Energy
Strong
Smooth
Sharp
Light
Bound
Free

Body Relationships
On
Off
In Front
In Back
Around
Through
Over
Near
Far
Near
Supported

Elements of Dance Cards:
• BODY
• ACTION
• SPACE
• TIME
• ENERGY
• RELATIONSHIP
• Dance Elements Q&A

Who?
A dancer

What?
moves

Where?
through space

When?
and time

How?
with energy

Why?
using relationships.

Produced by www.prodivame.com
Ideas from http://code.on.ca
Observe a number of visual stimuli (pictures, objects) that show the human body in a wide range of shapes.

Focus your movement to the:
• body parts involved in creating the shapes,
• shapes themselves,
• sizes of the shapes.

Pair and share your observations and reconstruct the shapes with their bodies.

Use the words from the Elements of Dance cards to identify and describe shapes observed in this task.

Lead your partner/s through an exploration using verbal cues of a variety of shapes (i.e., square, circle, rectangle, mountain, cloud, teacup, pencil.) Repeat the exploration but add directions to change the size of each shape. Switch roles and repeat the exploration.

Choose three different shapes and three different sizes. Create short dance linking these together using suitable transitions.

Whole Class Task
Call out a number by which students quickly group, verbally cueing a concrete moving shape for the group to form, i.e., two students form an eggbeater, four students form a dragon. Students create and memorize shape, location in space and group members (#1). Repeat by calling a new grouping number and new moving shape (#2-#5).

Call out the numbers previously cued without naming the moving shape giving sufficient time to recreate. Students must quickly recall the number, the location in space, the group members and the moving shape allocated to the number called.
Lead your partner/s through an exploration using verbal cues of movement directions (i.e. over, under, through, across, open out, toward, away, rise, sink, side, diagonal, around, forward, backward).

Repeat actions with directions changing speed.

Ask your partner/s to change their level to low, middle, and then to high.

Switch roles and repeat the exploration.

The guidelines in handwriting can represent body levels. Keeping your feet stationary but spread apart, bending at your middle use your hands and arms extended as a “pencil” to sweep or “write” your name in lowercase cursive letters. All lowercase cursive letters begin at the baseline, which is your left knee. Dropping letters can touch the floor, tall letters reach to the ceiling and short letters are between your knees and shoulders. Don’t forget to create a “transition” movement that will sweep you back to your left knee to begin each letter.

Take turns leading your group through a movement of your name in cursive handwriting.

Whole Class Task

Inspiration: Choose a piece of Visual Art or illustrations from a picture book that depicts movement and a relationship between characters.

Exploration: Students choose and create movements that represent the relationship. Individuals or small groups portray each character.

Expression: Perform dance for peers. Receive feedback via Responding worksheet. Decided to ‘give away’ one character to the audience. Re-work and perform the dance treating the audience as the main character that was ‘given away’. Receive feedback again. Reflect on which dance was most effective.

I Can Create DANCE

Who? A dancer
What? moves
Where? through space
When? and time
How? with energy
Why? using relationships.

Produced by www.prodivame.com
Ideas from Natasha Hutchins & Melissa Hodges
Brainstorm straight and curved lines by drawing them on paper. Label each type line you have drawn.

Choose one line and ask your partner/s to visualize or imagine this line on the floor. Then ask them to move along this line any way they choose.

Switch roles and repeat the exploration.

Choose one shape, letter or number and ask your partner/s to move along this floor pattern exploration in any way they choose.

• Straight-line shapes, letters and numbers: square, triangle, rectangle, octagon, pentagon, zig zag, numbers 1, 4, 7 and letters A, E, F, H, I, K, L, M, N, T, V, W, X, Y, Z.
• Curved-line shapes, letters and numbers: circle, figure eight, spiral in and out, heart, numbers 0, 3, 6, 8 and letters C, O, S.
• Shapes with combinations of straight and curved lines: heart, half-moon, cylinder, ice cream cone, numbers 2, 5, 9 and letters B, D, G, J, P, Q, R, U.

Switch roles and repeat the floor pattern exploration.

Write the first letter of your name (in print capitals) and your age.

Mark the starting point with a green circle.

Link the two figures together.

Mark the end point with a red X.

Move through your design as a floor pattern.

Draw a design of a floor pattern on a piece of paper:
• Each design is to have a beginning and ending point.
• Include one straight-line shape, one curved-line shape and one combination shape.
• Each shape is to be connected to the other.

Move through your design.

Link your design with a partner’s design and move through the combined patterns.
Lie on floor with your eyes closed.

Find your pulse (e.g. neck, heart, wrist).

Use your other hand to tap out the rhythm of your pulse.

Sit across from a partner on the floor and count aloud:
- Say: SLAP, CLAP, YOU, ONE, TWO THREE
- Do: slap thighs, clap hands, clap hands with partner, counting 1,2,3
Repeat until you have mastered it.

Now try these:
- Say: SLAP, HOLD, CLAP, ONE, TWO, THREE
- Do: slap thighs, hold (close each fist), clap hands with partner, counting 1,2,3.

Repeat exercise without counting:
- clapping each other’s body on count 2, (without counting)
- clapping each other’s body on count 1, (without counting)

Whole Class Task:
Based on the initial steps of the Writing Process.

Pre-Dance:
Students agree on a piece of music.

Create and Share:
Students and teacher stand in a circle. All dancers create or “draft” a dance move to the music. Each dancer in turn, steps into the middle to share their move where it is copied by all dancers. Repeat.

Refine and Rehearse:
Partner with another dancer. Put moves their moves they created, or those they would like to copy, together in a sequence to the music. Practise.

Perform

Whole Class Task:
Based on the Writing Process.

Pre-Dance: Students agree on a piece of music.

Create and Share: Students and teacher stand in a circle. All dancers create a dance move to the music. Each dancer in turn, steps into the middle to share their move where it is copied by all dancers. Repeat.

Refine and Rehearse: Partner with another dancer. Put moves their moves they created, or those they would like to copy, together in a sequence to the music. Practise.

Perform
You will physically interpret each arduous physical journey:
• rope bridge over a crevice
• crawling through the jungle
• shooting the rapids
• fording a stream
• sailing through a storm
• travelling on a camel in the desert
• walking over surface of the moon
• climbing a rocky cliff

Think of as many energy action words as possible (e.g. punch, press, dab, glide, flick, float, slash, wring). Organize your energy action words into a ‘light’ to ‘strong’ scale. Move through an exploration using each of your energy action words.

Find a partner. Select and combine four energy action words to create a movement phrase.

Draw a floor pattern on paper using two straight lines and a curved line. The lines must be connected and show a beginning and an ending point. Match one different energy action word to each section of your floor pattern. Practise the movement phrases.

Pre-Dance
Choose 1 piece of music (instrumental or with words) that you can move to.

Create and Share
Create a dance. For each 4 or so counts of the beat:
• choose two movements
• combine the two movements
• repeat the combined two movements

Review and Rehearse
Refine your dance. Ask your family members for compliments and tips, dance in front of a mirror or video yourself. Rehearse your dance ready to share.

Whole class task.
Students in scatter formation are guided to:
• Select a secret partner without giving away whom they have selected.
• Mill about the space, filling the space, always keeping their silent partner within their sight, never giving away whom it is they are partnering.
• Move as far away as possible from their secret partner.
• Move as closely as possible to their secret partner without looking at them and, if possible, without giving away whom it is they are moving closely to.
Face your partner and hold each other’s wrist in a safe-wrist-grip.

While continuing to hold tightly, pull away from each other, finding a place of mutual balance.

This balance can be on both feet, symmetrical or asymmetrical. Remember to relax necks and shoulders.

Once balance is achieved, let gravity stretch each body fully by holding this relaxed balance position as long as is comfortable.

Explore different safe balances so that a variety of stretches are achieved.

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Ideas from http://code.on.ca

Face your partner at arm’s length apart. One is leader and one is follower.

The leader moves on the spot slowly, using a variety of body parts to lead with.

The task of the follower is to stay exactly in synchronization with the leader.

Switch roles and repeat.

Change partners and repeat the task.

Choose a partner and play music. One is clay and one is a sculptor. The clay has closed eyes. There is no talking so communicate through touch. The sculptor shapes the clay into an interesting shape. Use firm but gentle "strokes" along acceptable body parts on the clay. This "tells" the clay which direction to move. The sculptor and clay become responsive to each other, beginning to dance a duet as you work to communicate and understand each other. Now try to be "intelligent" clay that keeps moving until it receives an "instruction" to change that movement through the touches of the sculptor. Switch roles and repeat.

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Lead your partner in a movement exploration to develop the concept of focus (i.e. towards, away, from, direct and indirect).

Say each of the following instructions as your partner move accordingly: • focus on an object in the classroom and move directly towards the object; • focus on an object in the classroom and move directly away from the object; • focus on an object in the classroom and move indirectly towards the object; • focus on an object in the classroom and move indirectly away from the object.

Switch roles and repeat.

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