

The ‘How’ of Primary Dance Education: Approaches to Dance Pedagogy

Katelyn Thorn

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Dance and Performance

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Abstract

This thesis aims to uncover the past, present and future of dance pedagogy in New South Wales (NSW) Public Primary Schools, Australia. The goal is to understand how dance education was and is being conducted in the Primary K-6 education context, to then reveal its potential for the future.

Firstly, this thesis explores the current approaches taken to dance pedagogy within the NSW primary education system. It identifies what pedagogical models teachers are currently employing for teaching dance, as part of the Creative Arts (Board of Studies 2006) and Personal Development, Health and Education (PDHPE) (Board of Studies 2014) Syllabi. Four teachers across the primary sector have provided qualitative data, via interviews and programming samples to determine current pedagogical approaches. The data identifies how teachers are implementing dance education, and if they are having difficulties why this may be the case.

Secondly, this research develops a pedagogical model that provides teachers with the tools to effectively implement dance in the primary school context. An experiential analysis—through a phenomenological self-case study of the implementation of this model in my current workplace, a primary school in the South Western region of Sydney, NSW—has been conducted to determine the suitability of this model. The model is supported by current research in dance models, with a collaborative focus on the Education Model of Rudolf Laban (1948) and the Creative Dance Model of Anne Green Gilbert (2015). It has been customised to support the Australian Primary Syllabus requirements, of both the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi. The pedagogical model includes a step by step lesson structure that can be easily adapted to the teaching of a multitude of dance concepts.

This research offers an accessible pedagogical model for future implementation of dance curriculum in NSW primary schools. By providing teachers with a more user-friendly model, it supports and encourages greater understanding and confidence for teachers, and ultimately students, to engage with dance content. Thus, potentially the perception of dance in the primary education context can change.

Statement of Candidature

I certify that the work in this thesis entitled ‘The ‘How’ of Primary Dance Education- Approaches to Dance Pedagogy’ has not previously been submitted for a degree nor has it been submitted as part of the requirement for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research and it has been written by me. Any help and assistance that I have received in my research work and the preparation of the thesis itself has been appropriately acknowledged.

In addition I certify that all information sources and literature are indicated in the thesis.

The research presented in this thesis was approved by Macquarie University Ethics Review Committee, reference number: 52019538210077 on the 20/08/19.

Katelyn Thorn

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Introduction

Dance...It's at the very pulse of humanity, we are embodied beings. Dance is as important as maths because the arts spark our imagination and connects us to ourselves. There isn't an education system on the planet that teaches dance every day to children the way we teach them mathematics. Why? - Sir Ken Robinson (2016)

Dance is an inherent part of human existence. Throughout history people have used dance to celebrate, express beliefs, tell stories and find new ideas. Dance is a universal language, a form of expression for individuals and collective groups around the world. Dance can also be an inherent way to learn about your own identity and the world around you. It enables individuals to find new understandings in embodied and connective ways.

In Australia, dance has been included to the educational curriculum of all Primary and High schools, as of December, 2000 (Meiners 2001). However, whilst dance curriculum is available to all educators, the value and emphasis put on dance education is questionable. As Ken Robinson (2016) identifies, dance is not taught in daily contexts like other subject areas and therefore can be seen as of lesser value. The engagement and use of dance curriculum is an area of interest to me, as I am currently working as a Creative Arts Primary School Teacher, specialising in dance education. I am interested to determine how dance is being taught by others, to identify its place as a subject within schools.

This research project questions the 'how' of Dance Education in Primary Schools in NSW, Australia. It explores where dance pedagogy came from and asks how dance as a subject is currently experienced and valued in schools. The research poses possibilities for how the teaching of dance can change or progress in the future. My aim is to find a new and accessible way of teaching dance in a primary school context, to ensure that dance remains present and featured as a creative method of study. There is potential for dance to become lost as a subject if educators avoid it on the basis of reluctance, confusion, uncertainty, negativity and devaluing. I

believe that dance is a mode of learning in its own right and can provide lifetime benefits for the learners who engage with it.

Behind the Scenes: My Personal Background

No dreamer is ever too small. No dream is ever too big- Unknown author

To dance was always my dream. As an introverted child it was my means of expression. It was my way of connecting to my own body and self within, and to the big world around me. From the age of four I began to dance, progressing from the lounge room to the stage. Throughout my childhood and teenage years I tried every dance style and technique I could find. From hip hop to classical ballet, tap, jazz and contemporary. You name it, I did it! And from age eight I developed a love for teaching dance. Whilst the teaching dream began with staging barbie dolls and choreographing my cousins for performances at family weddings; it soon progressed to a career. By the age of fourteen I was teaching dance in a private studio, and the desire to create choreography and share my creative ideas never stopped. I have always wanted to share something new.

However it wasn't until I began my undergraduate study and participated in movement improvisation dance classes that I truly experienced a sensation of new. I walked into a room of people moving differently to one another. In their own worlds and in their own minds, doing their own thing. A teacher would say a word and the students would move in their own, unique way. No set steps. No specific instructions. Just moving to a single word. I had never seen dance taught in such a free way before.

University began my love for conceptual movement, a place where movement was delivered through ideas rather than step by step instructions. This chapter of my life led me to wanting to find out about conceptual movement more explicitly, and resulted in me travelling to Scotland to study a post graduate course in Laban/Bartenieff Movement Studies. Laban (1948), a European dance theorist, has become a theorist that I highly value in being able to contribute conceptual dance knowledge. This work introduced me to a huge body of movement vocabulary which has become a dominant influence to my own educative practice. The work of Anne Green Gilbert (2015), an American theorist was also introduced to me during this time, and opened my eyes up

to the possibility of creative movement education. Also training in Laban's work she developed a model to teach students Laban concepts in a creative and exploratory way. With this style of learning currently being utilised in the United Kingdom, Europe and America, my approach is to utilise what I have learnt from the work of these dance educators in an Australian context.

*Tell me and I will forget. Show me and I will remember. Involve me and I will understand-
Chinese proverb*

Being an educator has also been a significant part of my life and has motivated me to conduct this research project. As mentioned previously I began as a dance teacher at age 14, delivering choreography to students in various dance styles. During my undergraduate study I became qualified as a Primary School Teacher, resulting in me working in the NSW Primary Education Sector for the past five years as a Creative Arts teacher. My goal to teach Creative Arts exclusively took time, as this specialised position is not generally available in the Primary environment. However, my desire to provide students with creative opportunities and access dance education became acknowledged in my workplace and I am now able to exclusively deliver dance material. My current workplace is supportive of teaching dance in creative ways that extend beyond the delivery of choreography to the exploration of movement concepts. However, I have observed that many teachers in the Primary School context are intimidated by a subject that they aren't well equipped for. This has led me to this research project.

Research Aims and Questions

This research project aims to address and uncover the past, present and future of dance pedagogy in New South Wales (NSW) Public Schools. My goal is to understand how dance education was and is being conducted in the Primary K-6 education climate, to then reveal its potential for the future. As a passionate dance educator I am committed to provide a way to teach dance that is engaging and valuable for students. But I understand that in order to step forward you need to first notice what came before you. My research takes into account the theoretical perspectives of the past that shaped the nature of dance pedagogy, teachers working at present who deliver dance

material in NSW Primary Schools; and future prospects for me to find a direction forward in my own approach to dance pedagogy that may also be of benefit to other teachers.

This thesis aims to address the broad questions of:

1. How has dance developed as a pedagogical model?
2. How are primary teachers currently implementing/designing dance pedagogy?
3. How could primary dance education become more accessible and user-friendly? What strategies can be suggested to encourage teachers to engage with and implement dance content?

Research Methodology

This research aims to address two key components to dance pedagogy within the Australian, NSW Primary (K-6) School system. Thus the methodology has been undertaken into two distinct parts. My first approach includes asking what pedagogical practices teachers are implementing at the present when teaching dance. The second develops a model to assist with current pedagogical challenges. Both theoretical and personal interpretations of my own experiences, as well as those of four other current teachers in the industry, have been considered, to ensure that an analysis accounts for multiple perspectives.

Part One: Current Pedagogical Approaches via Qualitative Data

The first methodical approach explores the current approaches taken to dance pedagogy within the NSW Primary Education system. It aims to identify what pedagogical models teachers are currently employing for teaching dance, as a part of the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi. The results of this are explored in Chapter 3 of the thesis to provide the details of: ‘How are Primary Teachers currently implementing/designing dance pedagogy?’

I approached four teachers from across the primary sector to provide qualitative data, via interviews and programming samples, to determine their pedagogical approaches. The data was then analysed to determine whether they were having difficulty implementing dance as a creative

practice and why this might be the case, which is an important gap to identify. Data was collected from a selected pool of teachers across the education sector. The teachers selected were from different primary schools within the Sydney region, including Inner City, West and South Western suburbs, which allowed for a cross section of experiences. This also took into account schools of a different demographic and size.

The teachers were invited to be a part of the interview via a formal email, addressing the nature and goals of the project, and explaining that the interview would involve a single 60 minute interview session discussing a series of questions about implementing dance in the classroom, as well as the provision of a dance program. The participants were assured that their personal information would be kept confidential, with their name and workplace being referred to by an alias name. In the instance where the participant was unable to attend they had the option of submitting written answers to the interview questions.

Qualitative data collection in this instance was an appropriate choice as it allowed for description and understanding of the individual's experience (Wisker 2008). Interview questions generated discussions, and uncovered individualised perceptions and feelings about their experiences with teaching dance. This methodology utilised an Interpretivist approach (Wisker 2008), as it understands that the human mind constructs meaning from experiences and events (Wisker 2008).

Part Two: Model Creation and Experiential Analysis

The second methodological approach addressed the subsequent question 'How could Primary Dance Education become more accessible and user-friendly?' This section involved developing a suitable pedagogical model that could more easily guide teachers into implementing dance. The model created was supported by the current research in dance models, with a collaborative focus on the Education Model of Rudolf Laban (1948) and the Creative Dance Model of Anne Green Gilbert (2015). It was also modified to support the NSW Primary Syllabus requirements, of both the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi. The pedagogical model includes a step by step lesson structure that can be easily adapted to the teaching of any dance concept.

To then determine the suitability of this model, an experiential analysis was conducted using the phenomenology method. This involved a self-case study of the implementation of this model in my current workplace, at a Primary School located in the South Western region of Sydney. A series of lessons utilising the model was performed with students to test its viability. By performing a series of lessons, an embodied reflection was obtained as a means of empirical data. This assesses on a personal and experiential level how effective the model is within a real classroom context. This helps support the suitability of the model for future teachers.

A phenomenological based case study can more deeply explore the feelings surrounding pedagogical use. The aim is to gauge a sense of what experiencing dance pedagogy is like in the daily practice of a teacher (in the form of a self-study) and determine insight for potential pedagogical improvements. A phenomenological methodology is a primary dance methodology, as it accounts for the subjective or lived experience of a subject and accounts for it as descriptive, empirical and valuable data (Fraleigh 1991: 11).

Rationale and Limitations

Whilst there is currently the provision of dance material in NSW Primary schools, via the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi, it is apparent that teachers are often not accessing and implementing it. This is often due to teachers not having the tools to effectively implement dance in the primary school context.

The research seeks to address the gap of how teachers are actually implementing dance content within the classroom, if at all; to then determine a simplified approach of how they could more easily implement it to meet their needs and concerns. Current dance pedagogy provides model approaches but does not address how teachers are actually accessing and implementing the material that they are provided with. This gap in the field is an important focus of my research.

Of course, there are limitations to my research. Firstly I am limited by what research exists about dance pedagogy in general, and therefore am relying on experience to gather sufficient data. To address this concern, the literature review expands more broadly to the fields of dance and pedagogy in isolation from each other, to provide an overview of each field. The review then

provides a more micro perspective on dance pedagogy, including the current pedagogical models available for teaching dance.

I am also limited by the number of participants I can interview and the length of the program I am able to run, purely due to time constraints of this research project. It has been important for me throughout this journey to recognise the importance of consolidation and refinement when conducting research. I have had to constantly revise throughout this process to ensure I am not trying to cover too much content within a relatively small research study. To avoid the pitfall of presenting too much data, I have focused on a ‘pilot study’ approach, collecting qualitative data from a small number of participants.

However I am adamant that this research is vital to the future development of dance pedagogy. If teachers can be provided with more user friendly models, it can encourage greater accessibility and enthusiasm with dance content that otherwise might be in jeopardy of being ignored. To ensure that the thesis is accessible to a broad teaching community, the language throughout has been kept simple with minimal academic jargon. Whilst it is important that the research is supported within the academic community, I have a future goal of being able to share this research in professional development sessions with the Primary teaching community. Therefore, the language of the thesis reflects not only the requirement of the academic environment but that of the Primary teaching environment as well. All pedagogical and dance concepts are defined and explained throughout to ensure the targeted audiences are able to connect to the material.

Dance is a subject worthy of attention in NSW Primary schools! It is time for dance to be seen in a positive light and experienced to its fullest potential!

Chapter Overview

This thesis consists of three chapters. The first chapter is a review of the literature including the developmental progression of the field of dance pedagogy and pedagogical dance models. It provides an overview of Dance and Pedagogy as bodies of knowledge, followed by the interdisciplinary nature of Dance Pedagogy and the nature of this field in Australian and New South Wales specific contexts. The literature review then considers the styles of pedagogical models that have been of influence in the education sector.

The second chapter addresses how dance is currently implemented through qualitative data and analysis. It presents the understandings and perspectives of four teachers working in the industry, who utilise dance in their classroom.

The final chapter develops a theory supported model via an experiential analysis, which is presented as a phenomenological self-case study. The self-case study is conducted at my current workplace, a primary school in the South Western region of Sydney to determine the suitability of the proposed model.

The conclusion will reflect on my research findings and identify potential areas that require further attention.

Chapter One: The ‘Was’ of Dance Pedagogy

Literature Review

Chapter One provides a literature review addressing the contextual development of dance as a pedagogical model. Firstly an overview of the fields of Dance and Pedagogy will be provided, to determine the nature of these disciplines, their scopes and characteristics. The interdisciplinary field of Dance Pedagogy in the Australian context will then be discussed, incorporating a review of the representation of Dance within the New South Wales Primary Education environment. The Literature Review is focused primarily on a Dance theory perspective with Pedagogical/Educational theory as a subsidiary.

This literature review also discusses and analyses pedagogical models that have been constructed to assist with the teaching and learning of dance. The pedagogical models that are explored have been developed by three key international theorists that aided in the pedagogical transitions, and had significant roles in pursuing dance education. The theorists include Rudolf Laban (1948) for an Educational Model, Robert Cohan (1986) a Professional Model and Anne Green Gilbert (2015) for a Creative Dance Model. The Literature Review provides an overview of the contribution of the models to the field of dance pedagogy, the model limitations and the relevance of the models to my research topic.

From my experience I note that the work of these theorists is not currently accessed to a great extent in the Australian dance environment, however could be beneficial in determining how Australian dance lessons are and could be conducted. I have chosen these particular theorists due to my own personal study/career journey with the work of Laban and Green Gilbert playing a huge role in my progression as a dance educator. The theorists are selected as just one representation of the Educational, Professional and Creative Dance models, with many other theorists of course presenting the same approaches. I have chosen to include only one theoretical example of each model so that a detailed analysis can be made and the steps of the model can be seen explicitly. Observing the structure of these models will assist when developing my own pedagogical model in Chapter Three.

Overview of Dance as a Discipline: Defining the Discipline, its Scope and Characteristics

Over time dance has been implemented by societies for their spiritual, social, physical, socio-political and economic advancement (Awuawuer Tijime 2014: 251). It encompasses different meanings for different societies, but has always been a universal way of formulating bodily expression within a context of the surrounding environment. Whether for means of celebration and ritual or the delivery of artistic expression for the purpose of choreography and performance; dance has always been an essential cultural activity within societies.

As a theoretical discourse Dance Studies has come to the fore since the 1980s (Awuawuer Tijime 2014). This makes it a relatively new discipline, with focus on establishing its own methodologies, preferences and defining factors. As a theoretical discourse, the scope of Dance Studies covers the origin and history, aesthetics, artistic expression, genre and style of movement expression. The content encompasses a vast range of dance forms and dance movements developed throughout history, such as Modernist or Post-Modernist movements. Dance seeks to explore the mental, physical, communicative, physical, artistic and emotional aspects of itself as a medium (Awuawuer Tijime 2014: 252), and does so through the process of embodiment, self-reflection, observation and analysis. Movement fundamentals, the skills attributed to creating movement, are central to my case for approaches to teaching dance to school students, along with movement interaction and collaboration practices.

The field of Dance incorporates four disciplinary strands, being anthropology, ethnography and folklore; dance analysis and the writing of the viewer; philosophy incorporating aesthetics and phenomenology; and historical studies including dance reconstruction and biography (Carter & O'Shea 2010: 2). These key approaches have transformed over time, addressing their articulation in dance and identity; changing the relationship between choreography, writing and performance.

The emergence of new dance scholarship from the mid to late 1990s and onwards considers the translation of the moving body to the written word, the potential for dance as text, the relationships between the moving body and group and individual identities, and the connection of dance as practice with its theorisation (Carter & O'Shea 2010: 2).

What is Pedagogy? : Defining the Discipline, its Scope and Characteristics

Pedagogy is defined by the NSW Department of Education and Training (2003) as the art and science of teaching. Art in this context is determined as how we use our knowledge and skills to perfect how we teach and how students learn. Science infers our ability to analyse our way of teaching in relation to theory and models of best practice. Pedagogy more broadly comprises of the strategies, models, approaches, beliefs and philosophies that are applied to organise and perform the teaching and learning process (New South Wales Department of Education and Training 2003). More specifically it infers the construction of lessons, programs and units of work that are designed to teach a subject area (Wright 2003: 38).

Pedagogy incorporates the components of teaching, learning, assessment and curriculum (Nind, Curtin & Hall 2016: 9). It is recognised as the process of teachers deciphering what is meaningful, relevant and of importance when conducting any teaching-based activity with learners (Nind, Curtin & Hall 2016: 9). Pedagogy hasn't always been a notable area of study. As an area concerned with the learning of learners it was often deemed invisible when comparing to the importance of knowledge and curriculum (Nind, Curtin & Hall 2016: 1).

However, it has become an essential component to professional learning, academic research and teaching practice due to the support of scholars valuing learning itself as a viable area of study, such as Bruner, Vygotsky, Wenger, Lave and Rogoff (Nind, Curtin & Hall 2016: 1). As Bruner (1996) states 'A choice of pedagogy inevitably communicates a conception of the learning process and the learner. Pedagogy is never innocent. It is a medium that carries its own message' (Bruner 1996: 63). Often identified colloquially as the 'how' of teaching, pedagogical choices determine how the learning process is carried out for the learner and the teaching outcome that occurs for the instructor. It is these choices that really determine whether successful teaching and learning occurs, which identifies why it is such an essential area of study in education.

Pedagogy encompasses three key dimensions (Nind, Curtin & Hall 2016: 10), each playing a role in the construction of the teaching and learning process. The first dimension involves finding the acceptable ways of learning and teaching. In NSW Primary Education this is the Curriculum and Syllabus requirements. These documents are seen as the guidelines to determine what content is acceptable to teach, as determined by societal needs and values. This dimension identifies pedagogy as a specified process. The second dimension is identified as enactment (Nind, Curtin

& Hall 2016:11), being the actions taken in the classroom to deliver the curriculum. This refers to the ways in which the enactor interprets the curriculum and makes it come to life. The enactor is highly influenced by their surrounding environment and personal values and preferences when choosing how to deliver their material.

The final dimension is experience (Nind, Curtin & Hall 2016:11), which determines how the pedagogy is experienced by all actors involved. This dimension includes the experiences of both the teacher (enactor) and the learner, interpreting how they are all affected and transformed by the enactment and their own unique experience of the pedagogy. Subjectivity in this instance is important to determine the success and contribution of the pedagogy and will influence future enactment phases.

The dimensions of pedagogy (Nind, Curtin & Hall 2016: 10) play a critical role in the construct of the third chapter of my own thesis. The first and second dimensions take place in my model creation, with the model considering the syllabus requirements and being developed as a way to enact dance material to students. The step by step guide provided in the model provides a specific way of enactment, which can be beneficial to teachers that are unsure of how to enact dance material. The phenomenological self-case study provides the third dimension of experience, accounting for the subjective experience of the enactor to provide data on the success of the model enactment.

Teacher training in Australia has been built on the ideals of democracy, progressivism and liberal-humanism, and thus there is an individual approach to Education (Wright 2003: 38). Each child is celebrated for who they are and a teacher is classed as a facilitator to their learning, as they progress through the phases of discovering, inquiring and experiencing (Wright 2003: 39). Constructivism has played a significant role in determining the role of the learner, emphasising their active contribution to learning, building information and making meaning of knowledge (Woolfolk & Margetts 2010 : 347). This body of knowledge has put forth the learner as a contributor to the learning process, with their experiences helping them to construct understandings of the world and contribute to the production of knowledge (Skamp 2012: 19). Learners in this style of learning are no longer just receiving information but are shaping it themselves according to their own prior knowledge and the sociocultural context in which they are positioned (Skamp 2012: 17).

Theorists such as Piaget, Dewey, Vygotsky, Bruner, Montessori, Bartlett and Rogoff (Woolfolk & Margetts 2010: 347) have researched the validity of constructivist learning and have collectively identified the importance of the learner having a role in the learning process, as well as the importance of social interactions to construct knowledge. Dewey (1938) as an Educational theorist valued the importance of experience in education and the linkage between thinking and experience. He emphasised that by participating in relevant learning experiences, learning itself could be enriched (Dewey 1938). He had a hands-on approach to learning, with the learner being able to gain knowledge by physically interacting and acting on their environment. He relied on the process of acting and reflecting, addressing the importance of reflection as a way to improve future learning.

Like Dewey (1938), Vygotsky (1978) valued hands-on experiential learning, however rather than being an individualistic experience he emphasised the role of social interaction within learning. He determined that the construction of learning occurs best when learners produce knowledge together (Woolfolk & Margetts 2010: 348). In a classroom context, it is group work that can lead to greater knowledge output with the student collective being essential to strategize, problem solve and create ideas. The theories of action, experience, reflection and collaboration are essential to the construction of my own pedagogical model in Chapter Three and will be explored further.

The Field of Dance Pedagogy in Australia: towards a Holistic Approach

Within the academic field there has definitely been a shift from more transmissive approaches of dance pedagogy to holistic ones (Soot & Viskus 2014). A teaching shift occurred when dance emerged from being teacher directed and imitation based (transmissive) to student driven and exploratory (holistic). The classroom where a teacher modelled specific movement vocabulary that students followed (Soot & Viskus 2014), became a place where student experience and expression was accounted for. Educational movement theorists Rudolf Laban (1948) and Margaret H'Doubler (1957) shaped pedagogy to appreciate the whole dancer (Ashley 2008). They aided in the change of holistic modelling to incorporate embodiment and concept exploration as the key components to dance education.

Creative Dance Education is identified as a valuable discipline for young learners. Encouraging creative problem solving, self-expression, collaboration and skill development (Green Gilbert 2015), it is clearly an attribute to the education sector. Dance has been acknowledged as an effective means of education, contributing to curriculum within the Tertiary, Secondary and Primary Education sectors throughout Australia (Autard 1996). In NSW Public Schools it is currently represented in the K-6 Creative Arts Syllabus (Board of Studies 2006) and the Personal Development Health and Physical Education Syllabus (Board of Studies 2014). Syllabi are the academic documents that define the expectations of a subject area. The Creative Arts Syllabus currently concerns itself with the conceptual approaches to dance, with students being able to compose, perform and appreciate dances (Board of Studies 2006). The PDHPE syllabus covers the skill acquisition of movement, with a focus on movement technique and performance. These are reflective of the current theoretical approaches of Adshead Lansdale (1981), Smith Autard (2002) and Laban (1948) to dance education.

Dance was originally attributed to the Creative Arts Syllabus in December 2000 when it was acknowledged as an art form by the Board of Studies and positioned alongside the visual arts, drama and music strands (Meiners 2001). This was a critical move in transitioning dance education from a skills based approach in the PDHPE syllabus to a creative and artistic format. Jeff Meiners a contributor to the development of the Creative Arts Syllabus, acknowledged that Australian dance educators that were publishing in the 1990s utilised a model approach to dance pedagogy. In the case of the syllabus it was the inspiration of Adshead Lansdale's (1981) three tier model of Choreography, Performance and Appreciation that served as the structure to implement dance education. In Adshead Lansdale's (1981) work, this type of model was a way to organise concepts, with a conceptual approach being clear to an artistic perspective on dance. Meiners (2001) identified that the model of performing, composing and appreciating was determined for the syllabus based on the literary evidence of Adshead Lansdale (1981) and to correlate to the three areas of performance, composition and appreciation in the secondary syllabus documents.

Jacqueline Smith Autard's (2002) Midway Model was also adapted which involved a dance as process and product approach. Smith Autard (2002) situated her model within a Piagetian developmental framework, with dance progressing from creative into more skill based learning. Smith Autard (2002) combined the elements of child centred education with direct teaching into

dance education, ensuring that both approaches were considered. Laban's (1948) work was also incorporated into the syllabus with his dance terminology being identified as the elements of dance that are to be studied, including action, dynamics, time, space, relationships and structure (Meiners 2001). However knowing my own experience with studying Laban's work the syllabus provides a small and conflated amount of dance terms, reducing a lot of Laban's content and changing the names of movement terminology.

Dance as art models such as Adshead-Lansdale's (1981) three-tier framework of creating, performing and appreciating and Smith-Autard's Midway Model (2002) informed the structure of the NSW Dance Syllabus (Ashley 2008). The categories of performance, creation and appreciation are what have currently stayed as the focus areas of student learning to dance.

The NSW Creative Arts Syllabus (Board of Studies 2006) identifies a movement towards holistic dance education. Holistic education involves whole person development, including their intellectual, spiritual, emotional, social, physical, creative and aesthetic facets (Andrzejewski 2009). Holistic education features an integrated curriculum, where physical and creative aspects of dance training come together and relate to other key learning areas. The student in this mode of education can be both a dance artist/creator and a dance teacher (Andrzejewski 2009), being an active participant in conceptualising and delivering dance material.

The Development of Dance as a Pedagogical Model

Dance Education saw a primary shift between the period of 1965-1996, through the transition of three different pedagogy models. Smith-Autard (1996), a primary dance educator in the United Kingdom noted the shift from Rudolf Laban's Educational Model to a Professional Model as influenced by the London Contemporary Dance School and London Contemporary Dance Company (Smith-Autard 1996). More recently there has been a shift towards a Creative Dance Model, with the work of Anne Green Gilbert (2015).

The shifts have accounted for the changing nature of practicing and implementing dance education; from transmissive and teacher directed approaches to holistic and student centered ones. This literature review will discuss the three key theorists in these pedagogical transitions, and the role they had in pursuing dance education. The theorists include Rudolf Laban (1948)

for the Educational Model, Robert Cohan (1986) for the Professional Model and Anne Green Gilbert (2015) for the Creative Dance Model. This literature review will provide an overview of their contribution to the field of dance pedagogy, their model limitations and their relevance to the research topic.

Rudolf Laban: Educational Model

Rudolf Laban was a fundamentalist dance practitioner, educator and theorist, whom transformed the nature of dance scholarship. By exploring the practice and theory of dance, he increased the status of dance as an art form (Bradley 2009: 27). He was most known for developing a system for Movement Analysis known as Choreology and a system for Dance Notation known as Labanotation. These systems were developed to enable movement practice to be accessible to all individuals, releasing texts such as *The Mastery of Movement* (Laban 1950) and *Choreutics* (Laban 1966). His focus in movement theory was to provide a movement vocabulary and notation system for experiencing, verbalising and recording movement, much like the processes in music composition and notation (Bradley 2009: 27).

Laban had a goal to reform the role of dance education, with a determination that dance could be accessible to all (Bradley 2009: 27). The release of Rudolf Laban's work titled *Modern Educational Dance* (1948) foresaw a consensus in the implementation of an Educational Model for teaching Dance from 1965 onwards. This was in direct response to the John Dewey (1938) era of child-centred education, where by the educational focus was on creative development of the individual, personal and inner qualities, self-reflection and open ended tasks with multiple stimuli (Smith-Autard 1996: 10). Laban's Educational paradigm for dance consisted of movement concepts that even the non-dance expert could deliver, and a focus on dance as an individually expressive experience.

Laban (1948) valued creative expression as a way to promote the process of learning. By introducing dance as an educational construct a broader scope of movement could be taught, as opposed to traditional dance forms such as ballet. Laban's (1948) methodology encompassed a complete spectrum of human movement capacity, and thus supported the educational desires of individual experience, sensing and inquiring. A child learning this way of dance would be able to

develop dances themselves, applying movement concepts to their own individual mode of expression.

In *Modern Educational Dance* (1948) Laban developed a movement taxonomy under the categories of Body, Effort, Shape and Space. Each category sub divided into dance elements that were considered as foundations for movement exploration and composition (Laban 1948). This model drew criticism from those that were focused on skill acquisition and the mastery of dance technique. By being broad in its approach Modern Dance Educators criticised the Educational Model's neglect of the art/aesthetic components of dance education, with this approach residing too broadly on the social and emotional functions of movement (Smith-Autard 1996: 11). Whilst the Laban Educational Model was replaced by the Professional Model in 1965, it recirculated into movement education practices in the 1990's.

Laban's work plays a significant role in my research topic. As part of my thesis revolves around discovering and developing a suitable pedagogical model for teachers to implement dance education, Laban's movement taxonomy will be a fundamental basis for constructing a model. His provision of a shared movement vocabulary, dialogue and notation method serve as a way for teachers to break down the dance elements identified in the syllabus and explore them in an open and simple way. Laban's work is the underlying body of knowledge that will support the pedagogical model I have chosen to explore. He has developed foundational movement concepts that are important for teachers to understand and value, to find it easier to work with the dance syllabi. His movement taxonomy is the framework for describing terminology that can then be incorporated into the model.

Robert Cohan: Professional Model

With the building criticism of Laban's (1948) work there was a swing in the late sixties to early seventies, moving from an educational based model to a professional one (Smith-Autard 1996: 12). The Professional Model was identified as a 'dance as theatre' approach (Smith-Autard 1996:13), with teaching being based on performance and product. The Professional Model favoured technical perfection, the development of a dance product and polished routines; serving in direct opposition to the child centred and individual development model of Laban (1948).

Robert Cohan is considered a key choreographer, dance educator and theorist of this era, founding the London Contemporary Dance School and London Contemporary Dance Theatre. A member and teacher of Martha Graham's Modern Dance Company, he was a traditionalist choreographer that focused on the building of the dance professional. In 1986 Cohan released a text titled *The Dance Workshop- A Guide to the Fundamentals of Movement* (1986) in affiliation with the London Contemporary Dance School as a methodology for delivering dance pedagogy.

He valued dance training as a means of benefiting one's daily life (Cohan 1986: 10). His dance classes drew focus to the mastery of technique as a way to benefit the inner individual and provide them with fundamental movement skills. He believed that an individual could be attuned to their body and understand how it worked by moving skillfully. 'When you start to use and interpret the dance movements you have learned as a means of self-expression, there will be more dramatic changes- for you will become more aware of your feelings and how to communicate them' (Cohan 1986: 12). He valued self-expression and using the body as the medium for expression. His training regime valued movement as a way to learn yourself and access your whole being (Cohan 1986:10).

Cohan (1986) developed a class model that consisted of:

- Floorwork
- Centrework
- Moving in Space (Cohan 1986:20)

Each section encompassed movement concepts such as weight, gravity, space, centring, balance, posture, gesture, rhythm and breathing (Cohan 1986: 21). However rather than being explored broadly they were experienced through highly specific exercises and movement sequences, which of course puts into question how the individual can actually sense these concepts if they are being told exactly how to do them.

This shift saw the trend for technique based classes with the teacher providing set choreographed routines that pupils would merely follow. If students were to compose routines themselves then they would reuse the technical steps that they were taught in class as they had no other vocabulary to describe how they were moving (Smith-Autard 1996: 12). Whilst Laban gave a

broad generalised vocabulary for naming movements, vocabulary was limited in the professional model as it was based on an explicit technique.

The model was targeted to anyone interested in foundational dance training, being the dancer or the non-dancer. However there was an expectation for technical proficiency and flexibility. He advertised it as a 'logical sequence of training' (Cohan 1986: 11).

The primary critique with Cohan's work was that he made dance an exclusive practice. In an educational setting it was only the dance technicians, or trained dancers that would participate in this subject. The broader range of students that just wanted to explore movement and learn about their own bodies were alienated from the dance arena. It became the avenue for the professionals, as opposed to the amateur. This model also saw limitations in creativity as dance composition was only allocated to the teacher as opposed to the student, and even so the teacher was limited by the technical steps that they were able to use (Smith-Autard 1996: 14).

'Everything comes together in the how: the quality in which you move' (Cohan 1986: 14). Whilst Cohan drew emphasis on the quality of movement, he referred to 'how' as how to perform the steps, rather than how to express qualities.

Cohan's Professional Model was considered a fixed method, with only one explicit way to move and to achieve. He advocated self-awareness and yet this became contradictory as students were limited by how, where and when they could move. It is difficult to understand how students are feeling, sensing and interpreting their own bodies if they are given a fixed way to move. Students are also restricted by the vocabulary they can use to describe it as they need to use technical words such as *jete*, *arabesque*, *tondu*, *demi-plie* (Cohan 1986: 15). The movement concepts they do explore such as gesture, space and posture (Cohan 1986: 16) are only delivered in one way with one example of how to use it. Again this doesn't account for the exploratory nature of a student as they are restricted to the one way of learning. This is not a multi-faceted approach or an open ended way of learning.

Whilst I am critical of the implementation of a Professional Model as advocated by Cohan's work, it does have a role in my research. It is important to be aware of the movement approaches when presenting an accessible model for teachers to use. It is beneficial to identify the flaws in this model for the average student in the classroom, and the non-dance expert nature of teacher and student. This work provides an example of the limitations in a professional approach to the

primary school construct that is after accessibility to all, and also can provide a situational context for the progression of dance. This choreographer/theorist will help to underpin the reasoning for a change in model, and why this construct wouldn't be effective in the Australian school system because of its movement limitations, complex vocabulary and focus on technical mastery.

Anne Green Gilbert: Creative Dance Model

Anne Green Gilbert is a Creative Dance teacher who formulated an educational dance model that can be used to implement Creative Dance. Creative Dance compiles the skills based approach of the Professional Model with the generalised and holistic approach of the Educational Model. This is an important model to conclude with as it comprises the beneficial components of both approaches, and is the most current approach to dance education. Whilst it is only currently in the United States, it is a model that would be a beneficial resource to Australian Primary Education.

Anne Green Gilbert is the founding director of the Kaleidoscope Dance Company and Creative Dance Centre which began in Seattle Washington in 1981 and still operates at present. Her career roles have included primary school teacher, tertiary educator in the field of dance pedagogy, and a renowned author in the dance pedagogy from the 1970's to the present date (Green Gilbert 2015), inspired and trained by the fundamentalist dance educator Rudolf Laban. Her primary texts about her Creative Dance model include *Creative Dance for All Ages* (2015) and *Brain Dance: Move your Body, Move your Mind* (2006).

Green Gilbert values the practice of creative dance, with the teaching of movement through concept exploration. Creative dance in this instance is defined as the combination of mastering movement and artistic expression. She values the movement experience of any individual of any age regardless of movement knowledge or experience. Anyone is a mover and can learn to understand their body. She values lesson scaffolding as a way to encourage conceptual understanding and guide the movement process. Her objectives are to create holistic dancers who are 'critical thinkers, inventive creators, successful collaborators and skilled technicians' (Green Gilbert 2015: 2).

Green Gilbert has a five part lesson structure that alternates between teacher directed and student centred activities. Included in those lessons are solo and group activities to develop self-confidence and social skills, and the lessons also include a reflective/appreciation component to strengthen self-awareness and critical thinking. Each lesson is allocated a concept for exploration such as time, weight, body, space or effort, and allows time for the student to explore that concept in their own way, with guided support. Students are not restricted to one movement; they are creating the movements themselves. Her model is targeted to anyone, the non-mover as well as the mover; the amateur and the professional. It encompasses broad age ranges from infant to adult.

Green Gilbert sets up a definitive lesson structure that can be repeated for different class themes. The lessons are laid out into the following structure:

- Warm Up (concept based)
- Introduction of the Concept
- Experience of the Concept (through guided activities)
- Relaxation and Alignment
- Developing Skills (skill based challenges to do with the concept)
- Creating (student driven choreography of movement sequence using the concept or structured improvisation)
- Cooling Down (reflection) (Green Gilbert 2015: 35)

Concepts explored arise from the Laban/Bartenieff Movement System for Analysis (1948), and are considered as essential qualities of movement development. A movement concept is defined as a movement theme or idea that bases the structure of the class, such as the concept of Space, Effort or Shape. Each movement concept is explained in a simplistic and explicit manner so that any individual could easily interpret them. Rather than relying on technical jargon, the concepts are built on movement terminology that is used in everyday contexts. This follows suit with the Laban/Bartenieff (1948) Educational model that emphasised the experience of the complete spectrum of human movement capacity, and the educational desires of individual experience, sensing and inquiring. The concepts chosen are an adaptation of the Laban technique, providing even simpler vocabulary to the movement concepts. 'To truly understand dance and be able to create, perform and respond to it, a dancer must learn and explore dance concepts. It is no longer

enough to simply replicate a teacher's steps and routines. Dancers should have the time to create their own steps and choreography' (Green-Gilbert 2015: 4). Concepts available for lessons include:

- Place (Self Space and General Space)
- Level (High, Middle and Low)
- Size (Big or Far Reach, Medium or Mid Reach and Little or Near Reach)
- Direction (Forward, Backward, Right Side, Left Side, Up and Down)
- Pathway (Straight, Curved and Zig Zag)
- Focus (Single Focus and Multi Focus)
- Speed (Slow, Medium, Fast)
- Rhythm (Pulse, Pattern, Grouping, Breath)
- Energy (Smooth or Sustained, Sharp or Sudden)
- Weight (Strong, Light, Passive, Active)
- Flow (Free, Bound)
- Body Parts
- Body Shapes (Straight, Curved, Angular, Twisted, Symmetrical, Asymmetrical)
- Relationships
- Balance (On Balance, Off Balance) (Green Gilbert 2015: 4)

As my research project involves providing a user friendly pedagogical model for primary educators to teach dance, Green Gilbert's Creative Dance Model (2015) is an essential component to the thesis. This is the model, in conjunction with the movement vocabulary of Laban's Educational Model (1948) that I have recognised and modelled as the effective model for teaching dance pedagogy. This model is chosen as it encompasses the movement education values that I believe are vital to delivering dance in a successful way within the primary school system. This includes accounting for the novice by providing simple movement knowledge and vocabulary, creating an environment for self-expression and body awareness as the dancer is creating, performing and reflecting rather than imitating; and providing an open ended structure that allows for multiple interpretations and approaches. However there are components of the

model that I will be altering and remove to create a more simplistic lesson structure that can fit into the allocated teaching time frame.

Concluding Statement

Rudolf Laban (1948), Robert Cohan (1986) and Anne Green Gilbert (2015) are three key thinkers in the field of dance pedagogy, outlining the progressive nature of dance as a pedagogical process. They are important examples to identify the changing nature of dance as a discipline and the development of student outcomes. Even though they represent different approaches to dance education they all emphasise a different component of dance that must be considered when developing a dance program. They consider the need for movement as education, movement as skill acquisition and movement as creative practice; which are tools to develop movement as a holistic practice. When developing a suitable pedagogical model for my research project, these three perspectives will be considered and valued.

Chapter Two: The ‘Now’ of Dance Pedagogy

Current Pedagogical Approaches via Qualitative Data

Throughout my career as a Creative Arts Primary Teacher, I have been exposed to the reluctance towards teaching dance. “I can’t dance so I don’t teach it” is a common comment that I have come to hear. Some teachers have a more minimal approach to attempting dance. “I will just teach the Macarena. That’s dance right?” Some choose to comment on the subject’s value in relation to ‘more academic’ subject areas. “Creative Arts is only worth 5% as a subject. So, who cares, let’s just teach them a song and call it a day” (Thorn 2019).

To find a way to move forward with dance pedagogy it is important to know and understand where we are right now. What is actually happening in my milieu with dance in NSW Primary schools? How is dance currently being used and experienced by students and teachers alike? Does it have a place within the school system and if so how is it being utilised? The theory discussed in chapter one provides evidence that dance education does have a place within the education system. But how does it occur in a day to day, real world context? To explore the current circumstances of dance education in my context I have approached the people that deliver and experience it, the teachers themselves. Real world data can enable us to gain insight for change. It enables us to truly see how something is experienced so that we can learn from it and progress into new approaches.

The now of pedagogy is important to acknowledge to have any hope of creating change in the future. Whilst my own embodied experience has brought assumptions about reluctance to teach dance, these experiences do not encompass all circumstances. It is clear that teachers will have varying levels of passion and insight when it comes to teaching such a niche subject area. This chapter expands on how my interview participants feel, sense, interpret and deliver dance material.

The first part of the research project explores the current approaches taken to dance pedagogy within the NSW Primary Education system. It aims to identify what pedagogical models teachers are currently employing for teaching dance, as a part of the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi. This chapter will answer the question ‘How are primary teachers currently implementing/designing dance pedagogy?’

Four teachers across the primary sector have provided qualitative data, via interviews and programming samples, to determine their pedagogical approaches. The data has been analysed to determine how they are implementing dance as a creative practice and if they are having difficulties why this might be the case, which is an important gap to identify. Data has been collected from a selected pool of teachers that are across the education sector. The teachers selected are from different primary schools within the Sydney region, including the Inner City, West and South Western suburbs to allow for a suitable cross section. This accounts for schools of a different demographic and size.

The participants have been determined according to the following Selection Criteria:

- Holds a 'classroom' primary age group teaching position (teaching stage 2 or 3 students)
- School location, demographic and size (each participant coming from a different demographic)
- Is responsible for teaching dance in the classroom (has either designed or is implementing the dance program)
- Is not a trained, specified dance instructor (that is: not employed by the school from an external dance company)

The selection criteria will assist in identifying suitable teachers for the project. It is important that they are responsible for teaching creative arts in the classroom, as the research particularly addresses how classroom teachers are currently implementing dance. This research project is not concerned with how specialist teachers are implementing dance, but focuses on the general classroom teacher, as it is an expectation that they meet this area of the curriculum. By targeting the interviews to a pool of classroom teachers, the teaching model in part two of the project can then be designed to meet their specific needs.

I asked the participants a series of questions addressing their approaches to conceptual dance, their ways of structuring dance lessons and their perceptions on teaching dance; which could help uncover potential adversity to teaching this subject area. Examples from the participants dance programs were then collected to further analyse their personal processes for teaching dance, paying particular attention to the structure/models chosen.

The questions included:

1. What class (including stage/year/age group) do you currently teach?
2. What school do you teach in and what is its demographic (eg small rural school, large low socioeconomic status school)?
3. Do you currently teach dance to your class, and did you write the dance program? If not whom was it written by?
4. When teaching dance do you include both the Creative Arts and PDHPE outcomes, or focus on one?
5. Do you find dance an easy subject to teach? If you do, explain why you feel like it is straight forward. If it isn't explain why you find difficulty in teaching it. Please elaborate.
6. How do you structure a dance lesson? Do you tend to follow a certain structure or does it change?
7. Are you familiar with dance concepts? Have you ever taught the concepts/elements of dance individually? If so how have you done that?
8. How do you direct the dance lesson? What is your role? (For example are you instructing the students what to do or facilitating them).
9. Are you confident when teaching dance? What is your emotional response to teaching this subject area?
10. Do you feel that dance is important to teach children? Why/why not do you feel that it is important? What are the benefits or detriments to teaching it?

Participant Demographic

All four participants selected are classroom teachers, with two teachers having Stage 2 classes (Year 3 and 4) and the other two teachers having Stage 3 (Year 5 and 6). The schools selected are a scope of the broad Sydney region, reflecting both metropolitan and rural communities. Two

of the schools are located in the South West of Sydney, with large school populations and a high percentage of students with language backgrounds other than English. Both communities are identified as having middle to low socioeconomic backgrounds. One school is considered a semi-rural school, with a school population of only 5 classes. This school has a dominant Anglo-Saxon and Arabic demographic and is identified as having low socioeconomic status. The final school is a medium sized school located in the North of Sydney with a middle to high socioeconomic status. As the schools are from different cultural, geographic and socioeconomic environments; the teachers will provide a broad range of experiences. From here on the teachers will be referred to as Teacher 1, Teacher 2, Teacher 3 and Teacher 4.

Three out of the four teachers selected created and implemented their own dance programs to deliver to stage groups. Teacher 1 however states that it is the RFF teacher in the school that designs the dance program. RFF refers to teachers who provide relief for the classroom teacher from face to face learning, and teach in their place (NSW Department of Education 2019). These teachers are often assigned a Key Learning Area to cover; and in this instance it is dance. The data already indicates that it is generally one person in the school community who is responsible for teaching dance, rather than all classroom teachers. Even in the case where Teachers 2, 3 and 4 were teaching their own dance program they were delivering that program to the whole stage that they work in.

Teaching dance in all four examples has become the responsibility of one individual in a stage as opposed to a collaborative or shared process. All Key Learning Areas are the classroom teacher's responsibility to cover in their individualised timetable, so it is interesting that this particular Key Learning Area is taken away from the classroom setting and delivered to a whole stage.

So why is dance assigned to one teacher to teach a collective group of students as opposed to all teachers delivering it to their own class, in their classroom? It could be due to the specialised nature of dance as a subject, being a subject that not everyone is familiar or had experience with. If teachers do not feel they have the knowledge or feel confident to teach it, it could make more sense that schools assign that responsibility to one individual that does feel confident to teach it. When sourcing participants for the interview I noticed that it's difficult to find teachers to interview that created and delivered the program for dance. This could indicate reluctance

towards teaching it and a potential elimination of dance content in a school instance where there is not a teacher happy to design and deliver it.

Participant Data and Analysis

Difficulties

There are mixed perspectives when it comes to finding dance difficult or easy to teach. All teachers have recognised that it is easy to teach when the students are engaged and having fun with the learning content and when the teacher is passionate about the content and experienced with teaching it. Teacher 3 stated that ‘when you are passionate about a particular topic or area this will reflect in your teaching practice’ (Teacher 3, personal interview, 2019). However difficulties arose for all participants particularly around student confidence and reluctance to perform. Teacher 1 identified how the range of abilities and interest amongst students impacted on learning dance and Teacher 2 acknowledged the feelings of self-consciousness that arose in the students stating that ‘often children are reluctant to participate at first as they feel self-conscious’ (Teacher 2, personal interview, 2019).

There was also common difficulty arising in the need to meet creative goals, with Teacher 1 stating the trickiness to cover ‘composing and appreciating outcomes, as well as physical skills’ (Teacher 1, personal interview, 2019). Teacher 4 acknowledged that she doesn’t teach ‘free dance’ and focuses on ‘structured individual and couple dances in preparation for structured dances at the formal’ (Teacher 4, personal interview, 2019). It is interesting to note here that teachers are acknowledging their limitations in delivering dance content, and their potential hesitation for why creative components are missing. Time restrictions of the curriculum are also identified by Teacher 1 as a concern, acknowledging the limited time available to be able to teach dance.

In terms of the teachers own confidence and emotional response with teaching dance, most of the participants are confident. All four participants have an interest in dance and enjoy teaching it for the positive emotional responses that they hear from their students. However, some participants suggest that they respond positively to a structured dance approach and feel apprehensive if having to deliver a freer method. The anxiety to teach dance in an open ended way is important to take into consideration when developing a pedagogical model. I have realised that it is

important to have a balance between being structured and open ended, and that a guided approach can be useful here, where teachers are given a scaffold for developing the lesson with provision for open ended elements.

Dance Lesson Structure

When asked how they would structure a dance lesson, three out of the four participants stated that they teach choreography. They all refer to themselves modelling a sequence of dance steps to the students and the students following the steps and then performing the sequence with music. Teacher 2's example is that 'the most common way is to teach sixteen counts at a time - demonstrate, copy, repeat, copy, with music' (Teacher 2, personal interview, 2019). Teacher 1, 2 and 4 all state that their role in the teaching process is being the instructor, telling the students what steps to perform and how to perform them. They are mostly instructing to multiple classes during this time and have stated that they have assistance from other teachers. Only Teacher 3 describes their role as a facilitator to the learning process, however changes the description of their role between the instructor and facilitator depending on the independence level of the students and their need for direction. Teacher 3's structure of the lesson involves introducing a dance element, such as 'time' or 'space', which reflects their dance training background.

When being asked whether they are familiar with and engage with dance concepts, all participants state that they are familiar with them and use them. However, the way in which they use the concepts within their lessons differ. Teachers 1, 2 and 4 explain that they teach dance elements (the term for concepts in the syllabus) within the construct of a dance routine, embedding the concepts into the dance steps that are taught. As all of these teachers use a choreographic model to teach dance, they refer to the concepts through the steps created in the choreography. Teacher 4 acknowledges that they do not teach the dance elements individually, and this suggests that the delivery of concepts is more implicit within a routine rather than explicitly taught as an individualised lesson on a concept. Only Teacher 3 suggests that they 'experiment with the elements when composing, performing and appreciating' (Teacher 3, personal interview, 2019), and also recognises that they have a dance training background. The data implies that whilst teachers may know what dance elements or concepts are, if they don't have a background in dance knowledge they may not know how to deliver them as explicit lessons.

The Value of Dance

All participants interviewed believe in the importance of dance education, and value it highly as a subject to be taught in the school community. They all recognise that dance sparks creativity and improves other areas such as fitness, memory, cooperation and collaboration skills, mental and emotional health and wellbeing. Whilst they are all supportive of dance education being taught it is important to recognise that as this is only a pilot study with a small number of participants, this perception of dance could be different to other teachers. These teachers feel that dance is important because all four of them are running the dance program for their stage. When interviewing teachers who do not run the dance program, this could potentially be a different outcome. When gathering this data it can't be assumed that all teachers feel as though dance is an important subject to teach and that they are happy to teach it. Reluctance towards dance as a subject could be a further issue to explore in a future study, to truly determine if dance education is appreciated within the school environment.

Teachers 1, 3 and 4 recognise that whilst dance is important to teach, there are gaps that can make it difficult to occur. Teacher 3 has found that 'dance can get easily overlooked in the education system and devalued' (Teacher 3, personal interview, 2019). This further implies my previous perception on the potential reluctance towards teaching dance, with teachers seeing the subject as being of less value than other Key Learning Areas. Teachers 1 and 4 identify the gap of teaching dance being the lack of teacher training. Teacher 1 comments that 'realistically teachers are not trained to teach dance to the level expected and often leave it out of their busy timetables. Often it is given to RFF teachers as class teachers do not have the time to do it' (Teacher 1, personal interview, 2019). Teacher 4 concurs saying that 'The challenges when teaching dance is that I do not come from a dancing background so lack skills' (Teacher 4, personal interview, 2019). A lack of dance knowledge provided during formal teacher training could be a real hindrance when it comes to engaging with it in the classroom.

Dance Programs

As well as being interviewed, each teacher provided their current dance program for this research project. The dance program is the written document that includes lesson outlines of the

outcomes, indicators and learning goals that will be achieved throughout the unit. It also includes a description of the lesson sequence including what will be taught in each lesson and how it will be taught to meet the outcomes stated in the lesson outline. Each dance program has provided me with further insight into how the teachers' dance lessons are structured and how they are meeting the outcomes of dance as required by the Department of Education.

Teacher 1's program focuses on learning set steps to a hip hop routine, through the use of an online resource. There is one lesson assigned to students planning a hip hop dance to perform but no explanation of how they go about that or what concepts to include. After every lesson it states to 'Discuss the importance of the visual impact of the dance with use of the performance space, movement, use of shape and fluid transitions' however doesn't explain how to discuss these concepts, what the concepts are or how they relate to hip hop. This could be difficult for another teacher inexperienced with the vocabulary to take the program and deliver its content to students. All outcomes are included for composing, performing and appreciating but aren't necessarily met in the lesson content. Teacher 1's program reflected their honesty in the interview, when they explained that it was tricky to teach the creative components. The program identifies that the potential gap in their knowledge is how to teach the dance elements, rather than knowing what they are.

Teacher 2's program is about teaching a series of bush style dances to multiple classes. The outcomes state that composing is included, however the actual lesson sequence doesn't include the students designing their own performances and instead, they learn the provided dances. The program states that the teaching and learning focus are the elements of space and shape, but these terms aren't explained or mentioned in the lesson sequence. These could be mentioned in the physical teaching of the lessons, so it can't be presumed that they aren't spoken about at all. However as with Teacher 1 the dance elements are not explicitly stated nor explained which can make it difficult for any other teacher to include it when accessing the program.

Teacher 4's program has a detailed explanation of the dance elements in their program, defining each element including action, dynamics, time, space, relationships and structure and discussing how these are going to be taught. Their foundation statement encompasses all components of performing, composing and appreciating. However when the lessons get described in the actual lesson sequence, they merely state 'teach the Nutbush, Macarena, 5678, Chicken Dance and Heel

and Toe Polka'. The elements described in the lesson outline are not present in the lesson content. Whilst the dance elements may be implicitly experienced during the learning of party dances, this may not be enough for students to understand their meaning. Teacher 4 had discussed in their interview that they did not understand how to teach 'creative/free dances' and that they are hesitant due to their own lack of dance training, and this is reflected in the program. When the composing outcome is included in a program it requires students to be designing their own performances based on the elements of dance, and this is not present in the case of Teacher 4 or Teacher 2 even though it is stated in their programs.

Teacher 3 was the only participant to explicitly incorporate the learning of dance elements. Their program provided lessons on each of the elements individually and different activities for the element. They were specific with how the teacher should speak and introduce the element to the students, which means that any teacher in the school could pick up the program and teach the element. For example during a lesson on levels it was stated that the teacher should say 'See how low to the ground you can get while still moving, get to your lowest level. Let's come up a little bit now so we are on a medium level. Now let's get right up on our tippy toes with our hands up and move as high as we can. Vary the movement and add in different tempos as they are moving. Call out slow motion, medium and fast forward'. Teacher 3's program recognises that dance elements are being taught within the school setting; which is indicative of their previous dance study and experience.

All four programs provide an interesting insight into how dance lessons are currently structured. As my goal is to construct a pedagogical model for teachers to use with step by step scaffolding it is helpful to notice how the dance lessons are structured in these current programs. The choreography based programs provided minimal scaffolding, mostly only stating the order of the sequence of steps to be taught. However in the case of Teacher 3's program the learning of each element was structured into a warm up, discussion and movement activity. There were no clear labelling of structural headings for each of the learning phases; however it was clear that the process was repetitive. The use of headings for each phase of the learning process, such as teacher one using the headings of 'warm up', 'discussion' and 'movement activity' could be useful for the program to be accessed to a greater number of teachers, in order for them to recognise the transition of the phases and what each phase represents. The use of headings to

define each learning phase is incorporated in my own pedagogical model to ensure greater accessibility and understanding of the program.

Concluding Statement

Overall, the now of dance pedagogy presents a positive and yet somewhat limited approach. There is desire to present and deliver dance to students which is promising, and a confidence when implementing a choreographic structure. It is clear however that there are gaps within current approaches, including the definition and explanation of dance elements, the creation of a lesson structure to make the lesson process clear, and the inclusion of composing and appreciating activities. The data suggests that there is uncertainty with how to include these components within a dance program, with a need for a simple and explicit learning structure. The data acknowledges that teachers need to be provided with their own education to understand how to teach dance elements as without that knowledge they often just leave the material out altogether. The findings identify a pressing need for a program that can be understood by all, to enable quick and easy engagement with the material. If this can be made than there is a greater chance that teachers will be willing to give creative dance education a try and reduce their fear and uncertainty.

Chapter Three: The ‘Future’ of Dance Pedagogy

Model Creation and Experiential Analysis

Like worker bees, the students were buzzing, chattering and relentlessly moving. Floating their arms, sliding their feet and twisting their torsos...it was a frenzy of movement. The atmosphere was electric as they manifested their ideas onto their own bodies. Whilst they buzzed and explored I observed their ideas and processes. It was so rewarding to watch them interpret in their own way. But as the executives walked in to check on what I was doing, suddenly those worker bees in my eyes turned into cheeky and rebellious monkeys. Bouncing off walls and laughing with glee. This is not the environment that the executives would be used to seeing. There was no quiet row of chairs, with students perfectly uniformed. I squinted at the thought of the criticism to come. The executives had landed amidst creative chaos. And yet the comment I received was “WOW!” (Thorn 2019).

In part two of the research project, I address the subsequent question ‘How could primary dance education become more accessible and user-friendly?’ This section involves developing a suitable pedagogical model that can more easily guide teachers into implementing dance. The model created is supported by my current research in dance models, with an integrated focus on the Education Model of Rudolf Laban (1948) and the Creative Dance Model of Anne Green Gilbert (2015). These models have been adapted to create a more simplistic structure that is easy for teachers to follow, regardless of their level of movement experience and vocabulary. It has also been modified to support the Australian Primary Syllabus requirements, including the outcomes and indicators required of the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi as well as the time constraints given to the allocation of teaching of dance.

My model has been developed to respond to the feedback of the interview participants encompassing their needs to have definitions and explanations of dance elements, a definitive lesson structure to make the lesson process clear, and the inclusion of composing and

appreciating activities. My model also reflects the pedagogical values of Dewey (1938) and Vygotsky (1978), with a focus on experiential and social learning activities.

Model Creation

After carefully considering the model approaches of Green Gilbert (2015) and Laban (1948), I have developed a simple and efficient dance teaching model. My model is identified as a 'Concept Development Model'; progressing a teacher through the numerous pedagogical phases of delivering a dance concept to students. My 'Concept Development Model' aims to support the pedagogical goals of student centred, open-ended and creative based learning. It reflects on the pedagogical strategies of Dewey (1938) and Vygotsky (1978), highlighting the focus on student initiation, teacher facilitation and collaborative learning. My 'Concept Development Model' is designed with the ideal that any teacher, regardless of dance experience would be able to access and deliver the model to their students, with confidence and conviction. The simple and explicit step by step lesson guide will ensure that teachers are able to follow the pedagogical process and enable students to access dance information.

Like the Creative Dance Model of Green Gilbert (2015), my model creation follows a concept development approach. The students are progressed through a series of teacher directed to student initiated activities, all focusing on the attention of one primary dance concept. However to account for the strict time parameters for teaching dance in the classroom, my model has been further simplified than the one provided in Green Gilbert's work. I have reduced the number of learning activities and simplified the nature of the content itself, so that it can be more attainable to teachers and their busy classroom schedules.

The structure for my 'Concept Development Model' is as follows:

1. **Demonstration/Explanation of Concept:** *Teacher Demonstration*
2. **Exploration of Concept:** *Student centred (Students moving individually under Teacher guidance)*
3. **Creating the Concept:** *Group work (students creating a performance of the concept)*
4. **Performing the Concept:** *Groups performing to the class*

5. **Reflection of Concept:** *interpreting and reflecting on own/others performances through verbal discussion and journaling*

The model is supported with an entire unit of work, guiding teachers through a series of dance concepts with students. The New South Wales Education Standards Authority (2019) defines a unit of work as ‘a plan of the intended teaching and learning for a particular class, for a particular period of time’. A unit of work contains a unit description, syllabus outcomes, duration, stage or year, range of relevant syllabus content, integrated teaching and learning activities, differentiation to account for varying student abilities, resources and reflection (New South Wales Education Standards Authority 2019). My unit of work is called ‘How to move conceptually: the art of developing and performing movement ideas’ and is an example of how teachers can program the model into a lesson structure.

To justify the significance of the unit and ensure that the unit of work is meeting the NSW Professional Teaching Standards (New South Wales Education Standards Authority 2018), the following clarifications are included:

- Unit context
- Unit Overview
- Target Outcomes (including the Creative Arts categories of Composing, Performing and Appreciating and PDHPE)
- Supportive Indicators
- Resources required
- Methods for differentiation
- Assessment of and for learning
- Modelled, Guided and Independent Learning Strategies
- Quality Teaching Elements (from the Quality Teaching Framework 2003)

In the introduction to the document a brief reason for implementation has also been included to ensure that teachers are aware of the importance of dance education and the pedagogical aims of the unit.

The Reason for Implementation states:

This unit of work is designed for students to develop their creative thinking skills, through the use of a visual/kinaesthetic approach to learning (Green Gilbert 2015). They are using their body as a medium to be able to effectively problem solve, communicate and explore ideas; in both individual and group contexts. This is an open ended approach to learning, with the students being in control of their learning process and product. Whilst the teachers are there to facilitate outcomes, it is the student whom is the innovator of the lesson; increasing their confidence to lead, communicate, perform and develop creative ideas with others.

This unit allows students to be familiar with the elements of dance, and provide them with a dialogue to talk about movement. A movement dialogue will assist students in the development of self-expression and self-awareness, as they are able to discuss their own selves within their world (Thorn 2019).

The unit of work serves as an example of how the ‘Concept Development Model’ can be taught over a series of 9 weeks (with a timeline of a 1-1.5 hour lesson per week, as per the requirements of the Department of Education) with Stage 3 students. Provided in the unit of work are the dance concepts which are to be taught, reflecting and building upon the dance elements of the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi; and a step by step breakdown of how a teacher can implement the lessons through the ‘Concept Development Model’. This step by step guide aims to assist teachers whom are unfamiliar with teaching dance, providing simple instructions and vocabulary to implement dance effectively.

There are a series of four concepts that are delivered throughout the unit, covering the dance elements within the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi and extending the depth of those concepts with more elaborate sub concepts as provided by the Laban/Bartenieff Educational Model (1948). When introducing each movement concept in the lesson a definition, explanation and example of the concept is provided. This will be a great assistance for teachers whom are unfamiliar with dance terminology, and will extend beyond what the dance syllabi are currently providing.

The movement concepts and sub concepts covered in the unit of work are:

- Space: Kinesphere, Near Reach Space, Reach Space, General Space

- Effort: Weight (Strong and Light), Time (Quick and Sustained), Flow (Free and Bound), Space (Direct and Indirect)
- Shape: Rising/Sinking, Spreading/Enclosing, Advancing/Retreating
- Body Patterns of Development: Upper/Lower, Core/Distal, Body Half, Cross Lateral

An example of a concept lesson on ‘Body Patterns of Development’ using the ‘Concept Development Model’ is as follows:

1. Demonstration/Explanation of Concept: Teacher Demonstration

Teacher explains that as a baby we develop patterns for our body to move in. These patterns are what allow our mind to connect to our body and know how to move. We are going to look at five developmental patterns today, that we naturally do with our bodies to be able to move them. Define these concepts and show examples of movement for each:

Upper/Lower: Movements above the hips (upper body), movements below the hips (lower body)

Body Half: Right side of the body and left side of the body

Core/Distal: Core to Distal are movements that go from the core in the middle of the body out to the hands and feet. Distal to Core are movements that start at the hands and feet and go into the centre core of the body

Cross Lateral: Movements that are diagonal and cross the midline of the body.

2. Exploration of Concept: Student centred (Students moving individually under Teacher guidance)

Have students spread out and guide them through experiencing each of the body patterns. Encourage them to find different movements to experience those patterns. Instruct them to explore Upper Body, Lower Body, Right side of the body, Left side of the body, moving from the Core of the body out to the fingers/toes, moving from the fingers/toes in to the Core, doing movements that Cross over the body (e.g. right hand and left foot, left arm and right leg).

3. Creating the Concept: Group work (students creating a performance of the concept)

In groups of 4-6 students focus on one pattern of development (e.g. upper/lower, right/left, core/distal, cross lateral). They create a movement piece only focusing on that one body pattern.

4. Performing the Concept: Groups performing to the class

Have students perform their movement piece to the class, with the class noticing what body pattern they can see.

5. Reflection of Concept: interpreting and reflecting on own/others performances through verbal discussion

Have students give verbal feedback on the body pattern that they could recognise within others performances and what movements enabled them to recognise that type of pattern being used. Encourage them to use movement terminology to describe what they see.

Phenomenological Case Study

To determine the suitability of this model, I have conducted an experiential analysis using the phenomenology method. Phenomenology is defined as ‘the way in which human beings come to understand the world through direct experience’ (Littlejohn & Foss 2011). A phenomenology method involves collecting evidence of the lived and interpreted experience (Littlejohn & Foss 2011), taking into account the nature of experience, as real empirical data. A phenomenological method allows for a reflective and analytical account of the use of the model, within a real world context. This helps support the suitability of the model for future teachers.

I have chosen to conduct a self-case study of the implementation of my ‘Concept Development Model’ in my current workplace, in a South Western Sydney Regional Public School. For this case study I have participated in a unit of work over 9 lessons, with Stage 3 students (Year 5 and 6); where I implement my dance model creation. I have written journals as phenomenological evidence to report on the lesson progress and reflect on my experience of using the model, assessing its assets and limitations. The phenomenological evidence of the unit of work has

enabled me to assess whether it is suitable for other teachers to use, determined by the observations of student experience and teacher implementation.

The phenomenology method is arguably the most utilised theoretical method in Dance Studies in that it combines the subjective or lived experience with the objective theoretical underpinnings of the field. Fraleigh (1991) identifies that phenomenology is a process of first developing the contents of the conscience and then determining philosophical perspectives from that flow of consciousness. It takes into account experiential description (Fraleigh 1991: 11) and the arrival of a shared meaning, from individualistic experience to universalistic discoveries.

Phenomenology aims to remove preconception and bias from consciousness, and to foreground description of consciousness prior to analysing and theorising. In this sense phenomenology is the clarification of how we know what we know, presuming that knowledge is embodied and that is produced through perception, experience and intuition (Ulmer 2015: 253). It takes into account subjective experience as empirical data, and this is crucial to the dance underpinnings of kinaesthetics and embodiment.

From a pedagogical perspective, Granger (2010) and Dewey (1938) identify the importance of embodiment, identifying teachers and learners as fundamentally embodied beings. Based on the work of Dewey (1938), Granger states that our body is our principle means of interacting with our world and is the primary medium for experience (Granger 2010: 71). For the purpose of this case study it is beneficial to view the expression and delivery of pedagogical knowledge through embodied means to really account for first hand, personal experience. Nind, Curtin and Hall (2016) describe the dimensions of pedagogy as enacting and experiencing the teaching and learning process. By reviewing a delivery of my unit of work, the enactment and experience phases that Nind, Curtin and Hall (2016) describe can be determined; to ensure that the teaching and learning process evolves.

The Case Study: Context

The NSW Primary School nominated for the case study is located in the South Western Region of Sydney. It has an enrolment of 951 students (Australian Curriculum, Assessment and Reporting Authority 2018) and an employment of 50 teaching staff and 7 non-teaching staff. It

has a 74% enrolment of students that have a language background other than English and a 4% enrolment of Indigenous students (Australian Curriculum, Assessment and Reporting Authority 2018). The school is predominantly made up of middle to lower socio-economic backgrounds (Australian Curriculum, Assessment and Reporting Authority 2018).

I have been working as a Primary Teacher at the school since 2015, and for the last two years have specialised in the Key Learning Area of Creative Arts specifically. Over this time I have observed that the majority of students do not get access to dance education outside of school, and therefore have no formal training in dance apart from what they are exposed to at school. Whilst most students have had no formal training, due to the vast cultural backgrounds in the school many students have been exposed to traditional dances within their cultures. Dominant cultures in this instance include Samoa, Tonga, New Zealand, Cook Islands and India. Over the past two years I have introduced formal dance classes in the styles of Bollywood, Hip Hop, Pacific Islander Dance and Contemporary Dance and have had students participate in performance events including Wakakirri, a national Primary and High School dance competition; Fire in the Fields, a community based event and Showcase Night, an event at my own school that I coordinate. The number of students participating in these performance groups has been significant with 100 students participating in Wakakirri and Fire in the Fields each year and over 300 participating in Showcase Night.

Whilst students have had access to the performance side of dance through the dance groups and performance events on offer, it is the creative component that has been avoided. It is evident that the students are currently receiving a Professional Model (Cohan 1986). Firstly they are currently learning dance content through the performance groups I am offering, which deliver technique and style based choreography. Further evidence of their learning background is the information provided by one of the interview participants, whom is a Primary Stage supervisor at the same school. Their dance program identifies a Professional Model (Cohan 1986) with a preference for dance skills and the completion of choreography famous in pop culture, such as 5,6,7,8, the Nutbush and Macarena.

A Creative Dance Model (Green Gilbert 2015) is a style that the students have previously not been exposed to, which will make it easier to identify what benefits and detriments are occurring with the unit of work. The students in this instance are like a blank canvas, with their experience

of the program not being influenced by any previous work they have done in creative movement, as it is highly unlikely that they have been exposed to that type of model before. The school has been highly supportive in having the program operate, as they recognise the gap in delivering the Creative Arts side to dance, under their Key Learning Area Guidelines.

For the purpose of the case study the 'Concept Development Model' has been delivered to the entire Stage 3 cohort, made up of students in Years 5 and 6. There are approximately 270 students in the Stage 3 cohort. The program was delivered in 1-1.5 hour sessions, depending on the time available, with 3 classes participating in each session (approx. 90 students per session). Each week, one lesson was delivered and was repeated for all 3 groups throughout the day. This process was repeated for 9 weeks, including 5 lessons on dance concepts, 1 lesson for revision, 1 lesson for final assessment preparation, 1 lesson for performing the final assessment and 1 lesson for writing a reflection on the learning process. In this instance I was the facilitator of the lessons and was accompanied by two supporting teachers that helped to control numbers and monitor participation and behavior. The teacher ratio was determined based on the Department of Education requirements of teacher to student ratios.

The purpose of trialing the 'Concept Development Model' with a group of students was to assess the structure and suitability of the model for the students and teachers who are involved in the pedagogical process. Trialing the model will help to determine the feedback of students participating in the program as well as account for the experience as a teacher delivering it. Reflecting on the experience of using the model will help to gain insight of how it works in action, and whether this can be replicated as a pedagogical process with teachers and students in the future.

My embodied reflections provide feedback on my own experience of delivering the unit of work. Included are my perceptions as an observer, observing how the students are interacting and engaging with the material; as well as a teacher delivering the material. My embodied reflections will help to assess the following requirements of my unit of work:

- Fulfilment and engagement Creative Arts and PDHPE Outcomes
- Relatability and understanding of Dance Concepts
- Engagement and participation outcomes of students, in student directed and group based activities

- Simplicity of the lesson structure for students and teachers
- Clarity of lesson explanations for teachers to be able to deliver dance content

The Case Study: Embodied Reflections and Findings

Embodied reflections have been obtained for each of the pedagogical phases of the ‘Concept Development Model’, including demonstrating, exploring, creating, performing and reflecting. The reflections are an amalgamation of all 5 concept lessons, acknowledging the similar themes and findings that were occurring every time the same phase was taught.

1. Demonstration/Explanation of Concept:

The Demonstration/Explanation phase involved the teacher defining the concept, providing a movement example of the concept and providing/asking for examples of how the concept can be seen in the real world. My findings for the Demonstration/Explanation phase are as follows:

‘The transition of defining, showing an example and finding other examples enabled the students to be immediately engaged with the material and understand its purpose within their personal environment. It was surprising when delivering the material how quickly the students were eager to engage with it, identifiable through their eye contact, enthusiasm and curiosity when asking questions and providing examples, and most importantly their desire to move. Even though it was only a demonstration phase students were already performing actions and gestures of the concept whilst sitting on the floor, which identified their desire to move to the next phases of learning’ (Thorn 2019).

Students were also keen to provide examples of where they had seen the concept present in their life.

Many students could identify the concepts within their own movement patterns in their daily life with comments such as “I use quick time when I run to catch the bus” or “I use strong weight when I play football to throw the ball”. They also liked to explain their observations from areas of influence such as film, television, parents, friends, family,

institutions and public spaces such as “a jellyfish moves with free flow, waving its tentacles through the water”, “my teacher uses direct space when she points at the board and shows us what to learn” and “the sloth in Zootopia moves so slow. He is in sustained time!” It was clear in their expressions that they liked to identify where they knew the movement from and enjoyed using the movement vocabulary to describe what they knew. It gave them a way to talk about how they move (Thorn 2019).

The embodied reflection affirms the degree of student activation and teacher facilitation that has been praised with this pedagogical model. A teacher does not need to be an expert in the field and be performing the movements themselves. Simple and negotiated dialogue is the key to enabling open ended responses. The students require minimal input to generate vast responses, and this in itself supports the use of the model.

When observing my own teaching method during this phase I noted:

The concept was understood when breaking down word meanings into simple definitions such as “A Kinesphere is having a sphere around your body that you are able to move in, like a bubble. This bubble is your own personal space. You are able to move in a 360 degree range of motion without your foot leaving the floor. All of this space is yours” and then using bodily examples to show the definition in a physical way. The physical example often helped in breaking down an otherwise abstract concept such as the Kinesphere. By having myself move around in my bubble on the spot, using my arms to curve around the perimeter of the sphere around me, it seemed to make it clearer to the students watching (Thorn 2019).

When defining the concepts, it was important that it was appropriate to the age level and a vast range of academic ability. If the concept was clear and attainable through simple language and concrete examples then it would be able to be relatable to the students. For this goal to work it was useful to say the technical word Kinesphere so that students were exposed to it, but then break down the word into the meaning of moving sphere and then to a colloquial term such as bubble. This way it was understood at different intellectual levels (Thorn 2019).

My reflection also identifies the emphasis on simplistic language for describing movement terminology. It was evident how effectively the students could participate with simplistic vocabulary such as ‘moving in a bubble’. Everyday language is a key feature to Green Gilbert’s (2015) model as well, so it is beneficial to identify its efficiency for teacher and student engagement within the case study example.

2. Exploration of Concept:

The Exploration phase involved the students spreading out in the room and getting to experience the concept individually. I would say the concept aloud and the students would have a turn at moving to the concept in any way they chose. My experience of this phase was:

When observing the student response in the exploration phase it was important to note again the high participation rate and level of engagement amongst all large groups of students. In this phase it was evident that all students were willing to participate regardless of their level of dance interest or experience. As an observer I thought this may be due to the nature of the content, being both simple and engaging but also the confidence and passion exuding as an instructor whom delivers the material (Thorn 2019).

When reviewing my own teaching approach during this phase I noticed that I relied on the use of dance language to guide and prompt movement output. Simple movement words could evoke complex movement explorations.

I was surprised that a basic but open question such as ‘How would you move with free flow?’ encouraged a wide variety of movement responses. When exploring the movement concept the room would become so dynamic with each student focusing on their own way to explore the concept. The concept was really open to interpretation and it was amazing to see how focused the students were on their own individual actions. Each time this phase was explored it appeared as though students were playing and exploring. They looked to be having so much fun as they imagined, created and explored their body in action (Thorn 2019).

Throughout the phase I encouraged the students to explore different movements to represent that same concept, so as to broaden their movement capabilities. By using phrases such as *'find another way'* or *'use a different part of your body to explore the same concept'* students became much more versatile in their movement approaches.

When giving guidance I noticed how to provide space between giving instruction and exploring ideas. Whilst it was important to give movement words as prompts and guidance for the movement exploration, it was also necessary to give the students' time to explore the concept and process, feel and sense their ideas.

If a concept was progressed too quickly such as going from 'strong weight' into 'light weight' than the student may not have retained the knowledge of the previous idea and not connected to the concept (Thorn 2019).

My embodied reflection has identified how well students are able to cope with a guided, open ended approach to learning. The teaching experience identifies that the instruction to move can be simple and does not need to be filled with explicit movement phrases for students to perform. It is clear that the students are able to interpret how to move in their own way and do not need to be shown specific ways of moving.

The participation rate determines how open the students are to this style of learning and their willingness to express themselves in a tactile way. My reflection also identifies the role of the teacher as the facilitator. The reflection notes the role of open ended phrasing, rather than explicit instruction; as well as leaving space and time for concepts to be interpreted. As Dewey (1938) infers the need for the child to make meaning within their experience, the allowance for time provided by the facilitator enables the student to develop their understanding both cognitively and kinesthetically.

3. Creating the Concept:

The creating phase is where students are put into groups and are instructed to use the concept to create their own performance. I noticed the following when observing the students during this phase:

I was unsure at first how the students would respond to being given such an open-ended task. “Create a movement sequence together using 2 types of space (e.g. near reach and general, near reach and reach, general and reach). Ensure that you don’t contain any movements that use the third type of space. Think of a variety of movements to do with those types of space in your performance”. The advice was minimal and this made me hesitate. Was I giving them enough information to create something? Or will they just stare blankly at me and make no attempt at the task? And yet as soon as they began they were off like a steam train. Brainstorming ideas, moving through them and finding movements that they were each comfortable with (Thorn 2019).

This reflection clarifies the hesitation that often occurs with teachers when delivering open ended problems. Is it enough information and are the students able to effectively solve their own problems without answers? The minimalist approach here of the teacher only providing an open ended task, again affirms the potential for students to achieve at this form of learning.

If I saw a group get stuck, I would go and provide them with possibilities. Even just one move to get them started, that could be used as a springboard for other ideas. I found again how comfortable I was with this process. I didn’t need to show them what to do. They wanted to have control and I really only needed to be there if the terms were unclear. However I could be actively involved with them if I wanted to be, extending their ideas and challenging them. “What if you tried moving in near reach space but initiated from your head rather than your arms?” It was really up to me to determine how I wanted to question and approach them. It helped them though to challenge their interpretations of the concept. I noticed some students would just move in the space only in one way, or with one body part. They fell into movement habits and it was interesting to have them notice that and then challenge them. The possibilities of how they constructed routines were endless. And the possibilities of how I lead them into that discovery were also endless (Thorn 2019).

My reflection identifies that students can indeed thrive from being the masters of their own learning, as they controlled the directions that they were taking the lesson into. The creating lesson was student determinant, however could easily be facilitated by teacher input. The reflection emphasised how the teacher input was determined by the teacher themselves, and how

much they wanted to have access to the material. They could be submissive if they preferred, and leave the exploration up to the students. However they could observe, inquire and guide where they felt suited to. This really emphasised the flexibility of the pedagogy to account for teaching preferences.

4. Performing the Concept:

The performing phase involved the students presenting their creation to their peers. In this instance it was large groups that the students were performing to, as there were 90 students in each movement session.

I thought this phase would be difficult for a lot of students, testing their confidence to get up and perform in front of others. They were also in a vulnerable state as there was no music or props to draw attention away from them; the performance was entirely formed of their movement creations in silence. And yet this phase was surprisingly seen as an exciting part of the journey with many groups eager to show their performances first to their peers. As they were in groups, the students encouraged one another to get up and perform, assisting students that normally would have been too shy to do so.

It was amazing to see students get up and perform that you would least expect to participate. The movement ideas that were presented were complex and conceptualised. Each group presented a completely different approach to the next outlining their unique creative thinking skills and personal interpretations (Thorn 2019).

It was also interesting to note that when a different concept was provided the movements chosen were also different. Whilst it could be the same group of students performing together every week, their ideas were changing to accustom to the new concept. This proved that the students were continually being challenged to come up with new ways of moving, and weren't relying on the movements that they already know. The overall aesthetic of the performances was reflecting the nature of the concept chosen, which identified that the students weren't merely just creating any dance but were actually creating it specifically for the concept in mind.

The encouraging language as a facilitator aided in the performance process, saying praise to each group as they performed and acknowledging their creative achievements.

Feedback as a teacher was vital for students to recognise how they achieved and fulfilled the task effectively. Making comments post performance such as “It was so interesting that you decided to show bound flow by pretending to be soldiers. The sharp lines you created with your arms worked really well in restricting your flow” worked really well to keep the students engaged with the learning and feel appreciated for what they had done (Thorn 2019).

The performance phase served as an evaluative tool for the teacher. Since they weren't very involved in the creating process, the performance could enable them to review the product and determine how students were engaging with the movement instruction. As students demonstrated many movement interpretations it was clear that enough instruction was provided to formulate a creative product. The embodied reflection establishes that the performance phase can be used as an assessment tool, with assessment being a key part of the academic process (Nind, Curtin & Hall 2016: 9).

My embodied reflection also identifies that positive and instructive feedback from the teacher can enhance student motivation to perform, with the positive feedback creating a calm and welcoming environment for students to perform in, knowing that they will not be judged for expressing their ideas. Vulnerability is important to recognise when looking at a creative type of task, as it requires a great deal of self-confidence, esteem and belief for students to share their individual point of view.

5. Reflection of Concept

The reflection phase occurred after each performance. This phase involved the students commenting on what concepts they could see in the performance and what they found interesting or different about the movements they presented. During the reflection phase the students watching and commenting were encouraged to use movement words to exclaim their ideas. My teacher feedback to the students in the performance phase assisted them when sharing their own feedback to the group performing.

The students were eager to comment on each other's creations; however, they often would comment with an emotional response first. "I just really liked it because it was funny" or "This was my favourite performance because you did movements that I liked". Whilst the feedback was positive initially it wasn't actually to do with the movements themselves or the development of ideas. However when I prompted "what movements did you find interesting?" and "how did they move with their body to show the concept?" the reflections became more detailed. Student comments then became "I really liked how you waved your arms and rib cage to show free flow" or "I liked how your group rotated in different positions to use the general space. You used the whole stage to move and that made the performance exciting" (Thorn 2019).

By commenting on others work the students could also reflect on how they chose to develop their own performance, and recognise that the ideas might be different or similar to other groups. The reflection component was useful for the students to reflect on their own creative process on how they came up with their own movement ideas, recognising that groups could present a completely different alternative to the same movement task.

My embodied reflection identified how teacher guidance and questioning could help to evoke more complex ideas. The open ended questions helped the students to be communicative with their peers, by encouraging dance dialogue. It enabled the students to go beyond literal statements such as 'I like this' and find more inferential and conceptual meanings within the performances. The embodied reflection identifies how important feedback is in the creative process, with that feedback contributing to future ideas and reflecting on past processes.

Model Rationale

My 'Concept Development Model' follows and expands on Adshead-Lansdale's (1981) three tier framework combining the elements of performing, creating and appreciating to develop the holistic learner. It accounts for the creative and skillful traits of the learner as well, and in doing so addresses the requirements of both the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi.

The Creative Arts Outcomes for Stage 3 students are:

DAS3.1 *Performing*

Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities (Board of Studies 2006: 27)

The performance outcome can be met with the 'Concept Development Model' via the Performance Phase. In the Performance Phase the students are presenting their constructed routine, using the context of a 'concept' that they are given. The skills are provided in the initial Demonstration and Exploration phases, where by the students are learning movement techniques that they can incorporate into their Creating and Performing phases.

DAS3.2 *Composing*

Explores, selects, organises and refines movement, using the elements of dance to communicate intent (Board of Studies 2006: 27)

The composing outcome is parallel to that of the Creating phase in the 'Concept Development Model', with students refining the choices they make of how to deliver the concept, structuring it into a routine. Throughout this process they are completely focused on one concept, or element as it is referred to within the syllabus; which means they are engaged with the element in a deep, experiential way.

DAS3.3 *Appreciating*

Discusses and interprets the relationship between content, meaning and context of their own and others' dances (Board of Studies 2006: 27)

The appreciating outcome is addressed in the reflecting phase of the model, focusing on the interpretation and inquiry into the performance of others as well as their own individual experience, meeting the interpretive and meaning making focus within the syllabus.

As well as satisfying the syllabus values for Creative Arts, the 'Concept Development Model' fulfils the values of the Personal Development Health and Physical Education Syllabus (Board of

Studies 2007). The PDHPE syllabus serves as the skill component to dance education, including the delivery of fundamental movement skills and the mastery of technique. This is following suit with the Professional Model approach as identified by Cohan (1986).

The PDHPE syllabus lists the following outcomes that students need to achieve in Stage 3:

DAES1.7- Moves in response to various stimuli.

DAS1.7- Performs simple dance sequences incorporating basic movement skills and patterns.

DAS2.7- Performs familiar movement patterns in a variety of dance situations.

DAS3.7- Performs a range of dance styles and sequences confidently (Board of Studies 2014: 20)

The PDHPE (Board of Studies 2014) requirements are met in the Exploration and Creating phases of the 'Concept Development Model'. In the Exploration phase the students are provided with movement action words to support the concept, for example 'free, bound, quick, sustained, strong, light, direct and indirect' are all action words for the concept of Effort. 'Rise, sink, advance, retreat, spread and enclose' are all action words for the concept of Shaping. The movement action words help to aid how the students create the concept in a physical and concrete way. It scaffolds them into movement opportunities and in doing so meets the requirement of the syllabus to develop movement skills, patterns and sequencing. By putting the action words with concept words the students are able to deliver their skills through patterning and sequencing techniques.

The Creating and Performance phases address the performance of dance styles and sequences as expected in the PDHPE Syllabus (Board of Studies 2014). For example in the lesson about moving in space the students are instructed to create a choreographed piece of their own using the two of the space actions words, for example 'near reach and reach space'. They then perform their routines to the class and have other students guess what spatial elements they were using. This is a self-directed approach of having students achieve the outcome of performing a constructed movement sequence that is required in the PDHPE Syllabus (Board of Studies 2014).

An essential feature of the lesson structure is how it identifies strategies for teaching the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi simultaneously. With the minimal time that teachers are allocated to disciplines that are outside of English and Mathematics, it is efficient for teachers to teach these syllabi in an integrated way. Integration is an educational term referring to combining of content from multiple key learning areas together, such as Creative Arts and PDHPE (Wright 2003: 170). This not only saves time, but provides a more holistic experience for the learner as they are connecting and consolidating their knowledge in an inclusive way (Wright 2003: 170).

Whilst meeting the syllabus standards in some ways the ‘Concept Development Model’ is extending beyond what is available in the syllabus. The pedagogical model has a greater emphasis on the elaboration and detail of dance concepts. Some dance concepts in the Creative Arts syllabus are outlined and described, defined as the Elements of Dance; including action, dynamics, time, space, relationships and structure (Board of Studies 2006). However the pedagogical model not only goes into greater depth of these concepts but also has greater breadth in the number of concepts explored. For example the concept of ‘space’ is elaborated to be ‘near reach’, ‘mid reach’, ‘personal’ and ‘general’ space as classified by the Laban/Bartenieff Movement System (Laban 1948).

Each concept is broken down into sub concepts or action words using the ‘Concept Development Model’, which aids the teaching of the syllabus. Teachers can easily find explanations and teaching instructions regarding concepts that they may be unaware of; which is a useful tool, especially when trying to teach with the minimal time that is generally devoted to Dance. The activities are also in support of the delivery of the concepts. This again goes beyond the syllabus that just describes the meaning of the concept, without an approach of how to go about teaching the concept. The suggested activities provide a pedagogy, meaning a way to teach and deliver the content. Prescribed activities can make it even more explicit to teachers that are unsure of how to deliver the material as they can be guided with carefully selected activities that are related to the concept.

The lesson sequence is designed to be open-ended and give multiple avenues of interpretation. In this instance learning is not fixated and multiple experiences can occur from the same subject matter. Each activity for exploring the concept can be a new way for a child to interpret and

identify with it. The more experiences of a concept the child can explore the more likely they are to grasp it and sustain it as generated knowledge. Multiple activity options such as the individual exploring phase or the group creating phase are more opportunities for students to sustain and develop their knowledge. As the performances were noted to result in different movement outcomes, the learning becomes individualised for the student. For the teacher each time they perform the lesson sequence for a new group of students the learning outcome will be different, and they can then have variety in what they learn and observe. This lesson structure accounts not only for the learning opportunities of the student but that of the teacher as well, a critical part of the pedagogical process.

When reverting back to the broader educational philosophies present in Australia, it is important that the model meets the requirements of self-directed learning and teacher-guided delivery (Wright 2003: 39). The learning phases of inquiring, experiencing and discovering (Wright 2003: 39) are key components to the child-centred approach as enforced by Dewey (1938). The Exploration and Creating phases of the lesson structure foreground the student as the initiator of learning and the teacher as the facilitator whom guides and scaffolds the learning process. It is these stages of the learning process that truly develop the foundations for composing, performing and appreciating movement that the Creative Arts syllabus strives for and this is reflected in Green Gilbert's (2015) thoughts about the learning process. 'To truly understand dance and be able to create, perform and respond to it, a dancer must learn and explore dance concepts. It is no longer enough to simply replicate a teacher's steps and routines. Dancers should have the time to create their own steps and choreography' (Green Gilbert 2015: 4).

The 'Concept Development Model' is also accounting for the broader learning goals of a student. In syllabus terms these are considered as the broader aims and objectives that a student wishes to achieve, going beyond the walls of the discipline. To be critical and creative thinkers, effectively problem solve, have an ethical understanding and social capabilities are just some of the general capabilities that all students are striving for while learning; and is a primary goal of all educational syllabi (Board of Studies 2006). Green Gilbert (2015) poses similar values in her rendition of a learner's capabilities. 'Develop leaders who are able to creatively solve problems, collaborate with others, express feelings, accept and value individual differences, and be respectful and responsible citizens' (Green Gilbert 2015: 3). The 'Concept Development Model' has covered these broader outcomes by ensuring that the students are taking part in activities that

challenge their ability to problem solve and think creatively in a social setting. It is designed for collaboration to be an efficient way for establishing a creative process and product, as per the social constructivist views of Vygotsky (Woolfolk & Margetts: 348).

Concluding Statement

To conclude it is evident how effective the 'Concept Development Model' is for a new pedagogical approach to teaching Dance. With the model running parallel to the requirements of the Creative Arts (Board of Studies 2006) and PDHPE (Board of Studies 2014) Syllabi, a teacher could easily justify the delivery of this method. The model provides substantive content that reflects and extends upon the foundational dance elements within the syllabus. It provides a simple structure for a teacher to deliver, with clear movement stages that progress students learning of a concept. It is a structure that develops and builds on prior knowledge, enriching the student's ability to creatively problem solve as they consolidate their ideas.

The embodied reflections provide reassurance that the model can be successful in its implementation, as students and the teacher were both meeting their expectations and outcomes. With continued case studies, the model can be further validated as more teachers become experienced with the approach. This is a beginning research into a much broader determination of how teachers are implementing dance and how they can teach it more efficiently, with a positive attitude towards it. This model will definitely be considered with studies to come, as it presents as a compatible resource within the educational context at present.

Conclusion

Dance is not a problem for education to solve. It is the solution for the problems we already have- Sir Ken Robinson (2016)

At the beginning of this research process my goal was to understand how dance education was and is being conducted in the Primary K-6 education climate, to then reveal its potential for the future. I was determined to create a pedagogical model for teaching dance, so that teachers would feel more comfortable and confident with using dance material.

This research project has uncovered teachers' uncertainties around teaching dance. Through the interviews I determined that their concerns with teaching dance were based on limited understanding of dance terminology and content, lack of guidance on how to structure a creative lesson and uncertainty over creative learning outcomes.

To address these concerns I created my 'Concept Development Model' to provide a simple and engaging approach to deliver dance content in NSW Public Schools. This model is unique, integrating Laban (1948) Movement Vocabulary, Green Gilbert's (2015) Creative Dance Modelling and NSW Dance Syllabus requirements. It guides teachers into a student centred, open ended, concept approach to learning dance which is often avoided in an educational context.

The model is an original piece of research, combining my research influences with my own personal views on how dance can be taught in a more accessible way. I am making a contribution to the field in terms of teaching practice, it is not a theoretical contribution. My goal was not to analyse data for theoretical contributions but to change the practical teaching of dance within a classroom context.

My self-case study demonstrates features of the model and trialed application in the classroom. The embodied reflections provide evidence the model is an effective approach for practicing educators and can be successful in its implementation. To confirm this further, I could conduct

further trials of application of my model in the classroom, using teacher subjects to implement the lessons.

Utilising the findings of this research my future goal is to provide professional development sessions for practicing teachers and schools. I aim to deliver the 'Concept Development Model' to as many teachers as possible, to provide a consistent and adaptable structure for teaching dance. I believe that with further education on how to teach dance, teachers will feel more assured about how they deliver dance in the classroom and will be less likely to avoid or devalue it. I also plan to run example sessions delivering the model to students, so that teachers can observe how the model is taught in a real setting and recognise how valuable the learning of dance is for students.

In 2020 I will be travelling to Scotland, working with independent and charitable dance communities, to further enhance my own dance knowledge. I believe this working experience will enrich my understanding of implementing creative dance approaches. Following this I will return to Australia with additional knowledge that I can employ in my teaching. Ultimately I trust that my learning could contribute to the field of creative movement and dance pedagogy in the public education sector.

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it may contain sensitive/confidential content

Interview Invitation

To whom it may concern,

I am an MRES student at Macquarie University and am currently completing a Thesis titled *The How of Primary Dance Education: Approaches to Dance Pedagogy*. The thesis involves determining how Primary (years 3-6) teachers are currently programming and implementing dance (creative arts and pdhpe) in public schools, and then providing a simple pedagogical model that could assist teachers in implementing dance.

As part of the thesis, interviews will be conducted with year 3-6 classroom teachers, that program dance within their classroom. The interview will involve a single 60 minute interview session, discussing a series of questions about implementing dance in the classroom. A dance program will also need to be provided to support the interview data and affirm the structure of dance lessons.

You have been chosen for this interview as you meet the criteria of having a stage 2/3 class and teach dance as part of your creative arts/pdhpe program. Your participation would be greatly appreciated as it can help to determine the strategies that teachers currently employ for teaching dance and assist in creating a simple model that can make dance teaching easier for teachers in the future. Please be aware that your personal information will be kept confidential, with your name and workplace being referred to by an alias name.

Attached is a consent form with further information about the interview. Please consider and reply to me via this email address.

Thankyou for your consideration. Looking forward to hearing from you.

Kind regards,

Katelyn Thorn

Interview Questions

Department of Media, Music, Communication and Cultural
Studies
Faculty of Arts
MACQUARIE UNIVERSITY NSW 2109



Katelyn Thorn (MRES student)

Interview Questions

The interview involves a series of open-ended conversations to guide a progressive discussion between the Investigator (Katelyn Thorn) and each individual participant, led by questions to reflect on the participant's own pedagogical approaches to dance education.

1. What class (including stage/year/age group) do you currently teach?
2. What school do you teach in and what is its demographic (eg small rural school, large low ses school)?
3. Do you currently teach dance to your class, and did you write the dance program? If not whom was it written by?
4. When teaching dance do you include both the Creative Arts and PDHPE outcomes, or focus on one?
5. Do you find dance an easy subject to teach? If you do, explain why you feel like it is straight forward. If it isn't explain why you find difficulty in teaching it. Please elaborate.
6. How do you structure a dance lesson? Do you tend to follow a certain structure or does it change?
7. Are you familiar with dance concepts? Have you ever taught the concepts/elements of dance individually? If so how have you done that?

8. How do you direct the dance lesson? What is your role? (For example are you instructing the students what to do or facilitating them).
9. Are you confident when teaching dance? What is your emotional response to teaching this subject area?
10. Do you feel that dance is important to teach children? Why/why not do you feel that it is important? What are the benefits or detriments to teaching it?

Interview Participation and Consent Forms

Department of Media, Music, Communication and Cultural
Studies Faculty of Arts
MACQUARIE UNIVERSITY NSW 2109



Katelyn Thorn (MRES student)

Participant Information and Consent Form

Name of Project: *The How of Primary Dance Education: Approaches to Dance Pedagogy*

You are invited to participate in a study of the current approaches taken to dance pedagogy within the NSW primary education system. The purpose of the study is to identify what pedagogical models teachers are currently employing for teaching dance, as a part of the Creative Arts and PDHPE syllabi.

The study is being conducted by MRES student Katelyn Thorn (Department of Media, Music, Communication and Cultural Studies, Macquarie University). The research project is being conducted to meet the requirements of the Bachelor of Philosophy/Masters of Research, under the supervision of supervisor Dr Julie-Anne Long (Department of Media, Music, Communication and Cultural Studies, Macquarie University).

If you decide to participate, you will be asked to attend one face to face interview session (approx. 60 minutes), consisting of a series of interview questions about your current implementation of dance pedagogy. The interview will be voice recorded to ensure the collection of accurate data. The voice recording will be reviewed by the interviewer (Katelyn Thorn) as well as the research supervisor (Dr Julie-Anne Long). After the interview you will also be asked to provide your existing 2019 program for dance. This document will be analysed to see what models are being used to teach dance and how the outcomes are being met.

Any information or personal details gathered in the course of the study are confidential, except as required by law. No individual will be identified in any publication of the results. The interview questions will be open-ended, allowing you to give as much or as little information as you wish. Should you give consent, quotes/transcripts from your interview may be included in the written thesis. Only

that information offered freely in the course of the interview will be published, and only with your full written consent. Should you wish to not be personally identified in the research publication an alias name can be used for both the interview and programming sample. The published data and completed thesis can be made available to you upon request.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

Pages 68-71 of this thesis have been removed as they may contain sensitive/confidential content

Interview Transcripts

Department of Media, Music, Communication and Cultural
Studies
Faculty of Arts
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Katelyn Thorn (MRES student)

Interview Questions

The interview involves a series of open-ended conversations to guide a progressive discussion between the Investigator (Katelyn Thorn) and each individual participant, led by questions to reflect on the participant's own pedagogical approaches to dance education.

1. What class (including stage/year/age group) do you currently teach?

I teach a composite class Years 5 and 6.

2. What school do you teach in and what is its demographic (eg small rural school, large low ses school)?

I teach at Mount Annan Public School, it is a large school with a range of socio economic backgrounds.

3. Do you currently teach dance to your class, and did you write the dance program? If not whom was it written by?

Dance is taught by our RFF teachers and the program was written by these teachers.

4. When teaching dance do you include both the Creative Arts and PDHPE outcomes, or focus on one?

Outcomes from both syllabi are used in the program.

5. Do you find dance an easy subject to teach? If you do, explain why you feel like it is straight forward. If it isn't explain why you find difficulty in teaching it. Please elaborate.

Dance is not an easy subject to be taught. It can be a fun activity for students to participate in however if all outcomes are taught properly this can be difficult. For example teaching physical skills such as rolling and rising and details such as body line and shapes. Composing and dance appreciation are also tricky. It is difficult to teach when there is a range of skill levels in a class

and a range of interest. Time restrictions with a busy curriculum also make it difficult and dance is often missed.

6. How do you structure a dance lesson? Do you tend to follow a certain structure or does it change?

Basically the program is taught. Students often with a warm-up, dance moves are modelled and then students are given the opportunity to dance independently. Often students are put in groups to compose short sequences of choreography based on given criteria.

7. Are you familiar with dance concepts? Have you ever taught the concepts/elements of dance individually? If so how have you done that?

I am fairly familiar with concepts, however need to consolidate as a program is written. They are not taught individually. They are taught within a routine.

8. How do you direct the dance lesson? What is your role? (For example are you instructing the students what to do or facilitating them).

I am instructing the students as a whole class. They are then given the opportunity to work collaboratively in small groups. This is where I guide and facilitate.

9. Are you confident when teaching dance? What is your emotional response to teaching this subject area?

I am confident to a point, however I always feel I miss elements or certain areas. Our school has used external sources such as Dance Fever to teach dance for the last few years. This has meant teachers lose some key skills and familiarity with expected outcomes.

10. Do you feel that dance is important to teach children? Why/why not do you feel that it is important? What are the benefits or detriments to teaching it?

I think it is important. Students need to have the opportunities to develop their creativity and fitness. Students need to be able to express themselves through music and dance is a great way for them to work with their peers collaboratively. Realistically teachers are not trained to teach dance to the level expected and often leave it out of their busy timetables. Often it is given to RFF teachers as class teachers do not have the time to do it.

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Katelyn Thorn (MRES student)

Interview Questions

The interview involves a series of open-ended conversations to guide a progressive discussion between the Investigator (Katelyn Thorn) and each individual participant, led by questions to reflect on the participant's own pedagogical approaches to dance education.

1. What class (including stage/year/age group) do you currently teach?
Year 5/6
2. What school do you teach in and what is its demographic (eg small rural school, large low ses school)?
Bringelly PS. Small semi-rural school – 5 classes. Fairly low socio-economic status.
3. Do you currently teach dance to your class, and did you write the dance program? If not whom was it written by?
Yes I teach dance and I wrote the program.
4. When teaching dance do you include both the Creative Arts and PDHPE outcomes, or focus on one?
Focus mainly on Creative arts.
5. Do you find dance an easy subject to teach?
If you do, explain why you feel like it is straight forward. If it isn't explain why you find difficulty in teaching it. Please elaborate. I have had extensive experience in teaching dance in schools including preparing groups for Regional Dance Festivals, Junior Rock Eisteddfod and annual school concerts. I enjoy teaching dance but have found it challenging at times. Often children are reluctant to participate at first as they feel self-conscious, but I usually find that after a short amount of time they enjoy it and want to be

involved. The school where I teach has involved students in dance since Kindergarten, so by the senior years they are quite comfortable with the process and lessons.

6. How do you structure a dance lesson? Do you tend to follow a certain structure or does it change?

Usually I teach groups for dance – sometimes as a class group or a smaller dance group. I always play the music through (or part of the music) to orient them to what style we will be doing. Then I demonstrate what the moves are before I begin to teach them. The most common way is to teach 16 counts at a time – demonstrate, copy, repeat, copy, with music. We practice this till they are comfortable with the section and then I move on. As each 16 counts are taught we go back to the beginning and build on each new section.

7. Are you familiar with dance concepts? Have you ever taught the concepts/elements of dance individually? If so how have you done that?

I have included elements of dance – form, space, shape, rhythm and balance during the teaching of individual steps.

8. How do you direct the dance lesson? What is your role? (For example are you instructing the students what to do or facilitating them).

I do all the instruction even when there are multiple classes as I am the only one with the dance experience. Usually I teach alone but at times I have another teacher assisting with the lesson.

9. Are you confident when teaching dance? What is your emotional response to teaching this subject area?

I am very comfortable teaching dance – even though I feel I may be getting a bit old for it now (lots of aches and pains after lessons and my knees don't allow me to do all the steps as I would like!) I always feel a great sense of joy and achievement to see the children who have resisted in the beginning, suddenly enjoy the lessons and ask, “when are we doing dance again?” I also love to join in with the students and dance with them – a great bonding activity.

10. Do you feel that dance is important to teach children? Why/why not do you feel that it is important? What are the benefits or detriments to teaching it?

I think teaching dance in school is very valuable. Apart from the obvious skills developed in listening to music for beat and rhythm and the physical movement involved, I feel it stimulates different parts of the brain than other activities. It teaches sequencing and provides a creative outlet for the children. It would also help develop working memory skills which will in turn benefit the child in other learning areas.

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Faculty of Arts
MACQUARIE UNIVERSITY NSW 2109



Katelyn Thorn (MRES student)

Interview Questions

The interview involves a series of open-ended conversations to guide a progressive discussion between the Investigator (Katelyn Thorn) and each individual participant, led by questions to reflect on the participant's own pedagogical approaches to dance education.

1. What class (including stage/year/age group) do you currently teach?

Students in Stage 2 – a composite of year 3 and 4 students

2. What school do you teach in and what is its demographic (eg small rural school, large low ses school)?

Medium sized school (550 approx.) located in North Sydney with a relatively middle to high SES.

3. Do you currently teach dance to your class, and did you write the dance program? If not whom was it written by?

Yes I taught and created the dance program for my and class and stage.

4. When teaching dance do you include both the Creative Arts and PDHPE outcomes, or focus on one?

I tend to predominately focus on the Creative Arts outcomes, however, in hindsight there are outcomes and indicators from the PDHPE syllabus which can easily be slotted into the program as they overlap.

5. Do you find dance an easy subject to teach? If you do, explain why you feel like it is straight forward. If it isn't explain why you find difficulty in teaching it. Please elaborate.

I find teaching dance comes relatively naturally and I'm not anxious to teach it. I am familiar with dance and have experience in this particular field. I believe when you are also passionate about a particular topic or area that this will reflect in your teaching practice.

6. How do you structure a dance lesson? Do you tend to follow a certain structure or does it change?

Depending on the class I teach and my focus the structure of a lesson may change. I will generally focus on some form of warm-up/introduction/example of a dance element and then go from there. Some lessons may be more student-directed whilst other lessons may require a more teacher-directed approach. Behaviour management and students reception/learning/skills (formative assessment) will also steer the direction of the lessons.

7. Are you familiar with dance concepts? Have you ever taught the concepts/elements of dance individually? If so how have you done that?

I would say I am relatively familiar with dance concepts. I have taught them both individually and in conjunction with each other. I have allowed for students to experiment with the dance elements when composing, performing and appreciating.

8. How do you direct the dance lesson? What is your role? (For example are you instructing the students what to do or facilitating them).

My role will interchange from instructor to facilitator. At times I need to be the instructor to introduce or direct a lesson whilst other lessons may call for greater student independence. I may be moving around the room and instigating reflection and providing critiques through questioning. I have also found that my role depends on the students themselves. Their prior knowledge/skills, attitude, behavior etc. will impact how I teach a lesson. Similarly what content is taught and what indicators are being focused on.

9. Are you confident when teaching dance? What is your emotional response to teaching this subject area?

I would say I am relatively confident when teaching dance. As aforementioned it is something I am passionate about and have a background in. I believe on average my emotional response to teaching dance would be happiness, but that does depend a myriad of elements. Overall though I would say my emotional response is quite positive.

10. Do you feel that dance is important to teach children? Why/why not do you feel that it is important? What are the benefits or detriments to teaching it?

I believe dance is as equally important as all KLA's to teach to all students. I have found that it can get easily overlooked in the education system and devalued. Teaching dance provides students with many valuable experience, skills, knowledge and tools. I think it can foster

creativity as well as help with mental and emotional health. Skills, such as cooperation and flexibility in group work can also be applied and embedded in lessons. It provides students with new learning opportunities; opportunities to develop and harness their knowledge and skills as well as providing students who may not have experiences 'dance' to explore it further.

Department of Media, Music, Communication and Cultural
Studies
Faculty of Arts
MACQUARIE UNIVERSITY NSW 2109



Katelyn Thorn (MRES student)

Interview Questions

The interview involves a series of open-ended conversations to guide a progressive discussion between the Investigator (Katelyn Thorn) and each individual participant, led by questions to reflect on the participant's own pedagogical approaches to dance education.

1. What class (including stage/year/age group) do you currently teach?

In 2019 I am teaching a year 3 (Stage 2) enrichment class with 32 students 8 and 9 years of age

2. What school do you teach in and what is its demographic (eg small rural school, large low ses school)?

Macquarie Fields PS is a large school in south-west with approximately 950 students K-6. There is a high % of NESB students.

3. Do you currently teach dance to your class, and did you write the dance program? If not whom was it written by?

Yes, dance is taught one term every year during term 4 on Stage 2 and yes I wrote the program in 2018. The program for Term 4 has not been written yet.

4. When teaching dance do you include both the Creative Arts and PDHPE outcomes, or focus on one?

No, I have just focused on dance outcomes in the past.

5. Do you find dance an easy subject to teach? If you do, explain why you feel like it is straight forward. If it isn't explain why you find difficulty in teaching it. Please elaborate.

Yes. I do not find teaching dance difficult. However, I have never taught free dance we have always taught structured individual and couple dances in preparation for structured dances at the formal

6. How do you structure a dance lesson? Do you tend to follow a certain structure or does it change?

When teaching structured dances, I always start with showing the steps without the music first and then teach the students step by step speeding up to match the music before putting it to music. Once I feel the students are ready, we try it with the music.

7. Are you familiar with dance concepts? Have you ever taught the concepts/elements of dance individually? If so how have you done that?

I am aware of some of the dance concepts, however not coming from a dance background I have not taught them individually.

8. How do you direct the dance lesson? What is your role? (For example are you instructing the students what to do or facilitating them).

My role as stage supervisor is to run the instruction of the dances. The hall usually has 4 classes participating while the teachers roam and supervise/help. I am on the stage with the microphone walking through the dance steps.

9. Are you confident when teaching dance? What is your emotional response to teaching this subject area?

I actually enjoy and am fairly confident when teaching the structured dances as the students love them. I would be much more apprehensive when teaching free dancing.

10. Do you feel that dance is important to teach children? Why/why not do you feel that it is important? What are the benefits or detriments to teaching it?

Yes, I feel dance is important for that creative side in students. The challenges when teaching dance is that I do not come from a dancing background so lack skills in teaching free/creative/unstructured dances.

Interview Dance Programs

CAPA Program

Term 3
Dance

Rationale:

Students perform dances from a range of contexts demonstrating movement and expressive qualities appropriate to the dance. They explore, refine and organise movement to convey meaning to an audience. They recognise and discuss how dance has various artistic and cultural contexts.

Structure:

Students will focus on a variety of movement and dance skills for weeks. Students will be taught the techniques of the different movement skills and they will be implemented into a range of partner and line dances. It is encouraged to do this unit with a buddy class(es).

Outcomes and Indicators:

Performing

DAIS3.1

Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.

- participates in safe dance practice using a range of appropriate technical exercises on the floor, standing and travelling, using appropriate control, alignment and breath
- performs sections from their dances demonstrating clarity of intent through the use of the elements of dance • refines physical skills (eg jumping, landing, rolling and rising) in conjunction with interpretive skills relating to the intent of the dance (eg facial expression, projection of energy, spatial intent, sensitivity to accompaniment)
- performs with awareness of appropriate detail to refine the quality of physical performance, eg use of stillness, focus, body line and shape, accents, rhythmic emphasis
- uses a range of dances as a starting point for devising dance performances eg the use of characteristics and conventions of cultural, historic or contemporary dances for devising a personal response.

Composing

DAIS3.2

Explores, selects, organises and refines movement, using the elements of dance to communicate intent.

- reflects upon previous activities in composing, performing and appreciating dance to consider use of the elements in relation to a stimulus

- develops phrases and sequences with use of transitions by varying the elements of dance, eg uses repetition of elements within the phrases; uses unison and canon in the structuring of their dance
- uses a range of expressive qualities to communicate intent, eg tense, forceful, percussive pushing and pulling actions to portray 'forces'
- discusses the potential meaning of their dance for an audience in relation to the components, eg the visual impact of the dance with use of the performance space, movement, set, costume and sound accompaniment.

Appreciating

DAIS3.3

Discusses and interprets the relationship between content, meaning and context of their own and others' dances.

- discusses personal response to different types of dance works from the perspective of composing, performing and as a viewer
- identifies relationships between movement content and choreographic intent, eg use of shape and fluid transitions to symbolise movement of water
- compares the varying use of the elements in their own work and in that of others such as peers, older students and professional choreographers or dancers.

Fundamental Skills

PD3.10

- selects and uses interpersonal skills to interact respectfully with others to promote inclusion and build connections

PD3.11

- selects, manipulates and modifies movement skills and concepts to effectively create and perform movement sequences

Assessment

Watching students to ensure they have evidence of concepts taught

Sequence 1: Revision Weeks 1 & 2

Resources	The Macarena Dance steps: The Nutbush Dance steps: Rhythm Barn Dance ; Heel, Toe Polka Dance Steps: Pride of Erin ; Slow Rhythm Get this party started (Pink) :
Teaching and Learning Activity	<ul style="list-style-type: none"> • Introduce the unit to the students • Explain that we'll be Revising last years dances and practising new line and partner dancing this term • Refer to resource link for dance moves • Students to be in line/s for this dance

Sequence 2: Weeks 3 & 4	
Resources	HipHop
Teaching and Learning Activity	<ul style="list-style-type: none"> • Learn this Hip Hop dance sequence • Discuss the visual impact of the dance with use of the performance space, movement, use of shape and fluid transitions. • If unfamiliar with the dance, refer to the resource link. • Students to be in line/s for this dance • Sequence may take 2 - 3 lessons.
Evaluation	
Sequence 3: Week 5 & 6	
Resources	Funky Walk Kick, step, step How to Tut
Teaching and Learning Activity	<ul style="list-style-type: none"> • Learn these other Hip Hop dance steps • If unfamiliar with the dance, refer to the resource link. • Students to be in line/s for this dance • Discuss the visual impact of the dance with use of the performance space, movement, use of shape and fluid transitions.
Evaluation	
Sequence 4: Week 7 & 8	
Resources	Music Pump it Happy
Teaching and Learning Activity	<ul style="list-style-type: none"> • Students form circles of 6 - 10, they take it in turns to move to the middle and show their favourite Hip Hop dance moves
	<ul style="list-style-type: none"> • In groups students plan a hip hop dance to perform. • Discuss the importance of the visual impact of the dance with use of the performance space, movement, use of shape and fluid transitions.
Evaluation	
Sequence 5: Week 9	
Resources	
Teaching and Learning Activity	<ul style="list-style-type: none"> • Students perform their created Hip Hop dance • Audience give Feedback about the performances on the visual impact of the dance with use of the performance space, movement, use of shape and fluid transitions.
Evaluation	
Sequence 6: Wee 10	
Resources	Revision of dances
Teaching and Learning Activity	
Evaluation	
Other Ideas	
	Street Jazz Turn up the music by Chris Brown Street Jazz to Bruno Mars

Term 3 Unit - Bush dancing

Dance	Stage 3	Topic/theme Bush Dancing	Duration 8 weeks	Class Year 5/6	Strand	Assessed
Task: Learn a variety of different Bush Dances. Perform these at school celebration.		Specific learning outcomes Students will be able to: <ul style="list-style-type: none"> * participates in safe dance practice using a range of appropriate technical exercises on the floor, standing and travelling, using appropriate control, alignment and breath * use appropriate expressive and movement skills in performing dances which have been sourced from a range of cultural and historic contexts * discusses the potential meaning of their dance for an audience in relation to the components, eg the visual impact of the dance with use of the performance space, movement, set, costume and sound accompaniment. * identifies relationships between movement content and choreographic intent, eg use of shape and fluid transitions 			P	
Performing: P Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.					P	
Composing: C DAS3.2 Explores, selects, organises and refines movement, using the elements of dance to communicate intent.					C	
Appreciating: A Discusses and interprets the relationship between content, meaning and context of their own and others' dances.					A	
Teaching and Learning focus Elements covered Shape Space Principles covered Balance Harmony Rhythm		Process Movement		Media and materials Music		
Relationships:		Individual	Group			
Contexts:		Australian	Aboriginal	Pacific	European	Other cultures
Resources and equipment <ul style="list-style-type: none"> Recording of the Bush Dance music Teaching guide for dance instructions 		Cross-curricula links <ul style="list-style-type: none"> English H.S.I.E 		Essential skills <ul style="list-style-type: none"> Communication Problem solving Self-management Social and co-operative 		

Teaching and learning sequence	
Introduction: <ul style="list-style-type: none"> Recap on the dances learnt in Bathurst. Discuss historic significance of this style of dancing 	
Learning the dances: <ul style="list-style-type: none"> Join with the 4/5 class each week to learn and practise the dances One new dance taught and practises each week for 4 weeks. Rehearsal of dance sequence for performance for weeks 5-8 	
Performance: <ul style="list-style-type: none"> Children will perform a series of the dances learnt at the school 140th Birthday Celebration, marking the era the school was opened (1870s) 	
Assessment	Method: Self Peer Teacher Evidence: Teacher's observations and student's self-evaluation comments.



Stage 2 Dance Program



8 Weeks	Semester 1 2019	3/4L	
Outcomes			
DAS2.1 Performs dances from a range of contexts demonstrating movement skills, expressive qualities and an understanding of the elements of dance			
DAS2.2 Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods			
DAS2.3 Gives personal opinions about the use of elements and meaning in their own and others’ dances			
Students learn to:			
<ul style="list-style-type: none">● sustain expressive qualities and movement skills to convey intent in a dance performance● draw on the elements of dance to create movement content that relates clearly to the intended meaning of a dance● use a range of ideas in the composition of dances based on diverse stimuli● talk and write about their own and others’ dances using dance vocabulary			
Students learn about:			
<ul style="list-style-type: none">● the human body and movement as the raw material for dance as a performing art● the use of the elements of dance to make meaning in the creation of a dance, in a performance and for an audience● how dance ideas can come from a diverse range of sources, including personal experience and the wider world● dance as it occurs in different places for a range of reasons and how dances can be about different things and elicit varying interpretations from audience members			
Lesson	Learning Experiences and Activities	Resources	Register
1	Focus: provide opportunities for students to become aware of safe dance principles and movement skills such as alignment of feet, knees and hips, stretching, strength, managing body weight and breathing.	Nutbush City Limits by Tina Turner	

	Learn the dance moves of the Nutbush.	Hall or enclosed space appropriate for floor work	
2	<p>Focus: students learn/review terminology: non-locomotor and locomotor. Provide opportunities for students to practice keeping in time with music.</p> <p>Learn the dance moves of the Macarena.</p>	<p>Macarena by Los del Rio</p> <p>Hall or enclosed space</p>	
3	<p>Focus: learn the Heel and Toe Polka, and perform as a group, keeping time with the music. Students use the correct terminology to describe movement sequences used in bush dances (e.g. swing your partner, advance and retire)</p> <p>Notes: Working with a partner in a circle or line formation</p> <p>Elements of dance</p> <p>Action</p> <ul style="list-style-type: none"> ● Locomotor actions: wing and gallop. ● Non-locomotor actions: bow, curtsy and arched arms. <p>Space</p> <ul style="list-style-type: none"> ● Perform along pathways. ● Perform in sets (line formations). <p>Time</p> <ul style="list-style-type: none"> ● Move to a regular beat <p>Relationships</p> <ul style="list-style-type: none"> ● Perform with a partner in sets of six. ● Maintain a time relationship: keeping in time with the group. <p>Structure</p> <ul style="list-style-type: none"> ● Repetition of sequencing 	<p>Heel Toe Polka</p> <p>Hall or enclosed space</p>	

4	<p>Focus: To mirror, complement and contrast shapes</p> <p>Have the students imagine that they are inside a mirror. Have students make the mirror image of the teacher's movements. Lead the students in slow motion so that the students can follow exactly.</p> <p>Have students work in pairs, facing each other to practise mirroring one another's gestures from the warm-up activity, taking turns at leading. Instruct - The students should move slowly and as one so that the teacher cannot guess which student is the leader</p>	Hall or enclosed space	
5	<p>Focus: Moving in space with purpose.</p> <p>Warm up - moving in space with purpose.</p> <p>Explain to students that it is very important that we warm up each time before dancing so our bodies and muscles are warm. This way we won't hurt ourselves and our bodies will be able to move easily. Have students spread out and explain that we all have an imaginary bubble surrounding each of our bodies. This bubble shouldn't be touched by anyone else so we need to stay far enough away so they don't burst.</p> <p>Ask the children to move forwards, backwards and sideways in space- reminding them of their bubbles.</p> <p>Have students continue moving while integrating different levels -Teacher 'See how low to the ground you can get while still moving, get to your lowest level'. 'Let's come up a little bit now so we are on a medium level' 'Now let's get right up on our tippy toes with our hands up and move as high as we can'. Vary the movement and add in different tempos as they are moving.Call out 'slow motion', 'medium' and 'fast forward' etc.</p>	Hall or enclosed space	

	<p>Teacher may need to call out 'freeze' in between each change so all students can hear.</p> <p>Moving with purpose - Teacher, "You are going to be late for a bus. How do you move?", "You are going to the movies", "Going to school for a test", "Meeting up for a game with friends", and add in any things that relate directly to their students.</p> <p>Discuss the different intentions for each movement.</p>		
6	<p>Focus: Experimenting with body parts, body zones and bases.</p> <p>Direct students to make a circle. Start from your head and move down your body isolating and warming up each part. Teacher demonstrates and students copy.</p> <p>Slow head circles, Shoulders up and down/ circles forwards and backwards, arms out to the side for small circles growing bigger and bigger, Hips (pretend they have a hula hoop around their waists), knee bends, tippie toes around in the circle.</p> <p>Students are placed into threes (Trio) and given two cubes- one with body parts, one with movement. One person is the dancer, one person has the 'body' cube and one has the 'movement' cube. Both students roll the cube and call out what is showing. The dancer then improvises and experiments with Non-locomotor movements they can create with both cubes. This person then teaches the other two group members. Each student rotates to another job and the process is repeated. Once they have learnt all three the students decide which order they will put them in to make a</p>	Hall or enclosed space	

	<p>dance sequence. If they get the same body part or movement they may roll again.</p> <p>Students are given time to consolidate sequence and decide on a formation to stand. They perform their sequence to rest of the class.</p> <p>After all groups have shown their work discuss similarities and differences. Ask- 'Did you find any part hard/easy?' 'Did you enjoy creating or learning someone else's more?' 'Are there any movements you really liked/disliked?'.</p>		
7	<p>Focus: Students will explore the element of time and investigate the effect that changes in tempo have on a performance-using locomotor and Non-locomotor movements</p> <p>Teacher- Today we are going to be looking at the element of Time. What do you think this might mean when you are thinking about dancing?</p> <p>Brainstorm with students.</p> <p>Viewing and reflecting. Watch 'Colt' by Footnote New Zealand Dance.</p> <p>Ask-</p> <p>'Did the dancers perform at the same speed/tempo throughout the whole dance?'</p> <p>'Which parts were really different to each other when we are thinking about the timing of the movements?'</p>	<p>Hall or enclosed space</p> <p>Students will use their shape phrase from the previous week to work with different tempos.</p> <p>Footnote New Zealand Dance.</p> <p>'Colt' Trailer.</p> <p>https://www.youtube.com/watch?v=y1fw7nP1x9c</p>	

	<p>'Do you think it is more interesting when they use different tempos?'</p> <p>Have students stand in a circle. The teacher passes a clap to the student on their right. The receiving student then passes it on to the next student on the right. Eye contact must be made. This continues until the clap comes back to the teacher. This clap must stay on the same beat so all students must be ready and listening to the timing as the clap goes around.</p> <p>Repeat activity and introduce more or less counts between claps.</p> <p>Have students find their partners from the previous week and go through their shape sequence. Explain to the students that they need to make each different shape (object) a different tempo. This could be very fast, very slow, medium, broken into segments, etc. This timing change needs to be evident to the audience. Brainstorm ways to move to change timing- slow motion, fast forward, medium, etc.</p> <p>Give students enough time to remember their sequence and manipulate it.</p> <p>Groups perform to the remainder of the class and give peer feedback as to whether or not the different tempos were evident throughout the sequence.</p>		
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	Reflection- 'What worked well and what didn't?' 'Do you think changing the timing of some movements in a dance makes it more interesting to watch?' 'Does it make it more interesting to perform?'		
Assessment	Ongoing assessment through observation of students' movements and participation in activities. Assessment criteria on the next page.		

Assessment Grid			
General: follows rules/ actively contributes to dance classes/ works cooperatively with others			
Assessment of Technical Skills: non-locomotor movements performed with good alignment, control, coordination and balance	Acquiring (sometimes)	Consolidating (frequently)	Established (consistently)
Ability to isolate major body parts			
Twisting, turning, falling, rising, marching, bending, reaching			
Vertical jump two feet to two feet			
Vertical jump two feet to one foot			
Vertical jump one foot to one foot			
Assessment of Technical Skills: locomotion movements (hops, skips, running, walking, crawling and rolling) performed with good alignment, control, coordination and balance	Acquiring (sometimes)	Consolidating (frequently)	Established (consistently)
Travelling at a low, medium, or high level			
Travelling using a range of speed and rhythms			
Assessment of Creative application	Acquiring (sometimes)	Consolidating (frequently)	Established (consistently)
Creates short dances or phrases (set movements)			

Applies the elements of dance in dance-making activities			
<i>Assessment of performance skills</i>	Acquiring (sometimes)	Consolidating (frequently)	Established (consistently)
Participates in performance			
Concentrates during performance			
<i>Responding to Dance</i>	Acquiring (sometimes)	Consolidating (frequently)	Established (consistently)
Contributes to class discussions			
Reflects on own progress			
Identifies major body parts			
Views and responds appropriately to performances			

Overview: Stage 2 Dance Program

In Dance, students will develop knowledge and understanding, skills, values and attitudes in *Performing, Composing and Appreciating* by engaging with the *elements* of dance (action dynamics, time, space, relationships and structure) through a range of *contexts* within a planned and sequential process of teaching and learning. Learning in dance is most effective when learning experiences in performing, composing and appreciating are integrated. The use of the elements of dance is integral to all learning activities and draws on dance from a range of *contexts*.

Learning to perform, compose and appreciate in dance involves a range of skills that use the dancing body and the elements of dance. Students use the elements in performing, composing and appreciating. With ideas for dance drawn from a range of contexts, they engage with the concepts of dance artists (performers and choreographers), dance works, the audience and the world to develop broader and deeper knowledge, understanding, values and attitudes about dance.

Elements of Dance:

Action refers to *what* is occurring

Dynamics refers to the quality or *how* it is happening

Time refers to *when* it is happening

Space refers to *where* it is occurring

Relationships refers to *with* or *who* aspects of the dance

Structure refers to the *unity* and *form* of the dance

Foundation Statement:

Students perform dances demonstrating a range of performance qualities and increasingly complex movement skills. They explore the elements of dance in their own works and how these can be selected and combined to convey meaning. Students discuss the meaning and purpose of dance works and the roles of the creator and performer.

Outcomes:

DAS2.1

Performs dances from a range of contexts, demonstrating movement skills, expressive qualities and an understanding of the elements of dance.

- moves with awareness of safe dance practice including movement skill — action in space, control, alignment, use of breath and with sensitivity to the sound accompaniment
- repeats and refines combinations of locomotor and non-locomotor actions, eg fully stretches body parts, consistently performs the same shapes, maintains a regular, steady beat and demonstrates clear intent using dynamics
- dances using expressive qualities to interpret ideas and communicate feelings, eg chooses from a range of action and dynamics to reflect the interpretation of an idea
- performs in a dance using students' ideas, eg a 'Summer' dance based on students' ideas for improvisations (on the beach, swim and surf, barbeque) organised into movement sequences and structured into a dance
- performs a dance devised from a cultural or historic context (eg discuss the theme and intention from an Australian Bush Dance) and create a dance using key features by varying the rhythmic movement, patterns and expressive qualities to create a personal response.

DAS2.2

Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods

- in response to a stimulus, thinks about a series of movements to reflect an idea and improvises confidently, eg in response to viewing a photograph of a cityscape, explores movement ideas to portray the mood, lines and shapes of the stimulus

- explores and develops movement combinations in relation to an idea, eg rapid and sudden changing of directions, followed by stillness and isolation of head movements to reflect confusion
- improvises, selects, repeats and refines movement content to structure a dance which communicates meaning, eg clear beginning, middle and an end for a narrative dance — ‘the lost boot’ or an abstract dance — ‘heavy and light’
- offers ideas in response to problem-solving tasks, eg ‘How can you make a transition from that part to the next?’
- creates movement content in relation to a dance idea (as an individual, with a partner or in a group), eg group sequences using repetition of rhythmic and spatial patterning with contrasting group shapes in a ‘reconciliation’ dance.

DAS2.3

Gives personal opinions about the use of elements and meaning in their own and others’ dances

- participates as an audience member, observing and offering personal verbal responses to a dance performed by other people (peers, younger or older students, professionals), eg completing a question sheet and discussing ideas
- talks about the main use of the elements in a dance they see, eg use of actions, space, dynamics, time, relationships and structure — repetition, variety, contrast, transitions
- discusses dancers, location, sound accompaniment, costume, set/props in a dance
- looks at visual images (videos, photographs), and writes about who dances and why, eg creates a movement narrative based on their writing
- keeps a dance journal of ideas for making dance, eg drawings, images, kinaesthetically inspired words, sounds, frottages (rubblings) of texture, poems, narratives, writings about live performance and observations of everyday movement.

DAS2.7 *Performs familiar movement patterns in a variety of dance situations.*

Students in Stage 2 will

learn to:

- sustain expressive qualities and movement skills to convey intent in a dance performance
- draw on the elements of dance to create movement content that relates clearly to the intended meaning of a dance
- use a range of ideas in the composition of dances based on diverse stimuli
- talk and write about their own and others’ dances using dance vocabulary

learn about:

- the human body and movement as the raw material for dance as a performing art
- the use of the elements of dance to make meaning in the creation of a dance, in a performance and for an audience
- how dance ideas can come from a diverse range of sources, including personal experience and the wider world
- dance as it occurs in different places for a range of reasons and how dances can be about different things and elicit varying interpretations from audience member

Week 5: Nutbush, Macarena

Week 6: 5,6.7.8 + revision

Week 7: Hokey Pokey, chicken dance + revision

Week 8: Heel n Toe polka + revision

Week 9: revision

Week 10: revision

Self-Case Study: Unit of Work

Stage 3 Creative Movement (Dance) Program

Primary: Term 1 & 2

Program run by 3 Teachers (Team Teaching)

1hr of Creating/Performing + 1/2 hr of Appreciating

Lesson Structure

Each week the students will be given a Dance Concept. This is also known as an 'Element of Dance' (eg Time, Weight, Space, Shape/Form etc). The structure for how they develop the concept is as follows:

Demonstration/Explanation of Concept: *Teacher Demonstration*

Exploration of Concept: *Student centred (Students moving individually under Teacher guidance)*

Creating the Concept: *Group work (students creating a performance of the concept)*

Performing the Concept: *Groups performing to the class*

Reflection of Concept: *interpreting and reflecting on own/others performances through verbal discussion and journaling*

Creative Arts Outcomes:

This lesson structure is designed to cover the following Creative Arts Outcomes:

Performing

DAS2.1 Performs dances from a range of contexts, demonstrating movement skills, expressive qualities and an understanding of the elements of dance.

DAS3.1 Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.

Composing

DAS2.2 Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods

DAS3.2 Explores, selects, organises and refines movement using the elements of dance to communicate intent

Appreciating

DAS2.3 Gives personal opinions about the use of elements and meaning in their own and others' dances

DAS3.3 Discusses and interprets the relationship between content, meaning and context in their own and others' dances.

PDHPE Outcomes:

Teachers should be aware of the relationship between the Dance Outcomes in the Creative Arts K–6 Syllabus and the Dance Outcomes in the Personal Development, Health and Physical Education Syllabus (1999). For reference, the latter are listed below.

DAS2.7 Performs familiar movement patterns in a variety of dance situations.

DAS3.7 Performs a range of dance styles and sequences confidently.

Reason for Implementation:

This unit is designed for students to develop their creative thinking skills, through the use of a visual/kinaesthetic approach to learning. They are using their body as a medium to be able to effectively problem solve, communicate and explore ideas; in both individual and group contexts. This is an open-ended approach to learning, with the students being in control of their learning process and product. Whilst the teachers are there to facilitate outcomes, it is the student whom is the innovator of the lesson; increasing their confidence to lead, communicate, perform and develop creative ideas with others.

This unit will allow students to be familiar with the elements of dance, and provide them with a dialogue to talk about movement. A movement dialogue will assist students in the development of self-expression and self-awareness, as they are able to discuss their own selves within their world.

Stage 3- Dance (Creative Arts)

Unit of Work: 'How to move conceptually: the art of developing and performing movement ideas'

Dance (Creative Arts): 'How to move conceptually: the art of developing and performing movement ideas'		
Stage 3	Term 1/2	Duration: 9 Weeks
Unit context		Unit Overview
In Dance students focus on explaining, understanding and embodying movement terminology. This is an introductory unit that enables students to discover the various ways in which the body has a capacity to move and involves movement performance, composition and appreciation.		This unit introduces dance/movement terminology and concepts, and ways to utilise these concepts in both performative and analytical functions. It enables students to appreciate and analyse the movement qualities of other performers in the real world, as well as express their own understanding of movement concepts through collaborative performance and review.
Target outcomes		Indicators
<p>Performing: DAS3.1 Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.</p> <p>Composing: DAS3.2 Explores, selects, organises and refines movement using the elements of dance to communicate intent</p> <p>Appreciating: DAS3.3 Discusses and interprets the relationship between content, meaning and context in their own and others' dances</p> <p>PDHPE Outcomes: DAS3.7 Performs a range of dance styles and sequences confidently.</p>		<p>performs sections from their dances demonstrating clarity of intent through the use of the elements of dance refines physical skills (eg jumping, landing, rolling and rising) in conjunction with interpretive skills relating to the intent of the dance (eg facial expression, projection of energy, spatial intent, sensitivity to accompaniment)</p> <p>improvises alone and with others to use the elements of dance related to movement ideas, eg selection from a range of ideas in the creation of a group dance</p> <p>develops ideas from initial exploration by selecting the elements of dance related to movement ideas, developing these in relation to the intent of the dance</p> <p>identifies relationships between movement content and choreographic intent, eg use of shape and fluid transitions to symbolise movement of water</p> <p>writes a description of a dance seen live or on video with personal responses to the work and mention of the visual and aural elements that support its meaning</p>

Resources	Differentiation
Paper for journal entries	Variance in level of scaffolding for different performers (from modelled, to guided or purely independent) Variation in level of instruction from explicit (step by step) instruction to more concept driven (broader)
Assessment	Modelled, Guided and Independent Learning Strategies
Assessment for- Observation, Student questioning, Monitoring Work Samples throughout unit	Modelled strategies- performing movement concept for them
Assessment of- Final performance and self-reflection diary to determine students' summation of learning	Guided- Whole movement exploration where instruction is provided but students perform themselves Independent- concept given, students left to direct movement concepts themselves

Quality Teaching elements		
Intellectual Quality	Quality learning environment	Significance
<input type="checkbox"/> Deep knowledge	<input type="checkbox"/> Explicit quality criteria	<input type="checkbox"/> Background knowledge
<input checked="" type="checkbox"/> Deep understanding	<input checked="" type="checkbox"/> Engagement	<input type="checkbox"/> Cultural knowledge
<input type="checkbox"/> Problematic knowledge	<input type="checkbox"/> High expectations	<input checked="" type="checkbox"/> Knowledge integration
<input type="checkbox"/> Higher order thinking	<input type="checkbox"/> Social support	<input type="checkbox"/> Inclusivity
<input checked="" type="checkbox"/> Metalanguage	<input type="checkbox"/> Students' self-regulation	<input type="checkbox"/> Connectedness
<input checked="" type="checkbox"/> Substantive communication	<input checked="" type="checkbox"/> Student direction	<input type="checkbox"/> Narrative

Content Stage 3	
<p><i>Concept One: Space (Kinesphere, Near Reach Space, Reach Space and General Space)</i></p> <p>1. Demonstration/Explanation of Concept: Teacher Demonstration</p> <p>Teacher demonstrates Kinesphere (movements that are in your personal space- moving in a 360 degree range of motion without your foot leaving the floor), Near Reach Space (movements that are in space that is close to the body), Reach Space (movements that can reach to the perimeter of the Kinesphere) and General Space</p>	

(movement that goes beyond one's personal space/Kinesphere and travels out into the world).

2. Exploration of Concept: Student centred (Students moving individually under Teacher guidance)

Students spread out and the Teacher guides them through each Space Concept. Students individually create movements based on that concept. Teacher guides students through the concepts of Kinesphere, Near Reach, Reach and then travelling in the General Space. Encourage them to think of multiple ways of moving in that type of space.

3. Creating the Concept: Group work (students creating a performance of the concept)

In groups of 5-6, students create a movement sequence together using 2 types of space (eg near reach and general, near reach and reach, general and reach). They are to ensure that they don't contain any movements that use the third type of space. Ensure that the students include a variety of movements to do with those types of space in their performance. Assist where needed but don't create ideas for them.

4. Performing the Concept: Groups performing to the class

Select groups to come up and perform their performance. Have other students recognise what types of space they are seeing within the performance.

5. Reflection of Concept: interpreting and reflecting on own/others performances through verbal discussion

Have students give verbal feedback on the types of space they could recognise within others performances and what movements enabled them to recognise that type of space being used. Encourage them to use movement terminology to describe what they see.

Concept Two: Effort- Weight (Strong and Light) and Time (Quick and Sustained)

1. Demonstration/Explanation of Concept: Teacher Demonstration

Teacher questions to students the meaning of *Effort*. Where have they heard of that word before? Teacher explains that effort is about adding a force to our movements, to change

the quality of it. By applying a deliberate force we can change the nature and intent of our movements.

Teacher demonstrates movement examples of Weight as an Effort Factor (including strong weight and light). Ask students who or what they have seen in their world that moves using strong weight/light weight? (eg strong weight= a wrestler or elephant and light weight = a feather, a ballerina or a bubble).

Teacher demonstrates movement examples of Time as an Effort Factor (including quick and sustained). Ask students who or what they have seen in their world that moves using quick time/sustained time? (eg quick time= a bee, a person running to catch the bus and sustained time = a mime, a sloth, a yoga instructor).

2. Exploration of Concept: Student centred (Students moving individually under Teacher guidance)

Students spread out and the Teacher guides them through the Effort Elements of Weight and Time. Students individually create movements based on that concept. Teacher guides students through the concepts of Strong Weight, Light Weight, Quick Time and Sustained Time. Encourage them to think of multiple ways of moving in those effortful modes.

3. Creating the Concept: Group work (students creating a performance of the concept)

In groups of 5-6, students create a movement sequence together using 2 Effort Elements (eg quick time and strong weight, light weight and sustained time, quick time and light weight, strong weight and sustained time). They need to create a movement sequence that uses those 2 elements at the same time (for example if choosing quick time and strong weight than all movements in the sequence need to show those two elements together). They are to ensure that they don't contain any movements that use the missing effort elements. Ensure that the students include a variety of movements to do with those effort elements in their performance. Assist where needed but don't create ideas for them.

4. Performing the Concept: Groups performing to the class

Select groups to come up and perform their performance. Have other students recognise what 2 effort elements they are seeing within the performance.

5. Reflection of Concept: interpreting and reflecting on own/others performances through verbal discussion

Have students give verbal feedback on the types of effort they could recognise within others performances and what movements enabled them to recognise that type of effort being used. Acknowledge whether one of the elements were more prominent to see and why that might be the case. Encourage them to use movement terminology to describe what they see.

Concept Three: Effort- Flow (Bound and Free) and Space (Direct and Indirect)

1. Demonstration/Explanation of Concept: Teacher Demonstration

Teacher re questions to students the meaning of *Effort*. Where have they heard of that word before? Teacher explains that effort is about adding a force to our movements, to change the quality of it. By applying a deliberate force we can change the nature and intent of our movements. Revise what two effort factors were explored in the previous lesson and what elements they contain.

Teacher demonstrates movement examples of Flow as an Effort Factor (including bound flow and free flow). Ask students who or what they have seen in their world that moves using bound flow/free flow? (eg bound flow= a robot and free flow = water, a jellyfish).

Teacher demonstrates movement examples of Space as an Effort Factor (including Direct and Indirect). Ask students who or what they have seen in their world that moves using Direct Space/Indirect Space? (eg direct space= a teacher pointing, a sprinter heading for the finish line and indirect space = a person wandering in an art gallery or garden, taking in the sights).

2. Exploration of Concept: Student centred (Students moving individually under Teacher guidance)

Students spread out and the Teacher guides them through the Effort Elements of Flow and Space. Students

individually create movements based on that concept. Teacher guides students through the concepts of Free Flow, Bound Flow, Direct Space and Indirect Space. Encourage them to think of multiple ways of moving in those effortful modes.

3. Creating the Concept: Group work (students creating a performance of the concept)

In groups of 5-6, students create a movement sequence together using 2 Effort Elements (eg free flow and indirect space, bound flow and direct space, indirect space and bound flow, direct space and free flow). They need to create a movement sequence that uses those 2 elements at the same time (for example if choosing bound flow and direct space then all movements in the sequence need to show those two elements together). They are to ensure that they don't contain any movements that use the missing effort elements. Ensure that the students include a variety of movements to do with those effort elements in their performance. Assist where needed but don't create ideas for them.

4. Performing the Concept: Groups performing to the class

Select groups to come up and perform their performance. Have other students recognise what 2 effort elements they are seeing within the performance.

5. Reflection of Concept: interpreting and reflecting on own/others performances through verbal discussion

Have students give verbal feedback on the types of effort they could recognise within others performances and what movements enabled them to recognise that type of effort being used. Acknowledge whether one of the elements were more prominent to see and why that might be the case. Encourage them to use movement terminology to describe what they see.

Concept Four: Body action- Shape Qualities (Rising/Sinking, Spreading/Enclosing, Advancing/Retreating)

1. Demonstration/Explanation of Concept: Teacher Demonstration

Teacher discusses with students what Shape means. Identify that creating shapes with the body means to 'mould the body into different forms'. Get the students to create basic forms with their bodies to identify the different 'moulding' that takes place e.g. be a pencil, a house, a rock, a flower, a bridge, a tower.

Teacher explains that we are going to look at ways to create shapes (also known as qualities). Explain and show that:

Rising= movements that extend upwards (UP)

Sinking= movements that sink downwards (DOWN)

Spreading= movements that expand outwards (OUT)

Enclosing= movements that enclose inwards (IN)

Advancing= movements that reach forwards (FORWARD)

Retreating= movements that descend backwards (BACKWARDS)

2. Exploration of Concept: Student centred (Students moving individually under Teacher guidance)

Get students to spread out in the room and guide them through the exploration of each of the shape qualities (ways to shape our body). Students can explore their own movements as you instruct the shapes of rising, sinking, spreading, enclosing, advancing, retreating.

3. Creating the Concept: Group work (students creating a performance of the concept)

In groups of 4-6 students create a movement piece using one pair of the shape qualities. They either choose the pair of Rising and Sinking, or Spreading and Enclosing, or Advancing and Retreating. When they create their performance they can only use movements with that pairing. Ensure that each team member is contributing to the movements that are chosen.

4. Performing the Concept: Groups performing to the class

Have groups get up one at a time and perform their item. Have the other students notice which pair of shape qualities they have chosen.

5. Reflection of Concept: interpreting and reflecting on own/others performances through verbal discussion

Have students give verbal feedback on the shape qualities that they could recognise within others performances and

what movements enabled them to recognise that type of quality being used. Acknowledge whether one of the qualities was more prominent to see and why that might be the case. Encourage them to use movement terminology to describe what they see.

Concept Five: Body- Patterns of Development (Upper/Lower, Body Half, Core/Distal, Cross Lateral)

1. Demonstration/Explanation of Concept: Teacher Demonstration

Teacher explains that as a baby we develop patterns for our body to move in. These patterns are what allows our mind to connect to our body and know how to move. We are going to look at five developmental patterns today, that we naturally do with our bodies to be able to move them. Define these concepts and show examples of movement for each:

Upper/Lower: Movements above the hips (upper body), movements below the hips (lower body)

Body Half: Right side of the body and left side of the body

Core/Distal: Core to Distal are movements that go from the core in the middle of the body out to the hands and feet.

Distal to Core are movements that start at the hands and feet and go into the centre core of the body

Cross Lateral: Movements that are diagonal and cross the midline of the body.

2. Exploration of Concept: Student centred (Students moving individually under Teacher guidance)

Have students spread out and guide them through experiencing each of the body patterns. Encourage them to find different movements to experience those patterns. Instruct them to explore Upper Body, Lower Body, Right side of the body, Left side of the body, moving from the Core of the body out to the fingers/toes, moving from the fingers/toes in to the Core, doing movements that Cross over the body (e.g. right hand and left foot, left arm and right leg).

3. Creating the Concept: Group work (students creating a performance of the concept)

In groups of 4-6 students focus on one pattern of development (e.g. upper/lower, right/left, core/distal,

cross lateral). They create a movement piece only focusing on that one body pattern.

4. Performing the Concept: Groups performing to the class

Have students perform their movement piece to the class, with the class noticing what body pattern they can see.

5. Reflection of Concept: interpreting and reflecting on own/others performances through verbal discussion

Have students give verbal feedback on the body pattern that they could recognise within others performances and what movements enabled them to recognise that type of pattern being used. Encourage them to use movement terminology to describe what they see.

Review Lesson: Key Concepts and Final Performance

Preparation: 4 Concepts of choice

Revise through teacher demonstration and student exploration the following movement concepts:

Space: Near Reach Space, Reach Space, Kinesphere, General Space

Effort Factors and Elements: Weight (strong/light), Time

(quick/sustained), Flow (free/bound), Space (direct/indirect)

Shape Qualities: Rising/Sinking, Spreading/Enclosing,

Advancing/Retreating

Body Patterns: Upper/Lower, Right/Left, Core/Distal, Cross

Lateral

Final Performance Preparation: 3 Concepts of choice

In groups of 4-5 students create a performance that demonstrates 3 movement concepts. The students can select any combination of 3, as long as they can demonstrate them clearly through their physical actions and verbal explanation.

Write the movement concepts on the board as a reminder of what they can select from. They can choose concepts within any of the categories below:

Space: Near Reach Space, Reach Space, Kinesphere, General Space

Effort Factors and Elements: Weight (strong/light), Time

(quick/sustained), Flow (free/bound), Space (direct/indirect)

Shape Qualities: Rising/Sinking, Spreading/Enclosing,

Advancing/Retreating

Body Patterns: Upper/Lower, Right/Left, Core/Distal, Cross

Lateral

Examples of the concepts they choose could be:

Reach Space, Free Flow and Rising

General Space, Strong Weight and Advancing

Near Reach Space, Bound Flow and Enclosing

Performance Observations and Reflection (2 lessons)

Give students a few minutes at the beginning to revise their performance. Have each group perform their item to the class, reminding them that they will be assessed on their ability to demonstrate the 3 movement concepts, their creativity and skill and their cooperation and effort within the group.

After the performances have the students write a reflection on their performance, including what movement concepts they focused on for their performance, their creative process in making decisions and describing the movements that they created (including how they performed them and how it felt to move in this way).