement; for instance, walking and picking berries, creeping and slithering hands like a snake, crawling slowly and carefully like a wombat.
 - Would these be good options for the entrance? Why? Why not?
 - Field suggestions from students and try out a few.
 - Select and combine movements to make a travelling sequence.

- Encourage students to respond to other students' phrases and to provide feedback.
- Encourage students to consider the feedback provided by classmates to assess if they have been successful in conveying their choreographic intent.
- Manipulate the phrase/s by using choreographic devices such as contrast, canon, addition
- Decide upon a starting formation (i.e. lines, scattered around the space, a cross) and place students within it.
- Decide whether students will appear and travel to these places en mass, individually, in pairs or in small groups.
- Students use the travelling sequence to travel into their starting positions and formation.

In future rehearsals, refine the clarity of the movement, projection and focus to communicate intent of the entrance.

Extension Activity

If you're finding the movement a bit plain, use choreographic devices such as:

- contrast: where you create 2 travelling sequences and half the class perform travelling sequence A and half the group perform travelling sequence B or
- canon: where one person or group begins the phrase, then after 4 counts another person or group begins etc.

Rehearse and confirm what the group will be doing.

Activity 6: Film the dance and review the footage

Show the recorded dance and discuss:

- What worked and why?
- What was interesting?
- How could we make it better?
- Where can improvements be made on a personal and group Level?

Write up a list of Big Heart Story **things to think about**. Place this in the students' classroom to refer to over the week.

Ask students to lay on the floor, close their eyes and imagine themselves performing the Big Heart Story for family and friends.

Guide them through five slow breaths in and out, one big yawn and a bit of a wriggle.

Resources

- Stereo

- Music device
- Recording device, leads
- Playback device – computer monitor, electronic whiteboard, or other
- Big Heart Story Learning Guides

Music:

- Big Heart Story by composer Huey Benjamin, downloaded from the Big Dance website

Video:

- Big Heart Story <https://www.bigdance.org.au/learn>

VCE

LESSON 8: REVISION

Overview

To perform well, practice is necessary. Students will feel more positive about their performance the more they practice. Bar an improvisation task in which students use the elements of dance to develop new movements that still maintain the essence of the original movement, nothing new is introduced in this lesson, as the focus is on allowing the body time to absorb the information and master the movements. At this Level we expect that most students will be able to focus on a performance goal without needing diversion or amusement.

Alignment to VCE Dance

Unit 1

Area of Study 1 Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology

- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works**.

Unit 1

Area of Study 3 Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- use rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance
- demonstrate the distinct stylistic characteristics of Big Heart Story
- **apply the elements of dance to the communication of the choreographer's intent**
- use the elements of dance to develop new movements that still maintain the essence of the original movement.

Activities

Activities	Lesson 8	
Activity 1	Teacher-led warm up	10 minutes
Activity 2	Same, similar, different	10 minutes
Activity 3	Rehearse the dance	25 minutes
Activity 4	Film the dance	20 minutes
Activity 5	Reflection	10 minutes

Lesson Detail

Activity 1: Teacher led warm up

Use the activity description in the previous session.

You can make up your own movements. The rule of thumb is to move gently and slowly initially with a limited range of motion. Gradually the range of motion or size of the movement can increase, or the speed of movements can increase.

Be wary of increasing size and speed at the same time.

Activity 2: Same, similar, different

In this structured improvisation, students begin by copying the teacher's movement (it can be as simple as moving a pointing finger up and down).

- On teacher's call, students begin to perform movement that is similar (but not the same – variations of the original).
- On the teacher's call, students go back to doing the same movement as the teacher, then on teacher's call performing something completely different.
- Vary the order of the actions.
- Ensure rules are established early: only in place dancing, no locomotion, no touching anyone else. Freeze on a clap (necessary for safety, or to redirect students).
- Break students into pairs and repeat the activity, with one student leading the other responding. Swap roles.

Activity 3: Rehearse the dance

Before you rehearse the dance, discuss

- What must we do to prepare ourselves before a performance?
- What do we do during a performance?
- What do we do after we perform and after others perform?

Review unwritten performer rules from the previous week.

Practice the dance several times through without stopping. See if students can remember the dance without copying others.

Activity 4: Film the dance

Before you rehearse the dance, let the students know that you will be filming

Activity 5: Reflection

Review the list of Big Heart Story things to think about created in the previous week. Were any of these things achieved today?

In terms of viewing their own performance today:

- Have they developed focus, clarity of the movement, confidence and the required movement quality to present dance ideas in performance for an intended audience?
- As a group, have you used the space and energy within the choreography to create a feeling of strength and unity?

Resources

- Stereo
- Music device
- Recording device, leads
- Playback device – computer monitor, electronic whiteboard, or other
- Big Heart Story Learning Guides

Music:

- Big Heart Story by composer Huey Benjamin, downloaded from the Big Dance website

Video:

- Big Heart Story <https://www.bigdance.org.au/learn>

VCE

LESSON 9: PERFORM BIG HEART STORY

Overview

Thousands of people across Australia and the Pacific have performed Big Heart Story. Many of these dancers performed the movements at the same time. Our students will perform their dance to an invited audience. This may take place in lesson 8, but you may find that you need to repeat some of these lessons to build confidence, memory and performance skills.

Alignment to VCE Dance

Unit 1

Area of Study 3 Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Learning Objectives

Students will

- Perform a dance for an invited audience
- develop performance skills including focus and memory skills
- identify and apply performance protocols
- reflect on own performance, the performance of the group and communication of ideas.

Activities

Activities	Lesson 9	
Activity 1	Teacher-led warm up	20 minutes
Activity 2	Mental preparation and focus	10 minutes
Activity 3	Performance	15 minutes
Activity 4	Discussion	30 minutes

Lesson Detail

Activity 1: Teacher led warm up

Ask students to stand in a big circle, facing the centre, with enough room between them to swing arms without touching. In this simple, teacher-led warm up, starting with isolations of joints, small movements to bigger muscle groups and larger movements.

For example:

- Look up, look down, look to the side and the other side, tilt your head, circle it.
- Lift and lower, circle shoulders.
- Lift arms individually and together, circle whole arms gently, making the circles larger gradually.
- Hands on hips, circle hips one way then the other.
- Lift one leg, bend at the knee; circle lower leg one way then the other.
- Hold the leg with hands interlaced underneath the thigh and balance; circle the foot one way then the other, repeat with other leg.
- With feet together, little knee bounces, little jumps on the spot, star jumps, running on the spot
- Big steps into the middle of the circle, big steps out; creep into the centre of the circle and out; hop in and out, march in and out etc.
- Stand with feet wide apart and breathe in slowly, take the arms up, breathe out slowly, take the arms down.
- With feet together, bend your knees and touch your toes, gently straighten knees in **this position, but don't force this stretch, respect your limitations.**

You can make up your own movements. The rule of thumb is to move gently and slowly initially with a limited range of motion. Gradually the range of motion or size of the movement can increase, or the speed of movements can increase. Be wary of increasing size and speed at the same time.

Use steady or quiet music for this to manage performance anxiety.

Activity 2: Mental preparation and focus

Ask the students to sit down with hands in laps, or lay down, not touching anyone else. Ask them to listen to your voice and then follow the activities.

- Close eyes
- Breathe in quietly for 4 counts and out for 4 counts. Repeat this several times.
- Breathe in and tighten their whole bodies for 3 counts and breathe out and relax for 6 counts. Repeat 3 times.
- Ask students to visualize themselves performing successfully and remind them of all the reasons they must be a confident performer.
- Put on some relaxation music and lead them in a good stretch: hands over head reaching out as far as they can, repeat again with a big yawn, reach for toes, slowly tilt head from side to side, forward to touch chin to chest. Include any other favourite activities.

- As you do this, remind students to set aside any problems or worries, and fully **focus on performing the dance**. Tell them that **what they're about to do is truly awesome!**

Activity 3: Performance

- Introduce the dance to your audience. The way you do this will depend on the context. A Welcome to Country may have been given by a guest Elder, or an Acknowledgement of Country by your Principal. If either of these has not available, please consider doing this yourself as you are about to show a dance that draws upon Indigenous culture. This act shows respect for Indigenous peoples and nations.
- Tell the audience a little about the inspiration for your dance, for instance, that you drew upon Big Heart Story (Big Dance Australia 2018) and the choreography of Frances Rings and Craig Bary, using the music, specially composed for the dance by Huey Benjamin.
- Briefly describe how you and the students constructed the piece. This will help the audience understand some of the deep learning that is going on and the connection to the cross-curriculum priority.
- Thank the audience for their attention and start the music.
- Students perform.

Activity 4: Discussion

It is useful to record the performance and playback for later reflection. Reflection immediately after a performance is important to build confidence and to express appreciation for effort, but the most valuable reflection comes when the performer is not so emotionally connected to the moment of performance. The reflection activity is best undertaken a week after the performance. You can show the students their performance several times: once to simply enjoy it. The second time to analyse it.

After the performance, discuss with students:

- What went well?
- What was the audience response?
- Was it successful? What is success?

Resources

- Stereo
- Music device

Music:

- Big Heart Story by composer Huey Benjamin, downloaded from the Big Dance website

VCE

LESSON 10: REFLECT UPON PERFORMANCE

Overview

In this follow up session, teachers lead a discussion on the performance outcome. They describe the choreographic intentions and how the elements of dance were used to help express the themes through movement.

Alignment to VCE Dance

Unit 1

Area of Study 1 Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. (VCE Study Design 2019-25 p14)

Key knowledge outcomes

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to **execute other choreographers' dance works**
- **approaches to communicating the intention of other choreographers' dance works** through the expressive execution of a range of movements
- **influences on the choreographic choices in other choreographers' dance works**, such as influences on the intention, movement vocabulary and production elements

Key skills

- use appropriate dance terminology
- **describe the intention in other choreographers' dance works**
- identify and document the movements and physical skills which communicate the **intention in other choreographers' dance works**
- discuss the relationship between the selection and expressive execution of **movements, and the communication of the intention in other choreographers' dance works**
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of **music and/or sound in other choreographers' dance works**

Unit 1

Area of Study 3 Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary. (VCE Study Design 2019-25 p16)

Key knowledge

- safe dance practices required to: – systematically develop and improve physical skills through appropriate exercises undertaken over time – align body parts in movement and in stillness – execute physical skills and movements appropriate to **the student's** experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology

Learning Objectives

Students will

- reflect on own performance, the performance of the group and communication of ideas
- identify the elements of dance and their use in their own performance
- identify and apply performance protocols
- consider viewpoints and evaluate the dancers use expressive skills in the performance.

Activities

Activities	Lesson 10	
Activity 1	View performance video	10 minutes
Activity 2	Discussion	30 minutes
Activity 3	Reflective writing	35 minutes

Lesson Detail

Activity 1: View performance video

- Students view a recording of their performance twice through
- Ask them to focus on specific aspects each time, for instance the patterns created by the groups and ability to stay in unison

Activity 2: Discussion

Discuss your performance as a group. Individually respond to a worksheet that asks about the day of the performance.

- How did you feel before the performance?
- What did you do to prepare for the performance?
- What were you thinking about when you performed the dance?
- How did you think the group performed in terms of the patterns created by the groups and ability to stay in unison?
- What did others say to you afterwards (your teacher, other students, parents, the Principal)?
- How was your Big Heart Story different to the one on the Big Dance website?

Activity 3: Reflective Writing

Students write a one-page summary of the Big Heart Story performance. Consider:

- Who choreographed Big Heart Story?
- What was the expressive idea behind the choreography?
- How did you learn the choreography (number of weeks, parts learnt each week)?
- How did the students contribute to the choreography?
- How did you feel about your contribution?
- How would you describe the performance?
- Who was there?
- How did you feel?
- What did you do well?
- What did the group do well?

- What did others say to you afterwards (your teacher, other students, parents, the Principal)?
- How was your Big Heart Story different to the one on the Big Dance website?

Extension activities

Discuss the choreographers' statement for Big Heart Story:

'Australia is an ancient country that proudly sustains a living cultural history that extends back 60 000 years. It's First nations people have a relationship with the lands and seas that underpins their existence and informs their identity and relationship to Country. Our Country reflects Indigenous and non-Indigenous voices from varied backgrounds whose presence represents the diversity of genders, cultures, beliefs and communities. All contribute to our nation's vibrant artistic landscape.'

- How do you see these ideas being expressed through the work? (Refer to movements, the structures, some of the choreographic devices used).
- Describe the process of learning the dance.
- What were the greatest challenges?
- What was the most enjoyable thing?
- Discuss the process of contributing to the entry and exits.
- What choreographic devices did you use?
- Why were they selected?
- What elements of dance were used to good effect (refer to energy, shapes, tempo, use of the space)?

Resources

- Music device + stereo
- Recording of the performance
- Digital TV with playback capacity or another device

Appendix 1

ANATOMY OF THE BODY

Bones

Bones are living tissues and play two important roles in the physiology of body, besides the obvious function of structural support.

Firstly, bones regulate the Level of calcium in the bloodstream. Calcium is a critical mineral for many body processes including:

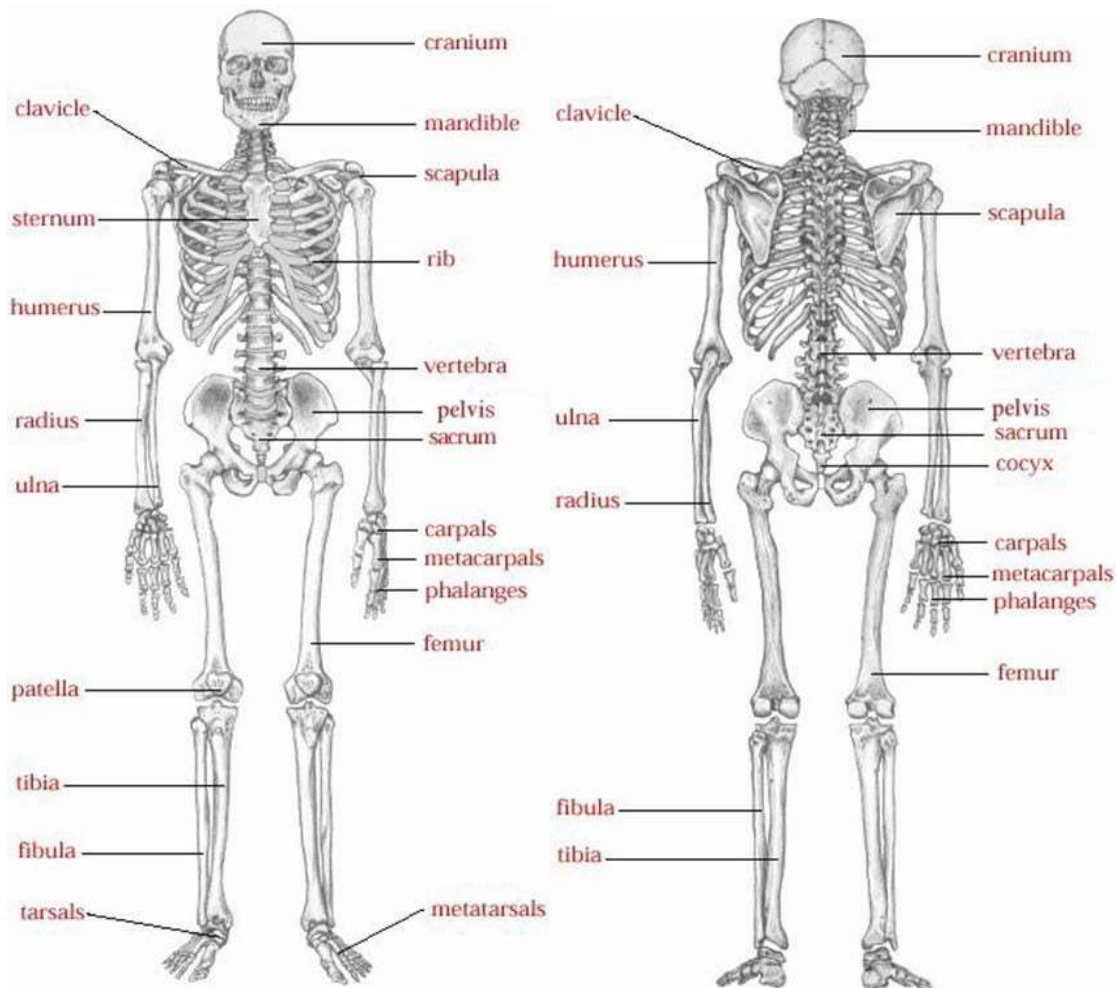
- muscle contraction
- nerve signalling
- blood clotting and
- release of energy from stored fats and carbohydrates in the body

When you eat foods rich in calcium the calcium enters your bloodstream and any extra calcium not needed for the above functions is absorbed into the bones where it is stored. When the Level of calcium in the blood is low, the bones release stored calcium into the bloodstream.

Secondly, three different blood components: red blood cells, white blood cells and platelets, are produced by the red bone marrow. Red bone marrow is found in the centre of long bones such as the femur. Red blood cells carry oxygen around the body in special molecules called haemoglobin. Haemoglobin contains iron, which is what makes blood, red blood cells and red bone marrow appear red. White blood cells are important part of the **body's immune system, neutralizing lots of disease-causing organisms**. Platelets are tiny fractions of cells that play an important role in the formation of blood clots. Platelets also contribute to the healthy functioning of the immune system.

Bones of the Body

The pictures below show the main bones in the human body from the front (anterior view – left) and the back (posterior view – right). This is a male skeleton – note the broad shoulders and narrow pelvis. A short description of each bone or group of bones is below. See if you can feel (palpate) the bones on your own body as you read about them.



Graphic courtesy of St John Fisher College

A-Z of Bones

Carpals	Carpals are bones that make up the wrist joint. There are eight carpal bones in each wrist. These bones are small and glide against each other so that we can move our wrist in different directions.
Clavicle	This bone is more commonly known as the collarbone. The clavicle connects with the scapula and the sternum. The clavicle is the most frequently broken bone in the body.
Cranium	The cranium is the part of the skull that protects the brain. The cranium is the upper part of the skull without the mandible.
Femur	Largest bone in the body. More commonly known as the thigh bone. The femur is the longest, strongest, and heaviest bone in the body. The femur supports much of our body weight.
Fibula	This long thin pin-like bone is found on the outside of the tibia. The fibula's main job is to provide sites for muscles to attach. It also acts as a brace and provides support for the tibia. The fibula is located in the lower leg.

Humerus	More commonly known as the “funny bone.” The humerus is the largest bone in the upper limb (arm). Its smooth, ball-like head fits into the scapula and forms our “ball and socket” shoulder joint.
Mandible	This is a U-shaped bone and forms the lower jaw. It is the largest and strongest bone in our face. The mandible is the movable part of the skull.
Metacarpals	Metacarpals are bones of the hand. Press on the back of your hand and you can feel your metacarpals. Make a fist and look at your knuckles. Your knuckles are the ends of your metacarpals.
Metatarsals	Metatarsals are bones of the foot. There are five metatarsals. Dancers sometimes refer to the metatarsal/tarsal joint as the metatarsals.
Patella	Touch your kneecap. Your kneecap is the patella. The patella is a round shaped bone.
Pelvis	Your pelvis is your hip bones. It is made up of three sections: the ilium - two bones (one on each side of your body) fused at the front of the pelvis, and the sacrum, which is at the base of the spine.
Phalanges	Phalanges are better known as your fingers and toes. You have 14 phalange bones in each hand and 14 in each foot, for a GRAND TOTAL of... 56 phalanges!
Radius	This is one of the two forearm bones. The forearm is the lower part of your arm from your wrist to your elbow. The radius is thinner near the elbow and gets thicker with a bulge near the wrist.
Ribs	You have twelve pairs of ribs. In the front of your body they attach to your sternum with flexible cartilage. In the back of your body they connect with the vertebrae. Your ribs are a bony cage that protects your heart and lungs.
Scapula	This thin, flattened, triangular bone is found on the back of the shoulder area. The scapula connects the clavicle to the humerus. The scapula is commonly called the “shoulder blade.”
Sternum	Located right in the middle of your chest, it supports and connects the ribs at the front of the body.
Tarsals	These are the bones in your ankle. There are seven tarsal bones that allow for movement in the foot.
Tibia	This bone is also known as the shin. The tibia is the second largest bone in the skeleton and is found in the lower leg. The Tibia is very large at the top where it connects with the femur at the knee joint.
Ulna	The ulna is a long thin bone of the forearm. The top “wrench-like” end of the ulna is larger than the small, rounded end. It is next to the radius in the lower arm.
Vertebrae	The vertebrae are the bones of the spine. There are 26 vertebrae. The top one is the atlas and the bottom one is the coccyx – it connects to the base of the sacrum and is also called the tailbone. The vertebrae protect the spinal cord.

Adapted from information at: <https://www.innerbody.com/image/skelfov.html>

The Spine

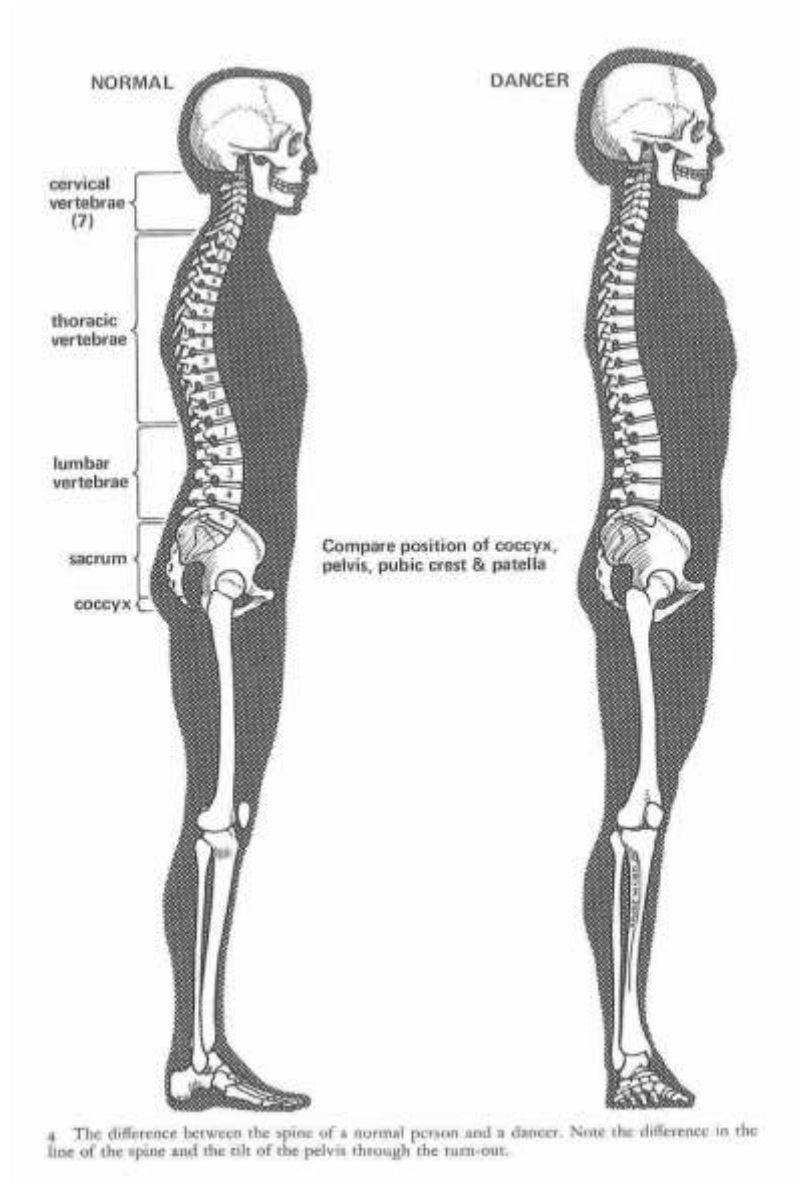
The spine is made up of individual bones stacked on top of each other, with discs between each bone. The spinal column contains a large bundle of nerves that run through the middle of the spine. At the base of the spine, the sacrum is supported by the pelvis. At the top of the spine, the skull rests on the atlas, the uppermost cervical vertebrae.

When a bone or disc in spine is injured, pressure on the spinal column can cause a lot of pain, or even lead to paralysis. It is important to have good alignment of the bones of the body when staying still (static alignment) and in motion (dynamic alignment) to avoid injuries to your spine.

There are 5 regions in the spine:

- the cervical spine is concave (7 bones)
- the thoracic spine is convex (12 bones)
- the lumbar spine is concave (5 bones)
- the sacral spine is convex (and sits within the pelvis)
- the coccyx continues the convex curve of the sacral spine (3 or 4 fused bones) In Dance we try to apply the principles of correct posture, for instance
- head upright
- eyes straight ahead
- chin parallel to the floor
- shoulders wide and relaxed
- neck stretching upward
- chest vertically aligned with the hips
- body weight distributed evenly between the feet, and kept slightly forward
- alignment of load-bearing joints (shoulders, hips, knees & ankles) when standing

Below are two examples of correct posture: one for normal daily life and one for dance – a turned out ballet position with lengthened spine. Note this is a male body.



From "A dancer's posture – Ballet by Joan Lawson (1984) p.18

Movements of the spine

Each section of the spine has a slightly different range of movement possibilities

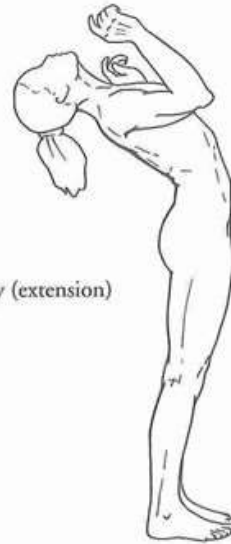
- the cervical spine is the most flexible region of the spine – able to bend backwards, forwards sideways and to turn to the sides (rotate): and to combine these movements
- the thoracic spine is able to flex forwards, backwards, to the sides, and to rotate – some of the rotation comes from movements in the ribs
- the lumbar spine is much more limited and can only flex forwards and backwards – almost no sideways or rotational movement is possible.
- The sacral spine and coccyx sit within the pelvis and generally move in unison with the pelvis and lumbar spine

Movements of the trunk

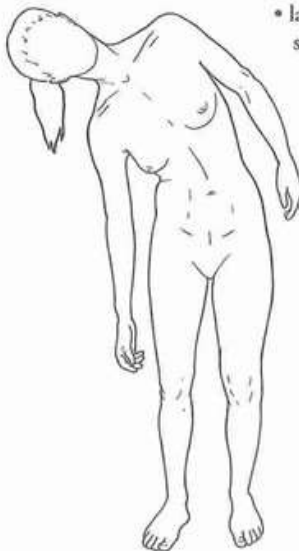
Thanks to the mobility of the vertebral column, the trunk can move in several directions:



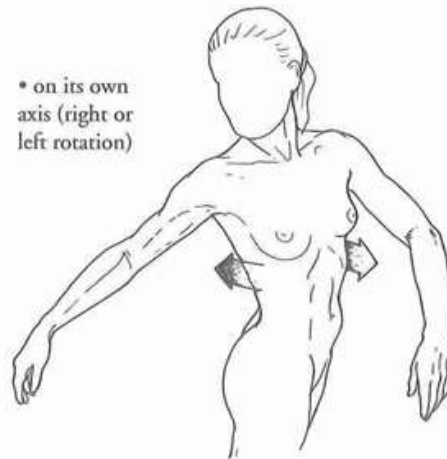
- anteriorly (flexion)



- posteriorly (extension)



- laterally (lateral flexion or sidebending)



- on its own axis (right or left rotation)

Range of movement varies depending on vertebral level due to several factors:

- shape of the vertebrae (the lumbar vertebrae are the most massive and least mobile)
- thickness of intervertebral discs (the thicker the disc, the greater the mobility)
- the thoracic vertebrae articulate with ribs, which limit their mobility.

From Blandine Calais-Germain, *Anatomy of Movement*, (1993)