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| **INSTRUCTIONAL & DEMONSTRATION VIDEO** | **MOVEMENT SKILL** | **EXTENSION TASKS FOR TEACHERS** |
| Warm-up:  Floor | Sitting in elongated frog position / parallel and 2nd   * Spinal rolls * Lateral side tilts * Spinal curves * Feet articulation | After watching the Warm-up: Floor instructional and demonstration videos design floor exercises for core strengthening and leg flexibility. Here are some suggestions.  Core strengthening   * Pilates exercises * Elbow plank   Leg flexibility   * Splits * 2nd position lying forward |
| Warm-up:  Non-Locomotive | Standing in open parallel   * Spinal rolls into plank and releve`   2nd position   * Plie’s * Lateral torso tilts and spinal curves * Releve` | Extend on the technical skills of strength and balance from the Warm-up: Non-Locomotive instructional and demonstration videos by designing exercises that include the following;  Torso strengthening   * Lateral torso tilts into flat back   Balance   * Plies’ with feet articulation and Tendu’s in 1st position En Croix (to the front, side and then back).   Balance and leg strengthening   * Developpe’ (leg extensions) in 1st position En Croix   Arm strengthening   * Downward dog or one arm balances with leg extensions |
| Warm-up:  Locomotive | 1. Plain Triplets 2. Triplets with pencil turn 3. Triplets with pirouette 4. Turing Triplets with pirouette | In developing your choreographic skills compose movement sequences that extend on the Warm-up: Locomotive instructional and demonstration videos using the Dance Elements;   1. Space; manipulate the locomotive sequences with Chaine’s and Chasse’ turns, Gallops, Jetes` or Rolling. Create different pathways and spatial orientations. 2. Add variation to the locomotive sequences utilising the Dance Element Structure with movement patterns and motifs. 3. Another suggestion for movement composition is to incorporate the Dance Element Context to establish a choreographic intent. |

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| **TECHNIQUE FOCUS** | **MOVEMENT TERMINOLOGY** |
| Warm-up:  Floor   * Non-Locomotive * Alignment * Awareness of core | * Safe Dance practice requires Warm-up exercises, clothing and no shoes * Alignment & Core * Engage arms and back muscles * Spinal articulation * Awareness of hands and feet |
| Warm-up:  Non-Locomotive   * Alignment * Strengthening * Balance | * Alignment with awareness of core * Position of feet and knees in parallel plie’ * Spinal articulation, lengthening and releasing neck * Balance with core and back muscles, engaging legs and position of arms * Feet and knee position in 2nd plie’ * Awareness of back muscles, correct position of arms, hands, relaxing shoulders and neck * Awareness of space and kinaesthetic knowledge |
| Warm-up:  Locomotive   * Triplets * Coordination * Elevation | * Alignment * Weight distribution through the feet connecting with the floor * Plie’ and releve’ * Alignment with feet and knee position in 4th plie’ * Awareness of core, back muscles, correct position of arms, hands, relaxing shoulders * Balance with core and back muscles, engaging legs and position of arms * Elevation with plie’, position of feet, legs and arms * Spot turning; eye focal point, awareness of space |

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| K-6 CREATIVE ARTS SYLLABUS |
| DAS3.1 Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.  Typically teachers of Stage 3 students will:  • encourage students to use safe dance principles in a dance lesson, such as alignment of feet, knees and hips, stretching, strength, managing body weight, breathing and the selection of appropriate dance movement and techniques for their body type and physical ability  DAS3.2 Explores, selects, organises and refines movement using the elements of dance to communicate intent  Space refers to the personal and general space used by the dancing body and is the third element of dance.  • moving using a range of pathways: straight, curved, meandering, zigzag  • moving using different directions: up and down, forward/back, from side to side  • moving close to, towards, away from and far from others and objects  • using eye focus to communicate spatial clarity and intention  • performing movement at high, medium and low levels, across the floor and into the air.  Structure provides opportunities to learn about the use of repetition, contrast, variety and transitions in dances. Dances might contain the repetition of certain actions, body shapes or rhythms to provide unity. Dances are made from movement patterns (motifs), sequences or phrases varying in their significance and importance. Contrast in dynamic qualities, directions and levels might provide interest in the dance.  Dance contexts provide opportunities to draw on material from a variety of sources to learn about dance. By experiencing dance from a range of contexts, students will develop their understanding of the many ways in which dances can be made, performed and responded to. |
| PROFESSIONAL STANDARDS |
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