Social and Spiritual Development Strand
Expressive Arts

Unit 1: Expressive Arts

Module 1.2 Performing Arts

Lecturer Support Material
Acknowledgements

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## Unit outline

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## Icons

- 📖 Read or research
- 🖊️ Write or summarise
- 🛠️ Activity or discussion
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Performing Arts

Rationale
This module is designed to introduce students to the range of skills appropriate to the teaching and learning of dance, movement and drama. Students will be given opportunities not only to learn about the skills but also to apply them in a variety of situations.

Objectives
By the end of this module students will be able to:

1. Recognise and describe basic techniques, styles and terminology of dance and drama e.g. size, shape, space, actions, rhythms, feelings, timing, atmosphere, sequences and expression.
2. Demonstrate skills in acting, moving, dancing, miming, improvisation, body control, group awareness, producing and directing.
3. Consider the application of the skills outlined above in the primary classroom.
4. Discuss, express opinions and appreciate with pride, traditional and modern actors and dancers in PNG.

In colleges where Expressive Arts has been allocated six credit points, Performing Arts will be a complete 2CP unit, comprising the three sections contained in this guide. In other colleges, Performing Arts will be a module within the Expressive Arts unit. Decisions will have to be made about time allocation and content selection. It is recommended that pre-service teachers be exposed to content and activities from each section.

The sections are ‘stand alone’. They can be taught in any order. Section 2 will need the greatest time allocation because it involves the teaching and learning of essential skills in drama, movement and dance.

The creation of ‘Tok Ples’ or ‘Tok Pisin’ dictionaries is recommended. In the lower primary especially, planning and programming has to be done in two languages, the vernacular and English. Performance arts have a particular language. Pre-service teachers need to be familiar with the way arts concepts can be introduced, discussed and applied using both languages.

Resources
Curriculum Corporation (1994): *A statement on the arts for Australian schools*
Dept of Education QLD (1990): *P-10 Arts Education Framework*
Dept of Education QLD (1991): *Drama Makes Meaning*
Gadaloff J (1998): *Spring Boards – Australian Drama* 2, Jacaranda, Milton
Quest Books (1991): *Energisers*
Rickett-Young L (1977): *Dance Sense*, Northcote House, Plymouth

**Teaching notes**

The modules

Before commencing the study of any topic it is recommended that lecturers consider:

- Conducting a class survey to ascertain students background knowledge and experience
- Compiling a list of possible topics (based on lecturer expertise and college resources)
- Allowing the students to select those topics in which they are interested. This will maximise student interest and participation
Teaching strategies and activities

The main emphasis in the teaching of each topic is to include a range of strategies and activities and to develop skills which will be useful for beginning teachers in their own classrooms. The strategies and activities described in this unit are suggestions only. It is important that students are actively involved in ‘doing’ dance and drama rather than just reading about strategies and activities.

Assessment

Assessment is the process of identifying, gathering and interpreting information about student learning. The main purpose of assessment is to improve student learning and the quality of the learning programs. A variety of assessment strategies should be used and students should be given opportunities, in varying contexts, to demonstrate in an authentic manner what they know, understand and can do.

A single task can often measure achievement in relation to several objectives. Consider the nature and structure of the task so that:

- The requirements of the task are as clear as possible
- Questions or activities are chosen that are relevant to the objectives and allow students to demonstrate appropriate outcomes
- Any sources or stimulus material used are clear and appropriate to the task
- The likely range of student responses are anticipated
- There is a balanced selection of skills and knowledge objectives being assessed
- Marks or grades reflect the relative importance of each part of the task
- Instructions are unambiguous
- The language level is appropriate
- Items are not too difficult or too easy
- It does not contain bias
- The marking scheme is applied consistently

The assessment procedures and suggestions discussed in Section 3, Topic 9, should be applied when assessing pre-service teachers.

Multigrade teaching

Lower primary - *Arts and Crafts* is an excellent subject to use in a multigrade classroom as it is not difficult to cater for the different skill levels in a multigrade class. It is a good idea to use the same theme or topic for the whole class for each Arts and Crafts lesson, then to select suitable skills or techniques for the different abilities of the children.

In *Drama*, different students can develop different characters that suit their skill levels, and help in putting on performances in ways that are suitable to help them develop dramatic skills and knowledge.
In *Movement and Dance*, younger children can sometimes work in different groups with simpler steps to the dance, or the dance can be arranged to have a central group of younger children with simpler steps.

A key principle in multigrade teaching is developing a sense of responsibility in the older children to help the younger children in the class. Sometimes is may be a group responsibility, or sometimes it may be an older child helping his or her younger partner. In this way the teacher has many helpers, and the younger children feel that they have 'big brothers and sisters' who want to help them.

Another key principle is the development of routines and responsibilities in caring for school materials, in giving out materials at the start of a lesson, and in cleaning up after a lesson. It is much easier to do this in a multigrade class. Teachers need to be well organised before they start activities.

Another alternative, that some schools use, is to have the whole school take their arts and crafts lessons at the same time. This allows children to rotate through different activities with different teachers who can share the skills that they have in the arts and crafts. It is also more culturally appropriate for learning traditional dances or preparing for dramas or special events. Good multigrade teachers will develop creativity, expression and cultural pride in their pupils through combined whole class or whole school arts and crafts projects.

**Access, participation and equity**

In order to provide for access, participation and equity within the curriculum we need to identify those areas which exclude many females and some males. Students not only require access to learning opportunities but need to be actively involved in them, and this is more likely to be achieved when the subject matter is relevant, interesting and includes the experiences of women and girls and those with special needs. To provide for access, participation and equity, the curriculum needs to contain:

- Content which has women's and girls' experiences and achievements centrally placed as opposed to being omitted or undervalued
- Contexts that value girls, including the classroom management of harassment and the equitable use of time, money, personnel and all resources
- Cooperative and collaborative teaching and learning styles which consider the need for both single-sex and mixed-sex groupings in the classroom
- Inclusive language
- A supportive learning environment for all students including those with special needs
- Acknowledgement of both the diversity and similarity of female and male experiences
- A broad range of assessment and evaluation methods, e.g. use of developmental profiles, annotated student work folders, self-assessment, group feedback, oral presentations

In order to model primary curriculum requirements learning should be student-centred with an emphasis on skills development is small groups. Male and female
students should share activities equally. Activities should allow male and female students to participate and achieve without constraints or prejudice. Students with special needs should be able to participate in all lessons with the lecturer considering their needs. All students should be encouraged to participate and perform to the best of their abilities.
Section 1: Dance (movement) and Drama in the Curriculum

This section provides a brief introduction to the rationale underpinning any Performing Arts program in primary schools. It introduces pre-service teachers to the main performing arts experiences as well as the processes of arts development and appreciation.

In line with the Reform, pre-service teachers need also to recognise the importance of vernacular and English language development in the performing arts.

It is essential that pre-service teachers have access to the following NDOE reform documents:

- The Primary Curriculum in PNG
- Arts and Crafts – Lower Primary Syllabus
- Arts – Upper Primary Syllabus
- Programming Guide for Lower Primary Teachers

Pre-service teachers need to be familiar with the primary curriculum in order to plan meaningful activities for use during practice teaching, and to identify skills they need to acquire to be effective performance arts teachers.

**Topic 1: Components of a dance and drama program**

Dance

Dance is an integral part of human life and culture. Dance exists in a large variety of forms and for different purposes, ranging from social pastime to theatrical performance and religious rite. Dance is noted for its social values, its blending of body and mind, its expressive qualities, its use as a form of non-verbal communication and, most distinctively, its use of the human body. It is the use of the body in a myriad of ways and forms that distinguishes dance from other art forms.

**1.2 Activity 1**

*In groups name and describe the different types of dance you have observed or experienced yourselves.*
Dance in schools

Dance education acknowledges the variety of genres and styles of dance, the different functions or purposes dance fulfils, and the contexts that influence the making, performing and appreciation of dance. Through dance, students develop an understanding of its value in their own and other cultures, and extend their understanding of themselves, their place in society and of how they can communicate through dance. Students may also explore other curriculum areas through dance.

Creating, making and presenting

The making of dance involves discovering, practising, improvising, forming, developing, selecting and evaluating movements that communicate ideas, emotions and images. Presenting is the performing or sharing of dance with others. Performance is not just a finished product; it involves a process in which students gain confidence, learn to express ideas, develop skills in different styles of dance and to project themselves to different audiences and in different venues.

Students gain a greater appreciation of dance by observing dance critically and becoming aware of its language. When establishing the significance and meaning of dance, students consider how dance is valued in different social and cultural contexts and the functions of the dance (as art, ritual, social pastime or therapy).

Drama

Children come to school knowing a lot about drama. Pretend games are part of their natural behaviour. They understand that a cat doesn't talk, but within their game a person pretending to be a cat may talk; that a character can be killed and die dramatically, only to 'come alive again' or to become another character. Children playing a pretend game will use objects to represent real things, such as a plate of dead leaves for 'dinner'. They have the ability to 'be' someone else with total absorption and know that they are seeing things from a different perspective.

Drama is the enactment of real and imagined events through roles and situations. Drama enables both individuals and groups to explore, shape and symbolically represent ideas and feelings and their consequences. Drama includes a wide range of
experiences, such as dramatic play, improvisation, theatrical performance and film and television drama, and embraces both the processes and the presentations of drama.

All forms of drama share common elements used to shape and express meaning through action. These include: human interaction, role and character, focus and dramatic tension, movement and dramatic action, sound and voice, language and text, space and time, mood, symbol and contrast.

Drama has the capacity to move and change both participants and audiences and, through shared responses, to affirm and challenge values, societies, cultures and identities.

**Drama in schools**

Drama in schools covers a broad range of activities including improvisation, role-play, text interpretation, theatrical performances and stagecraft. It draws on elements of dramatic play such as spontaneity, imagination, role-playing, exploration and free association of ideas and action.

Students learn to use the physical and verbal languages of drama, identifying, discriminating, choosing and matching elements of drama to suit intended meanings. They respond to their own drama and that of others through processes such as describing, analysing, interpreting and evaluating. They develop understanding, sensitivity and a sense of enjoyment.

**Creating, making and presenting**

Students make drama in a number of ways. They improvise, inventing and animating drama not previously scripted or enacted. They interpret existing dramatic texts. Physical, emotional and psychological dimensions of role and character, situation and dramatic action are explored.

Students make choices about subject matter, style, form and dramatic structure. They draw on the experiences of others and their own experiences and imagination to make drama that is relevant to their own lives.

All aspects of drama involve students in creative and practical problem solving processes. They present effective performances of varying lengths, forms and purposes. Students design drama to suit spaces and resources and use technical and stagecraft elements such as lighting, sound, costuming and make-up. When required, students promote their drama, recognising its economic value and place in society.
Media

Media technologies are used to construct representations about real and imagined experiences. Media study can include radio, film, television, print, computer technology and photography. A wide range of media texts, varying in style, structure and purpose, is produced and circulated. Each text or media product involves the selection, ordering and presentation of words, sounds or images, either alone or in combination, in order to represent ideas, people, objects, feelings and events. Electronic and mechanical means are used to communicate these representations and to engage audiences. Media both shape and reflect the culture of which they are a part.

Communication and the media

Audiences receive and respond to the media in a range of ways—from participating in radio talk-back programs, to viewing the television with others at home, to attending a film in a cinema. Members of an audience use the media for different purposes, which include entertainment, information, education and companionship. Audiences make sense of media texts in the context of their experiences and understandings, responding to the same text in different ways.

1.2 Activity 2

Review a film you have watched recently or write about your reaction to a particular scene in a film which caught your attention.
Media in schools

Teaching media in schools involves developing an understanding of the way media texts are produced, circulated and understood. Students also develop skills in personal and group expression and communication through analytical and practical work.

Through practical experiences, students acquire an understanding of a range of media, including radio, film, print, photography, video and television. Practical work should enable students to develop the technical skills to produce finished media products.

Making, creating and presenting

Making, creating and presenting in media involve realising and expressing an idea or concept as a media product. Skills required include framing, positioning, scripting (including storyboarding), adapting, listening and recording. The approaches involved will differ for each media form. For example, film production procedures (scripting, shooting, editing) are different from those of talkback radio (formatting, interviewing, sequencing) or print media production (writing, design, layout). When making and creating, students test and play with ideas, images, sounds and words and select or edit to obtain the desired final product or representation.

Presenting in media brings together all the elements of media construction into a finished text designed to engage an intended audience. Presenting is different in each medium. For example, print products are published, television programs are screened or transmitted, radio programs are broadcast or aired, film is exhibited, while photography may be displayed in a gallery or be presented in magazines or other print media. Each way of presenting requires specialist skills. For example, live radio, daily publication of tabloid newspapers, and film exhibition all call for different communication, coordination and management skills. Students learn the processes involved in presenting media products and are involved in presenting their own media productions.
Topic 2: Child development in the performing arts

It is essential that drama and dance education is based on a sound understanding of the characteristics of learners. In exploring drama and dance learners need to draw upon their personal experiences, ideas, feelings and differences. Outcomes from performance activities
will vary from individual to individual and from group to group. Artistically, individual outcomes are to be encouraged.

**Early childhood**

Children's major way of learning in the early childhood years is play through which they make sense of their world, roles, relationships and cultural traditions. Young children have strong imagination and enjoy pretending. They learn best when they experience new ideas in a physical and emotional way and respond best when. They can identify their own feelings, but have difficulty relating to the feelings of others. Young children will willingly engage in drama activities which require them to ‘pretend’. Their enjoyment in pretending should be encouraged.

**Middle childhood**

Children are more interested in working with the peers of their choice and are becoming self-conscious. They are beginning to compare their artistic outcomes with those of adults. Children should receive the support necessary to develop confidence in themselves and their ability to apply the knowledge and skills that they have gained. Through drama and dance activities, they can explore issues of concern to them. They should be encouraged to work in groups of various sizes. This will enable them to learn how to develop group aims, purposes and the criteria for assessing their artistic outcomes.

**Early to mid-adolescence**

Young people strongly identify with their peers and are more conscious of their place within society. They are interested in exploring possible life roles. They are concerned with establishing and expressing their attitudes to cultural traditions and accepted practices, and are starting to develop some sophisticated critical-thinking skills. Developing a distinctive personal style is characteristic of this age group.

Students' natural desire to develop their own style based on individual strengths should be encouraged. At the same time, they should explore a range of dramatic forms and styles. While participating in drama and dance activities, students should work in a range of groups over sustained periods of time. This includes work in pairs, small, large and whole-class groupings. A wide variety of dramatic contexts and situations should be established to foster students’ exploration of their world and possible life roles within and outside their cultures.

**Topic 3: Dance, movement and drama in the PNG primary syllabus**

Training in the arts is regarded by the Education Department as an important factor in social and spiritual development. The primary curriculum puts this into practice in the subjects of *Arts and Crafts* in lower primary and *Arts* in upper primary.

By the end of their primary schooling pupils should be able to:

- Describe dance, drama and the performers of PNG
- Recognise and describe basic elements of drama, movement and dance (shape, size, space, actions, rhythms, feelings, communication, timing, atmosphere, line, expression, tension, styles, structure and sequences
- Demonstrate technical ability in mime, improvisation, concentration, voice production and projection, body control, character, group awareness, body control, balance, flexibility, agility, keeping rhythm, versatility, coordination and flow
- Communicate thinking and feeling through drama, movement and dance
- Make artistic decisions in planning drama, movement and dance
- Appreciate with pride PNG dance, drama and performers
- Cooperate with others and find pleasure in drama, movement and dance
- Express and respect opinions about performances, scripts and artistic achievements

### Constraints

Community involvement and close cooperation in the selection and teaching of material is essential. Traditional arts are controlled by societies and clans who have ownership of sacred material. Consultation with the relevant communities is essential so that material for use only by initiated men and women is not included in your course. Close contact with community and clan representatives will avoid misuse or misunderstandings.

### Arts project

The Arts project is a major component of the upper primary syllabus. It aims to provide students with skills across the Arts so they can explore and develop creative ideas, leading to the planning, organising and presentation of arts works. Students may work as individuals or small groups to work through all stages including an evaluation of their project.

Projects could include a play performance, singing, a concert, a puppet play, mural, story book, cartoon story, cultural or Tok Ples book, craft for sale or a sing sing. Projects should integrate elements from music, performing and visual arts. (*More details are provided in Section 3 – Integration*)

### Topic 4: Bilingual education and the performing arts

Most bilingual teaching materials will need to be developed locally. Each teacher is encouraged to develop local vernaculor teaching materials. This is required across the curriculum. Vernacular maintenance is seen as a component of all subjects, not just Language. Vernacular maintenance is easy to achieve in Arts lessons. Arts is a practical subject ideally suited to oral and aural usage of the vernacular. English and other official languages can be used at the discretion of the teachers and pupils.
Vernacular can be used for:

- Instructions
- Discussions
- Descriptions
- Reports
- Creative writing
- Plays
- Songs

1.2 Activity 3

Translate as many of the terms listed in the glossary at the end of the module into a vernacular language or Tok Pisin.

Children will need to be able to:

- Name different types of movement, actions and emotions
- Describe different ways of moving and using space,
- Describe different movement qualities
- Use specialist dance, drama and movement vocabulary
- Understand and follow directions and instructions

Words used in your dance and drama lessons need to be able to suggest ideas as well as be easily understood by the students. They need to be action words which stimulate activity and the student’s imagination. The words also need to relate to the theme. Words that adults see as relevant don’t always appeal to children. You could involve students in word brainstorms to encourage their involvement. It is important to avoid saying “Be a …….”. Instead, think of descriptive movement words which reflect the quality of the movement. For example, “Flutter and dart and swoop like a butterfly”.

Describing movement

<table>
<thead>
<tr>
<th>What kind of movement is it</th>
<th>Running, walking, falling, flying</th>
</tr>
</thead>
<tbody>
<tr>
<td>What direction is it moving</td>
<td>Forward, backward, sideways, up, down</td>
</tr>
<tr>
<td>What level (height) is it moving at?</td>
<td>High, medium, low</td>
</tr>
<tr>
<td>What shape is it?</td>
<td>Curved, angular, open, circular</td>
</tr>
<tr>
<td>What path is it following?</td>
<td>Straight, curved, zigzag</td>
</tr>
<tr>
<td>What speed is it moving at?</td>
<td>Fast, slow, medium, steady</td>
</tr>
<tr>
<td>How strong is the movement?</td>
<td>Strong, weak, gentle, firm, light, heavy</td>
</tr>
<tr>
<td>How smooth is the movement?</td>
<td>Smooth, rough, jerky, stopping and starting</td>
</tr>
</tbody>
</table>
1.2 Activity 4

Using the chart below as a model, identify different places in the environment and name things which move in those places. Do a chart for English and a chart in either Tok Ples or Tok Pisin.

<table>
<thead>
<tr>
<th></th>
<th>Human</th>
<th>Animal</th>
<th>Natural</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>College</td>
<td>students</td>
<td>birds</td>
<td>tree</td>
<td>car</td>
</tr>
<tr>
<td></td>
<td>lecturers</td>
<td>butterflies</td>
<td>clouds</td>
<td>clock</td>
</tr>
<tr>
<td></td>
<td>driver</td>
<td>dogs</td>
<td></td>
<td>flag</td>
</tr>
<tr>
<td>River</td>
<td>swimmer</td>
<td>frog</td>
<td>water</td>
<td>canoe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fish</td>
<td>plants</td>
<td></td>
</tr>
</tbody>
</table>

Use English and vernacular words to describe the movements of some of the things listed on your chart. For example,

- River – flow, bend, splash, rush, wind
- Fish – jump, nibble, flap, swim
- Canoe – glide, drift, float, spin, rock, roll
Section 2: Understanding Movement, Dance and Drama

This section focuses on the practical application of movement, dance and drama skills. It introduces skills briefly, providing examples of each and appropriate activities.

It is impossible to develop skills in all areas in one semester or less. You could offer students choices in three or four areas in which you have knowledge and resources to cover the topic adequately. Alternately you could integrate skills through a performance project decided on at the beginning of the unit and developed as students acquire new skills.

Section 2 also covers Papua New Guinea performers. The arts are a vital part of any culture. Pre-service teachers are encouraged to become familiar with a range of PNG cultures, not just their own ‘cles’.

Topic 5: Elements of dance

Travelling
This consists of basic stepping patterns, rolling, sliding, and crawling. Singly or in combination, they can make interesting rhythms and spatial patterns. Some basic step patterns are listed below:

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walk</td>
<td>even rhythm, heel to floor first</td>
</tr>
<tr>
<td>Run</td>
<td>fast walk with more foot and leg extension</td>
</tr>
<tr>
<td>Prance</td>
<td>a run with lift of the knees</td>
</tr>
<tr>
<td>Triplet</td>
<td>smooth stylised walk to ¾ rhythm (like waltz)</td>
</tr>
<tr>
<td>Skip</td>
<td>hop step</td>
</tr>
<tr>
<td>Slide</td>
<td>glide step, cut step</td>
</tr>
<tr>
<td>Polka</td>
<td>hop step, step, draw step</td>
</tr>
</tbody>
</table>

All of these usually hold the arms or let them swing freely in opposition to the legs for balance. However, once you feel comfortable with them you can use your imagination and experiment with different uses of the arms.
You can also alter the speed, direction, dynamics and floor pattern.

Jumping
All jumps involve preparation (bend knees and lift stomach muscles), action (extend feet and stretch legs to rise) and recovery (bend knees).
There are three types of jumps:

- Hop – take off and land on the same foot
- Leap – take off one foot, land on the other foot
- Jump – take off two feet, land two feet, or land one foot: take off one foot, land two feet

**Turning**
There are many types of turn: varying degrees (full, less, more) inward and outward, on and off balance, while jumping, sitting or lying, spinning or pivoting. All these require good placement and a strong sense of centre to avoid loss of balance

**Gesture**
Gestures are movements of parts of the body which do not involve supporting weight. In some countries the hands tell a story and seem to take on a life of their own, reinforced by powerful or subtle facial gestures

**Stillness**
In dance still often involves balance requiring total control. Stillness can be held on different parts of the body.

### 1.2 Activity 5

*Write the five actions on separate pieces of paper (more pieces if you want to specify travelling and jumping movements). Close your eyes and pick out pieces of paper. Make a movement for each in the order you chose them eg five jumps followed by two turns.*

**Choreography - organising movement in time**
In choreography, students make their own dances or recreate dances. Choreography may involve self-exploration in which students gradually develop an awareness of movement and its expressive potential, learning to organise everyday movements to communicate ideas and feelings. Alternatively, students may develop an understanding of choreography by learning specific movements that can then be organised into sequences and clusters.

Dance can be solo, duet, trios and any number in small or large groups. One of the most satisfying ways of
designing groups is organising when dancers move. They may all move at the same time (in unison) or one after the other (in canon). They can all do the same movement at the same time, similar or complementary movements at the same time or contrasting movements at the same time. Canon usually occurs in strict order as each dancer in turn performs the movement like an echo.

### 1.2 Activity 6

*Observe a traditional dance or video of dance from other parts of the world. Identify what is done in unison and what in canon.*

*Identify the principal dance actions used during a two-minute sequence of the dance you are observing.*

The choreographic elements are:

- **The body**, with focus on body parts, actions, position of the body
- **Space**, with focus on levels, directions, relationships, projection, grouping and pathways
- **Time**, through the use of accent, rhythmic pattern, duration and tempo
- **Energy**, with focus on movement quality such as ‘strong’ and ‘frantic’

Dance consists of a combination of these elements. It is difficult to isolate any one of them without including any other elements. For example – running in the space can be with knees
low or high, steady beat, fast, slow, on the spot, in circles. Change any one aspect and the experience changes.

The voice is a wonderful teaching tool in dance. It is often all that is needed for the children to move with the quality you are seeking. A soft, gentle voice and the students are creeping; a louder, quick sound and they are slashing, leaping. The voice can be used to chant and give rhythm to an activity or the length of the word can indicate how much time it will take to perform the movement e.g. "Jump, jump, r—o—l—l".

The tambour or drum is also an invaluable teaching aid. A different sound induces different types of movement eg tapping – running, slow beat – walking, rubbing – shuffling, silence – stillness. The tambourine, cymbal and hand-made instruments all make sounds which can influence the quality and variety of activities.

A useful way to begin a movement experience or to add an extra dimension to a dance session is to incorporate songs, fingerplays, chants or singing games into the session.

**Topic 6: Types of dance**

Provide opportunities for students to view dance segments on television or video as well as cultural performances. Students should be encouraged to identify, compare, contrast and practise movement and dance styles and techniques.

Traditional dance

Dancing in some form is enjoyed by almost all the peoples of the world. Dancing can express all the emotions, from sorrow and happiness to anger and courage. Birds, especially the birds of paradise, dance in the mating season. Many traditional dances copy the movements of birds and animals.

All countries which have their original inhabitants living in them have traditional dance. Examples include the Australian aboriginal, all the Pacific islanders, the American Indian, the Irish, Scottish, English, French, German, Dutch, Spanish, Russian, Arab, African, Indian, Thai, Malay, Chinese, Japanese, Filipino, Indonesian, and back to Papua New Guinea, where each different language group or cultural group has a different costume, different dance formations, different songs and rhythms, different dance movements and they perform their dances for different occasions.

Important aspects of PNG dancing include art in the form of bilas and body painting as well as singing, music and musical instruments. Traditionally dances were performed:

- To welcome people
- To demonstrate legends
- During ceremonies of bride price, initiation, burials, pig killing and ceremonial exchange
- To frighten people
- To celebrate the first hunting trip of a young man
- After a successful raid on an enemy village
• After a house was built
  • At the end of a successful harvest
• To entertain people before trading or bartering

Dances are now also performed at:
• The opening of churches, bridges, important buildings
• National and provincial celebrations
• Shows and festivals

Different cultures have different customs connected with dancing. Custom decides:
• Whether males or females or both can dance
• At what age a person can dance
• When the dances can be performed
• Who can see the dances performed

The movements of traditional dances are often mixed with modern steps to form new contemporary dances. Creative dance steps are made up by the dancers and can be changed at any time.

However, it is very important that you check with the community what is suitable to teach in school as many traditional dances can only be used on special occasions such as initiations, deaths, weddings, when gifts are given, for feasts, etc.

1.2 Activity 7

Identify some of the special characteristics of dances from each of these regions – Highlands, Papua, Islands, Mamose.

Select the dance of one cultural group and, if appropriate, a) describe the cultural rules governing the dance and b) draw and label a sketch of the costumes worn by the dancers.

Contemporary and social dance

In most countries around the world there are contemporary dance groups. Many of these groups use ideas from traditional dances in the dances they make up.

In Papua New Guinea contemporary dances are performed by our theatre groups such as Raun Raun Theatre, Dua Dua, the National Theatre Company, etc. These companies use traditional dances for their productions and change them to suit their stories. Our culture is always changing as the world around us is changing. It is important that we keep our culture ‘up to date’ and be willing to use new ideas for movements, costumes, etc.
Whenever possible you should try to see contemporary dances as they will provide many ideas for you to use when you have to make up dances with your class.

Characteristic of 20th century dancing is the tradition of clubs and discos rock 'n roll, the twist, reggae, break-dancing and raves. These energetic endless dances attract hundreds and thousands of people at a time. Most of them originated in the USA. The house music is relentless and the tempo is maintained for hours. Another style of social dance which achieved popularity in the 1990s is the Latin-American based sambas, salsas and lambadas, and the original type tango. Unlike raves these are dances for couples. There are many classes and social gatherings organised for these dances.

1.2 Activity 8

Find or draw pictures which illustrate different dance styles from around the world. Set your work out as a classroom poster.

Creative dance

This is where dances are made up by the teacher or the pupils. Sometimes it is fun to let each child make whatever movements they feel like doing while they listen to some music. However you can encourage them by discussing with them what the music makes them think of when they listen to it. Sometimes it is fun to do this as a warm-up activity at the start of a dance lesson.

You can make up steps that all the class does together to go with songs that don’t already have a dance. All you need to do is work out the different sections or lines of the song and work out movements that suit the meaning and rhythm of that section.

The ability to make dance improves as students develop their awareness and understanding of the elements and forming processes of choreography.
**Topic 7: Masks**

Masks have had a powerful influence on ritual dance and theatre since primitive times. They have been made of many different materials – wood, stone, metal, fibre, bone, clay, cloth, plants, feathers and many more. Whatever materials are easily available can be adapted to create masks.

In many parts of the world the ritual dance has strong symbolic powers. Often the wearer of the mask is regarded as sacred or supernatural and the mask can only be touched by a special few. The mask gives the wearer a new identity, a god of nature or a spirit.

**1.2 Activity 9**

*Research the story or legend behind a traditional PNG mask or costume such as those worn by duk duks or Bainings fire dancers.*

Involving masks can be a challenging way of making dance and drama. Masks can be made from brown paper bags or paper plates. They can be full or half head, nose and eyes only. They can be intricately decorated with beads, feathers, colour, plants. They can be a copy of another face in a different mood. The list of characters and moods is endless.
1.2 Activity 10

Divide into groups and select a traditional PNG story, legend or a folk story from another country.

Construct simple masks to represent the characters in the story.

Put on the masks and take on the role of the characters in the story.

Topic 8: Using the body

Warm-up or creative movement activities

When teaching movement or dance it is important that the teacher knows how each part of the body should be moving.

<table>
<thead>
<tr>
<th>THE HEAD</th>
<th>Does it nod, tilt to the side, lean back?</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE BACK</td>
<td>Does it lean forward, twist, stand straight?</td>
</tr>
<tr>
<td>THE ARMS</td>
<td>Do they swing, flap, go straight, bend towards the body, bend away from the body, hang loose, stretch upwards?</td>
</tr>
<tr>
<td>THE HANDS</td>
<td>Are they flat, curved, facing upwards or downwards, do they flap, glide, curve?</td>
</tr>
<tr>
<td>THE HIPS</td>
<td>Do they swing from side to side; shake?</td>
</tr>
<tr>
<td>THE LEGS</td>
<td>How do make the steps, jumps, skips, hops, etc. in the dance? Are the legs bent; do they face inwards or outwards?</td>
</tr>
<tr>
<td>THE TOES</td>
<td>Do they point towards the ground; are they together; do they point towards each other; do they point outwards; do you stand on your toes?</td>
</tr>
</tbody>
</table>

1.2 Activity 11

Add as many other movements of various body parts as you can to the table above.
Often it helps if pupils make up their own movements to some music played on a cassette recorder or to a topic that you give them. A good teacher should try to make the child aware of:

- The beauty in body movements
- The different ways of moving: accelerating, turning, gesture
- How different people can interact together to create movements
- The PRINCIPLES OF MOVEMENT: i.e.
  - SPACE: pathways, shapes, patterns
  - FORCE: strength, lightness, heaviness, balance
  - TIME: rhythm, speed
  - DYNAMICS: the build up and release of force
  - FLUENCY: freedom and restraint of movement

Body movements which can be demonstrated and performed in the classroom (from:
### 1.2 Activity 12

There are a number of movement games that will help children to develop a variety of dance skills. Here are just a few. Try these with your peers or your class during practice teaching.

Collect other activities to add to a resource folder.

<table>
<thead>
<tr>
<th>Movement Game</th>
<th>Description</th>
</tr>
</thead>
</table>
| **Mirror game**     | Children are divided into pairs. The two children face each other. One child is the leader and the other child has to do what the leader does. 
                      (mirrors the leader.) Remember to change the leader so both children have the chance to be the leader and the mirror. 
                      *(This develops co-ordination skills)*                                                                                                     |
| **Funny steps**     | Children form 'snake' lines of 5 or 6 children in each line. The leader then makes 'funny' steps such big steps with stomachs pushed forward, or waving a leg in the air before taking a step. 
                      The rest of the children 'follow the leader' and the whole line moves in rhythm with the leader. Make sure all the children have a turn at being leader. 
                      *(This also develops co-ordination skills)*                                                                                                 |
| **Tag**             | One child is the leader. When the leader touches another child that child becomes the leader and has to catch another child. There are many different ways this game can be played using teams, taking leaves placed in children's hair, hopping on one leg, etc. 
                      *(This helps develop quick reactions and balance skills)*                                                                                   |
| **Freeze**          | Children move in many different ways e.g. run, hop, skip crawl, spin, etc. When the teacher says "Freeze" the children have stay completely still in the exact position they were in when the teacher speaks. 
                      If it is possible to play cassette music this game can be played by having the teacher stop the music. 
                      When the teacher says move or plays the music the children move creatively again. *(This helps children develop quick movement reactions)* |
| **Pig in the middle**| Children form a circle holding hands. One child is a 'pig' in the centre of the circle and has to try and break out of the circle i.e. break out of the fence. 
                      *(This develops a tolerance for being a 'victim)*                                                                                   |
| **Different beats** | Children form into four groups. The teacher plays a kundu or a bamboo garamut either fast or slow. The children have to move in time with the beat. The teacher then plays three hard beats and calls out a word e.g. crocodile, ladder, giant, tree, etc. All the children in the group have to make whatever the teacher calls out e.g. a crocodile, ladder, etc. 
                      When the teacher plays three hard beats the children start moving again. *(This develops group imagination, co-operation and co-ordination)* |
| **Monster race**    | Children form into groups of five or six children. Each group makes a monster using their arms, legs and bodies. They can hold each other, crawl, sit on their friend's shoulders or backs. 
                      When the children are all joined together, the monsters have a race. *(This develops balance and creative movement skills)* |
**Topic 9: Using your voice**

The human voice is a musical instrument, and works like one. When we play a guitar, we hit or strum the strings to make them vibrate and create sound waves. In the same way, the breath from our lungs hits or strums the vocal cords in our throat (or larynx) and makes them vibrate, producing sound waves. The body of a guitar is a resonator. It vibrates inside and sets up sound waves which amplify the sound of the strings being strummed. The human body is also a resonator, and the sound made when air hits our vocal cords is resonated, or vibrated, in our chest, throat, mouth and nose.

Just as there are many different kinds of guitars, so we all have different voices. The important thing with any musical instrument is how well it is played, and this applies to our voice as well. When we don't know how to play a guitar, we hit the strings awkwardly, making unpleasant, discordant sounds, and it is quite possible to break a string by strumming it carelessly. In the same way, we can use our voice clumsily, and even damage our vocal cords by treating them harshly when we speak.

The quality of sound we get from a guitar depends on how well we can play it, on the actual movement of our fingers and hands. When we speak, the skill with which we use our lips, tongue and palate to shape words will decide how effective our voice sounds. So learning to use our voice is really like learning to play any musical instrument. Once we understand how it works, it is simply a matter of practising with it until we are really expert.

**Using your voice effectively**

Actors and performers use their voice all the time and may also have to sing, or seem to shout or whisper, and still be heard clearly. To do this without strain, their voice must be well trained. Projecting your voice means being heard clearly without shouting. It has as much to do with good articulation (saying words clearly) and correct emphasis (stressing words so that their meaning is clear), as with volume. These are the kinds of exercises actors use.
### 1.2 Activity 13

*Take the time to try some of the exercises described in the table below*

<table>
<thead>
<tr>
<th><strong>Being relaxed</strong></th>
<th><strong>Breathing deeply</strong></th>
<th><strong>Saving your breath</strong></th>
<th><strong>Flickering flame</strong></th>
<th><strong>Making sounds</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Actors always warm up before voice work. A tense body makes a tense voice, which is less flexible and more likely to get tired. Ideally, they do a general warm-up first then extra relaxation.</td>
<td>Lying flat on your back on the floor, you tense and then relax the muscles in one part of your body at a time. Start by curling your toes up tightly, then releasing them. Move on up your body. Lastly, screw up your face tightly, then relax it.</td>
<td>Lie flat on your back on the floor. Put one hand on your chest and breathe slowly and deeply in and out. Feel your hand rise and fall. Now put the other hand just below your rib-cage. Breathe in again. This time, once your chest has risen, try to make your other hand rise. If you feel dizzy, wait before trying again.</td>
<td>Lying down, draw a slow, deep breath. Breathe out saying &quot;Aaah&quot; for as long as you can. Notice how the strength and quality of the sound change as you run out of breath. Do it several times. Try to breathe out in a more even way so the sound fades more smoothly and lasts longer.</td>
<td>Take a deep breath, and then breathe out across a candle flame without blowing it out. You have to release your breath very gently and evenly.</td>
</tr>
</tbody>
</table>

**Flickering flame**

This is an exercise for breath control

**Making sounds**

Your lips and tongue shape your voice as it comes out of your mouth. This exercise makes you think about sounds and how you make them. It helps you to speak clearly and not trip over words that are hard to say. **Yawn, making a yawning noise as you do it. Make the noise continue until you have breathed out completely. Do it again. This time change the noise by making shapes with your mouth.**
**A sound play**

Loud and soft noises, from near or far away, human and non-human, paint a vivid picture of the story and the space where it is happening.

Here’s a way to explore the effect sounds have in a space.

A few people sit in the centre of a space and close their eyes. Others plan a scene and try to evoke it using only voices (but not words) and other noises they make themselves. Here’s how it might go.

- The first actor establishes that he is asleep.
- Another actor makes a loud alarm clock noise close to the audience to startle them.
- The first actor yawns to show he is waking up.
- He walks, slapping on his bare feet, around the audience.

The audience can be just one person.

---

**Topic 10: Performance skills**

**Improvisation**

Improvisation means making up movements, actions and/or words as you go along. With improvisation you have little time to think. Sometimes you may have a minute or so, other times you have to respond immediately to another character or situation.

The main qualities need for good improvisation are quick reactions, co-operations with others and being able to accept what other people do and build on it to keep the improvisation going.

Improvisation is most vivid when performers do not plan ahead, but really listen to other performers and respond spontaneously to what has happened just before.

Improvisation can be used to write plays. A group of people decide on a subject, then think of scenes to improvise that show different views of it or raise questions.

---

**1.2 Activity 15**

*Try one of these improvisations*

- A person runs in and falls down dead in front of you
- You are bitten by a snake
- You catch sight of a friend who has been away for a long time*
Characterisation

Improvisation can be used to develop characters which audiences find believable. Actors can make up names, personalities, what the character would wear, what they would carry.

When an actor has a part in a play he/she has to search for clues about the role. Actors look at the cast list, stage directions, what other characters say about them and what the character says and reveals. When creating a particular character actors have to think about aspects such as age, sex, height, weight, movement, body type, expressions, voice and how the character talks as well as personality characteristics.

Learning lines is crucial for the success of a play. The cast must know their lines before they can act freely, move about and make eye contact. Words in a play must be looked at in context. This means who says them, to whom, why, what leads up to them and what is said or done next. Each speech must be said in a way that is consistent with other things a character says or does.

1.2 Activity 16

Form groups and select a character for each person in the group. Practise your character then present the character to the whole class. Characters could include a lapun man/meri; tall person; fat businessman; police officer; doctor; frightened child.

Discuss the different ways your peers in other groups chose to play the same character.

Try speaking the following lines — “I’m sorry I’m late. I know this is important” as if you were a student speaking to the principal, a child speaking to a parent, one team member speaking to another before a big game.

Mime

Mime is movement with meaning. In mime you can create an image in your imagination and use your body to re-create the image for the audience. Good mime depends on the sharpness of the mime artist’s past observations and the accuracy in recalling the observations.

When you mime something you select from your memory what you will try to reproduce. Only the essential details of what you want to convey should be selected and the minimum number of movements used to communicate the details to the audience. For example to mime being a cat all that is needed is the suggestion of licking a paw and using the paw to wipe an ear. To produce a successful mime you need to break the action into steps and practise with precision, pace and pause.
There are three types of mime:

- **Action mime** – observation and reproduction of everyday activities
- **Character mime** – miming actions with a sense of the thoughts and feeling of a character
- **Dramatic mime** - miming actions with a sense of the thoughts and feeling of a character in interaction with other characters

Costume can be very helpful in mime, because it can remind the audience of the type of person represented. Mime artists usually only choose one or two items of apparel to portray their character, for example a hat or a jacket.

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**1.2 Activity 17**

*Try the following actions as yourself – drinking from a bottle, throwing and catching a ball, walking with a sore leg, knocking on a door.*

*Now try the same actions as an old man/meri, a child.*

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**Topic 11: Theatre skills**

**Sets**

When it is not in use, a stage is just an empty space. When a play is on, a special acting area is usually created on the stage. This defined and decorated area is known as the set. It may represent a particular place, or just provide different levels and spaces for performers to work on and in.

The easiest sets are either box or screens. In a box set, flats make three sides of the room. The audience looks in from the fourth side. Flats joined together and covered on both sides form a screen which stands up on its own. With different scenes on each side, you can turn it around for a quick scene change. This is a cheap and easy way to make a set. Painting extra scenes on cheap fabric and pinning them to the screen can give you additional sets very quickly. Backdrops are painted cloths hung across the stage as scenery. They can be raised or lowered by ropes.

Seen from a distance, paint tricks used on the wood and canvas of the set can look like stone, marble or any other material. Texture such as hessian, wallpaper or torn paper can also be added to the flats to create an atmosphere.

The play’s author nearly always gives some clues about what the set should be like. He/she may describe a room in detail or give a general idea such as ‘a sunny square’. Within the needs of the plot, the director knows what style of set is required. A set can be a neutral space...
which comes to life with actors, costumes and lights; it can be symbolic with colours and shapes being used to suggest meaning; it can be realistic; or a replica.

Props
Props (properties) are all the things required to decorate the set and be used by performers. They can be made, borrowed, hired or improvised. Not all sets require realistic dressing. A play can be performed with very few props used imaginatively, for example a few boxes on stage can be used as chairs, tables, steps, shelves, hiding places.

Personal props are used by performers to help build a character. Sometimes these are mentioned in the script. Some props are crucial to the plot, such as glasses and drinks for a party scene, a murder weapon in a thriller.

Many props can be made from papier mache (strips of paper and glue moulded into shapes) or from everyday things painted and decorated to make them look different or expensive.

1.2 Activity 14

Work in pairs. Select one prop from the list and use it as an item of central importance in an improvisation. Remember to establish who you are, where you are and what you are doing to get what you want. All these decisions will influence the way you use the prop.

Props: book, a bunch of flowers, a belt, a cooking pot, a pair of scissors, a newspaper, a shoe, a towel, a key, a ball

Costume
Costumes are part of the overall design of a dance or drama production. They complete the impression made by the set, influence the way performers feel and move and help create the mood of the performance. Costumes can be made from second-hand and junk materials such as bedspreads, braid, feathers, lace, fake fur, hats, painted bolts, cork, pasta.
Lighting

Lighting in theatres is very special. Usually the main lights (house lights) dim when a performance is about to start. Then the stage lights come on creating a mood. Good lighting makes the best of costumes and set. Bad lighting can spoil the whole effect.

Lighting design

For a good basic design, the designer creates a balanced light that looks natural and avoids awkward shadows. It should enhance the textures of costumes and scenery and help make objects and actors three-dimensional. To achieve this, he uses a combination of lamps, shone from three main places: the front, sides and back of the stage.

Sound

In a theatre or stage space there is no natural background noise. Any sounds or music needed to create atmosphere must be chosen and made. Some noises eg the crack of thunder, may be an important part of the script. In a musical show, singers and musicians must be heard clearly as they sing or play. The main sources of sound are microphones, amplifier, speakers, CD player, cassette deck and mixer. Sounds are called ‘live’ if they are made during the performance such as someone singing. Pre-recorded sounds are made on a tape and played back at the right moment.

The director

Although a performance seems spontaneous, it is usually carefully planned and rehearsed. It is the director’s job to bring all the elements together smoothly. The director:

- Makes decisions about sets, costumes and acting style
- Holds meetings with set designers and other technical production people,
- Holds auditions for roles,
- Schedules and conducts rehearsals
- Works with the performers

Working with performers is the most demanding aspect of the director’s role. He/she usually has a fairly clear idea about how the characters should develop. However, performers must be coaxed, not forced, to produce what the director wants. A director must be aware of all the different techniques that can be used in rehearsal and choose those which encourage an appropriate performance style.
The director’s most important role is to be outside the action and judge objectively how it comes across and if it could be improved. From a distance, the director sees the impact various groupings and movements will have on an audience.

The stage manager
The stage manager oversees all that happens during preparation for a performance, such as gathering props and building the set, to make sure it is all going according to plan. During the performance he/she takes charge backstage and makes sure the set, props and performers are ready and in the right place.

**Topic 12: Media**
Students in early primary school are familiar with many forms of media such as radio, newspapers and television. Most of their contact with media is linked to entertainment and enjoyment.

**Media activities**
Students can:

- Use sound, vision, words and graphics to order images, to tell a story, draw storyboards, record voices and natural sounds
- Learn simple equipment operation skills to understand how media technologies record light, sound and data
- Experiment with the recording
- Display and present work in class and the school in a variety of media forms
- Identify places that exhibit, show, display, hire and sell media products
- Discuss different situations in which media products are presented and received
- Use basic media words and terms to describe how media products are made
- Reflect on their practical experiences in making media products
- Distinguish between different types of media products (actual or made up, live action and animation)
- Distinguish between media technologies and some of their characteristics
- Identify some of the basic elements and conventions in a program, article or story (credits, beginning, middle, end, characters and events)
- Express opinions about the media and media products and give reasons for these responses
- Explain responses to certain sounds and images
- View, read, listen to media products produced in different contexts
• Use different combinations of sound and vision, words and pictures to demonstrate
  that the same situation or idea can be represented differently
• Learn that media often use other artistic forms in combination (acting, music, set
design)

1.2 Activity 18

In groups select two of the suggestions outlined above. Design a specific
classroom activity which relates to each suggestion. Complete the
activities yourself or pass them on to another group to complete.

As a class, listen to ten minutes of a radio program. List the different arts
forms used in the presentation e.g. music, voice-over
**Topic 13: Papua New Guinean performers**

<table>
<thead>
<tr>
<th>PNG Performers</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Markham Galut</td>
<td>Dobe Kidu</td>
<td>Kilori Susuve</td>
</tr>
<tr>
<td>Francesca Semosa</td>
<td>Norman Toru</td>
<td>Domba Galang</td>
</tr>
<tr>
<td>Joe Mararos</td>
<td>Roslyn Bobom Kera</td>
<td>John Honani</td>
</tr>
<tr>
<td>Nora Vagi Brash</td>
<td>Golila Pepe</td>
<td>Alfonsa Anis</td>
</tr>
<tr>
<td>Anton Sil</td>
<td>Albert Toro</td>
<td>Alfonse Dirau</td>
</tr>
<tr>
<td>William Takaku</td>
<td>Ivan Kesa</td>
<td>Rodney Kove</td>
</tr>
<tr>
<td>Jonbili Tokome</td>
<td>Pengau Nengo</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PNG Playwrights</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Arthur Jawadimbari</td>
<td>Nora Vagi Brash</td>
<td>Roslyn Bobom Kera</td>
</tr>
<tr>
<td>John Kasaiwalova</td>
<td>William Takaku</td>
<td>Rabbie Namaliu</td>
</tr>
<tr>
<td>Jonbili Tokome</td>
<td>John Wills Kaniku</td>
<td>John Kolia</td>
</tr>
<tr>
<td>Bernard Narakobi</td>
<td>John Waiko</td>
<td>Bonita Jill Nohowan</td>
</tr>
<tr>
<td>Albery Toro</td>
<td>Leo Hannett</td>
<td>Regis Stella</td>
</tr>
<tr>
<td>Adam Delaney</td>
<td>Kame Kerpi</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PNG Performing groups</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dua Dua</td>
<td>Papalaba</td>
<td>National Theatre</td>
</tr>
<tr>
<td>Raun Raun</td>
<td>Raun Isi</td>
<td>Malabo</td>
</tr>
<tr>
<td>Siale</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1.2 Activity 19

Select one performer and one playwright from the table above and prepare a publicity release about each one.

Select two specialist jobs from the list below and research what is involved in the job.

Actor  Dancer  Director  Choreographer  Script-writer  Set Designer  Costume Designer  Programmer  Presenter  Newscaster  Archivist  Curator  theatre Critic  press agent

Listen to the radio for a few days and identify presenters you like and dislike. Describe what causes your reaction to them.
Section 3: Teaching Drama and Dance

In most colleges Expressive Arts teaching methods have to be incorporated into the unit. This section introduces pre-service teachers to ideas which will help them create an interesting, stimulating, productive and practical program for their classes.

For the planning and programming activities in this section it is essential that pre-service teachers have access to the following NDOE reform documents:

- The Primary Curriculum in PNG
- Arts and Crafts – Lower Primary Syllabus
- Arts – Upper Primary Syllabus
- Programming Guide for Lower Primary Teachers

Teachers will also need to refer to syllabus documents for other primary school subjects.

Writing a specific style of lesson plan is not included in this section because of the different practice teaching requirements of each college.

Topic 14: Planning and teaching drama and dance

Planning

No-one invented child drama—it is a natural part of childhood. We build from here and, as we do in all our teaching, take the children beyond what they already know, extend them, and assist them to explore and express inner thoughts and feelings so they come to know them in a new, expanded way.

In planning for each lesson, it is useful to consider the following points:

1. What is the topic?
   The topic need not necessarily be linked to the current unit of work being undertaken. The topic or main focus should interest and intrigue students, and be open-ended enough to allow for exploration and a variety of possibilities. Ideally, it should begin where they are, and then take them into new areas.

2. What are the objectives of the lesson?
   These will be varied depending on whether you are teaching drama units or integrated units incorporating other curriculum areas.

3. Is this part of a sequence on the same topic?
   If a sequence, what focus will each lesson have?
4. **What activities will lead students into the drama?**

5. **What forms of drama will be employed?**
Will children choose, will the forms be specified, will there be a combination of these? If new forms are to be used, these will have to be introduced, and revisited in other drama sessions so that children develop in their use.

6. **What roles will you, as the teacher, play? Guide? Participant? Director?**

7. **Will there be complementary (integrated) activities?**
For example, these could be:

- writing and research for background prior to lesson, for example, case studies, role profiles, finding out about lifestyles
- art tasks such as making maps, posters, puppets, portraits, etc. to be used in the drama
- writing diaries or logs
- collecting objects, artefacts, old photos.

8. **What strategies and/or stimuli will you use?**
You could use:

- Stories or parts of stories
- Diaries, poems, music
- Newspaper articles
- Sharing anecdotes: ‘When I went to the beach…
- Pictures, old photos
- Role-play cards
- Objects such as a key, a letter, a broken cup

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**1.2 Activity 20**

*Select a topic from the drama strand for any grade in the lower primary Arts and Crafts syllabus and prepare a lesson plan.*

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**Teaching drama and dance**

*The classroom teacher’s drama experience*

It is important for the teacher to build up slowly from simple to more complex activities. Trust and respect between the class and the teacher and among class members must be established first. Students need to understand what is happening to them in the drama and as people.
The learners' drama experience
In each grade level, learners will bring different drama experiences to the classroom. However, they will quickly adapt to learning in, about and through drama if activities are purposeful, well structured, and developmentally appropriate.

The space
Although a classroom may be constricting, for many dramas it is the best place - learners are familiar with it and the walls provide them and the teacher with secure boundaries. Space and movement are important elements of drama. When tables and chairs are moved around, the classroom can suggest many fictional locations. Some schools have a special-purpose space which can be used for drama activities. The oval or playground may occasionally be appropriate, but they may have distractions.

The class
The relationships within the class and with the teacher are crucial for successful drama. Class members have to agree to suspend disbelief, and hold to that agreement. For this they must have a strong trust in the teacher and each other.

The mood of the day will influence commitment to an activity. Their mood and/or energy level may need to be changed through a focusing exercise or a game before drama activity can start.

A basic lesson structure
For teachers beginning to teach drama, a basic lesson structure is useful as a focus for their own planning. Once confident with drama, the structure can be varied or replaced. An easy structure to begin with is:

- **Engagement**: These are short activities that begin to grab the children's attention and focus, such as a game or movement, linked in some way to the topic of the lesson. It is for getting them in the mood, and ready to commit themselves.

- **Building commitment**: Activities are still linked to the theme, but are more engrossing and involving, getting students in deeper, leading them towards the hub of the lesson. Role-play may be needed as well as activities designed to encourage creative thinking and brainstorming for the major part of the lesson.

- **Main activity**: This is the focal point of the session, requiring whole response from the children, an exploration and expression of creative ideas, negotiation and experimentation of forms of presentation. Students should take on a role with commitment, and interact with trust and understanding.
• **Reflection:** This is not always necessary, but is a valuable discussion time, allowing a sharing of opinions and impressions. It provides an insight into what students have gained from the session.

**Drama forms for use in lessons**

These are introduced according to student readiness and ability to cope. As students progress through grade levels, they will be using more of the drama forms. By the end of primary school, all these forms should be part of the students’ repertoire.

<table>
<thead>
<tr>
<th><strong>Physical warm-ups</strong></th>
<th>For example, tag, running games, stretching activities. Use if energy release is needed before students focus. Not always necessary.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Games</strong></td>
<td>Useful in building initial trust and confidence. Rules are necessary and are clearly defined. Useful as part of a lead-up to a focal point. Not used as the major part of a lesson, as they seldom involve response other than purely physical.</td>
</tr>
<tr>
<td><strong>Exercises</strong></td>
<td>These are short, teacher-controlled, specific tasks or movement-based sequences, for example, mirror pairs where one partner is the reflection of the other in the mirror. Exercises are useful as a starter activity or for building towards the major focal point. In isolation, rather than as a small part of a lesson, they can be purposeless and too controlled, involving little role development.</td>
</tr>
<tr>
<td><strong>Mime</strong> (individual or group)</td>
<td>Being non-verbal, mime encourages economy of expression, and requires precision. Useful for students to use in their self-devised scenes. However, mime is difficult and can easily become mimicry.</td>
</tr>
<tr>
<td><strong>Tableaux</strong> ('frozen frames', 'frozen moments', 'still photos')</td>
<td>These are useful for particular focus, use the idea of images and encourage selectivity. Develop symbolic thought about meanings behind actions. There is no role development in this activity on its own, but it can be used as a way to help develop role for a larger activity. In isolation, they lack interaction, on-going tension and dialogue.</td>
</tr>
<tr>
<td><strong>Drawing and writing</strong></td>
<td>This refers to these activities during the drama session, rather than before and after. Can help to build credibility and belief in character, deepen response and encourage reflection. However, they can be time-consuming and actually replace much of the drama.</td>
</tr>
<tr>
<td><strong>Improvisation</strong> (group)</td>
<td>Students work together cooperatively, with shared leadership and negotiation. Allows them to work creatively, finding their own expression, sharing and expanding ideas. However, there is danger of peer pressure, and problems for 'loners'</td>
</tr>
<tr>
<td><strong>Interviews</strong></td>
<td>Media interviews are familiar to children, and this encourages a serious response. Assists reflection and the taking on of role. Being questioned in role tests/assists commitment. Useful for the teacher to take on role of an interviewer to assist role development. If interview is a pairs activity, match abilities of interviewer /interviewee.</td>
</tr>
</tbody>
</table>
Meetings
A meeting (of tribe, village, occupational groups, people linked by a cause, etc.) is a good way of getting the whole group into role. The meeting structure is a controlled one. Useful device to introduce a tension or problem to be solved within the drama. However, it can too easily become a long, seated activity dominated by a vocal few.

Documentary
Presenting information about a topic, perhaps using a variety of drama forms. Encourages research and accuracy. Can be used to teach facts to other groups. However, facts can swamp the dramatic aspect and the personal response. Students not required to take risks.

1.2 Activity 21

Design a lesson based on a role-play. Introduce the lesson with appropriate warm up activities.

Topic 15: Managing lessons

Drama lessons are not times when the class is out of control in an atmosphere of unstructured chaos and noise, nor are they necessarily a series of performances. They are prepared sessions during which students take on roles, work cooperatively, and think and express themselves creatively.

In order to implement an effective drama program, the classroom teacher needs to consider the nature of the class and its surroundings. Additionally, the teacher needs to develop an understanding of and skills in the management of classroom drama.

For children to be effectively engaged in drama activities, the teacher needs to be able to:

- Develop learners’ group skills
- Handle whole class, split class, small groups and pairs
- Make timing decisions
- Know how to use space
- Know when to use props
- Understand the convention of teacher-in-role
- Know when to stop the drama

Group skills
Drama is a very good way to help children learn effective group skills. As in any group work, the friendship patterns of the class need to be noted and used positively. At first, it is usually advisable to let the children choose their own groups, but make sure everyone is included. Children usually know whether they want to lead or to be led, take risks or be protected. As confidence grows, the teacher can manage groupings to give everyone the chance to work
with comparative strangers, to give those usually content to be passive a stronger role, and so on.

Students need to be able to form groups readily, and be prepared to work in mixed-gender groups and with people other than close friends. It really slows a lesson down when endless time is spent getting into groups, with associated squabbling and ‘attitude’. It is good for students to work in different groupings. If students are used to forming cooperative groups in their classroom work, it pays dividends in the drama lesson, and vice versa.

As with good teaching, the secret of producing good drama is to make the groups’ tasks crystal clear, challenging and interesting, and to be on hand to explain or troubleshoot. In addition, the space or territory belonging to each group needs to be dearly established.

- Many dramas work on a whole-class basis - for example, all the class are passengers on an aeroplane or members of a clan. Whole-class dramas enable everyone to feel part of the drama all the time.
- Some dramas demand a split class, which makes management demands if everyone is to be occupied and involved. As the class becomes used to drama, participants should be able to take care of their own action without the teacher's constant monitoring.
- Much simpler are the situations demanding smaller groups or pairs work. There is no reason why the class should not change roles, pair up, designate their personal space, and improvise simultaneously.

1.2 Activity 22

Design a drama or movement activity suitable for pairs of students. Select two of your peers and have them complete the activity or try it with a class during block teaching.

Discuss possible activities suitable for a split class. Try some of the suggestions.

Timing decisions

Because groups work at different speeds, the teacher always has major timing decisions to make. With children who are inexperienced in drama, it may be wiser to allow too little time rather than too much for group tasks.

When a class starts an improvisation, there is always a tentative phase while members work themselves into the roles. Very few children or adults can click straight into role-play. The children will often seem to be playing at the scene, or fooling about, or taking excessively long in setting it up - especially if they have been sitting still discussing their roles for a while. A wise teacher will resist the temptation to stop them for a lecture, or to reset or redefine the tasks, for a short while at least. Usually, if the task is appropriate and the class dynamic supportive, the children will settle down by themselves better for not having been disturbed.
The key to classroom drama is slowness - it is crucial not to try to fit in too much. For any worthwhile learning, a dramatic scene needs time to establish itself, for the children to become involved with it and to explore all its implications and challenges. The slower the better. As the children become more experienced in working in drama, they will usually work faster.

**Space**
Effective management of space is vital. The children have expectations of what a classroom normally looks like and how they are expected to move around. Shifting all the furniture to work in an empty activity area, or leaving the furniture but doing drama around, over and under it, could result in insecurity and confusion. Time is always well spent in arranging the space appropriately for any scene, and preparing the children so that they know how much room they have and what everything is supposed to represent. Set-building is not necessary, but clearly defined locations for the action are.

**Props**
Similarly, elaborate props are usually a nuisance as the children are tempted to focus on them instead of the drama itself. The more that can be pretended the better.

**Stopping the drama**
If a scene is played out, or is not working and is in need of refocusing, or has reached a good point for a teaching discussion, it is perfectly acceptable to stop the drama even if the children are deeply involved in their roles. Good teachers often discuss and plan the drama, stage by stage, with their class. This is not for presentation purposes, nor does it have any effect on children's spontaneity in their roles within the drama.

**Crowd control**
Inevitably, when you have five or six groups working out scenes and trying out their ideas, the noise will rise. Students won't easily hear you trying to call them to order so that you can move to the next stage. The command, *'Freeze!'* is a useful one! Children learn that it means just that: stop all activity and talk, look at the teacher and listen-immediately. Also useful, and even better for your vocal cords, is *clicking!* You simply raise one hand in the air and start clicking your fingers. As soon as anyone sees that, they become silent and do it too. Gradually everyone is standing still, clicking. When this happens, you can speak quietly to give your instructions.
Topic 16: Presenting dance and drama

1.2 Activity 23 - Performances

Work in groups to present a dance, drama, movement or media sequence to peers. You can select from the activities outlined below or design your own.

Traditional dance/drama performance
Students from the same province could prepare a traditional dance drama performance from their province. They should strive to make it as authentic as possible with the correct costumes, bilas, musical instruments, etc. The group could open their performance with an explanation of what the dance/drama is about.

Modern dance/drama performance
Students may wish to create their own entirely original and contemporary style dance drama. The dance drama could relate a story told through a combination of song, dance and dramatised scenes.

Traditional or contemporary play
Students may know of a play from their area which they could script and perform or they could use a play written by students or by a professional playwright. A short one-act play would be the most suitable. It would be very difficult for the students to rehearse a longer play in the time available. Students would make the stage set, props, costumes etc. and do their own lighting and sound effects.

Puppet play
Students could make marionette or glove puppets and if there is no ready-made puppet theatre in their school, the students could construct one themselves. Puppet plays could be based on traditional or contemporary themes.

Mask drama
Students could construct traditional type masks or make their own original masks. Plays could be based on legends or on original, contemporary ideas. Animals, spirits and legendary monsters provide interesting subjects for mask drama. Allegorical plays featuring characters which are symbolic of abstract concepts such as greed, corruption, evil, good, kindness, love etc. are also very suitable for the use of masks.

Fashion parade
This could be a completely modern fashion parade or it could take the form of a comparative traditional/modern fashion parade. The students would have to prepare all the costumes to be
modelled and they would also write a script for the compere. Each costume would have to be described by the compere and he/she would explain what materials were used in making each costume and on what occasions that costume would be worn, etc.

**Play with an educational purpose**

If students are particularly interested in an issue such as domestic violence, family planning, discrimination against women, environmental protection, corruption in government etc., they may wish to write a one-act play which seeks to educate the audience about that issue. Another variation would be a play on a religious theme.

**Radio programme**

This could be a radio play or documentary-type programme. If students prepare a radio play they must be aware of the special nature of script-writing for this medium. When writing for the radio, the writer must rely totally on sound i.e. dialogue and sound effects. A radio documentary could include interviews with selected people on a particular subject or issue. Another idea would be to prepare a selection of poetry readings interspersed with commentary and relevant music. The poetry could be the student's own original work or it could be a selection of poems written by well-known Papua New Guinean or international poets.

**Solo performance**

If a student feels confident enough he/she could prepare and present a one-person show in which he/she uses different dramatic skills, for example, mime, dance, song, clowning, impersonation, soliloquy and/or poetry reading, all based on a unifying theme. Costumes and props should be kept very simple. The performer could use various items of dress, such as different hats and other personal props to denote changes of character without leaving the stage. Such a project would be a very demanding one but may be suitable for an exceptionally talented and well motivated student.

**Video documentary on a traditional or contemporary subject**

Students could make a documentary about a local craftsman at work, their school, a cultural activity or festival, a traditional ceremony, the building of a road or dam in the local area, life in a local village, etc. The documentary should feature interviews and action film footage. The students would firstly have to write a script including detailed camera instructions and then carry out the filming of the process with relevant voice-over commentary etc.

**Combined lecture and demonstration**

Students could choose a particular skill such as: making a headdress, making a pot, making a musical instrument etc. They would prepare a lecture using displays and other visual aids, and then they would demonstrate the skill, all to a live audience.
Topic 17: Assessing dance and drama

Students can be assessed on their participation in warm-ups:

- Spatial awareness in their use of levels
- Spatial awareness in their use of personal and general space
- Ability to use movement to express ideas
- Ability to respond musically by using beat and rhythm
- Ability to use different movement dynamics

Students can be assessed in dance. They should be able to demonstrate an ability to:

- Express ideas and feelings in movement appropriate to character, song or story elements
- Copy elements of dance
- Learn dance movements
- Dance rhythmically
- Recall dance movements
- Sustain a simple dance pattern
- Perform body percussion with rhythmic accuracy and appropriate dynamics

Assessment in drama can be based on observation and the maintaining of checklists or notes made during or after the activities. Students should be able to demonstrate their:

- Ability to use a range of costumes and props
- Use of basic drama elements such as focus and language
- Ability to respond to in an imaginative manner and spontaneously
- Ability to enter into and maintain a character role
- Ability to share ideas with others and to work with others to tell a story
- Ability to develop and refine ideas for performance
- Understanding of dramatic terms such as narrator, script, props, puppets, role
- Listening skills
- Skill in using puppets
- Ability to perform to a familiar audience
- Ability to identify components of a play

1.2 Activity 24

Design a checklist which could be used to assess a traditional or creative dance performance. Your checklist should focus on observable skills.
Self-evaluation

Students should be encouraged to keep a drama or performance journal. This is particularly important for major workshops involving improvisations and the exploration of new techniques. Students can use the journal not only to describe what they did, but also to make a personal judgement of how successful they were, and analyse what they learned from each lesson.

**Topic 18: Integration**

Students who are preparing performances can also prepare the relevant publicity, for example, posters and/or advertisements for the school bulletin or newspaper. They should also be responsible for arranging the date and venue of their performance and, where appropriate, they should design an attractive programme giving details of the cast and characters and any relevant background information that would be helpful to the audience. If students wish to do performance projects in a language other than English, they should be encouraged to do so.

Classroom drama can be a vehicle for thinking and problem solving, oral language, and movement. It is a learning medium for other subject areas, and it assists personal development and co-operative learning. The contexts for almost all drama can come from other curriculum areas, such as science, language or social science. Drama can be effective in improving 'social health', for example, with a group which has difficulty in respecting each other's opinions, or working together in mixed-gender groups or across friendship groups. It helps to develop a child's ability to experience the world from many points of view, to 'step into someone else's shoes'. Drama builds the ability to predict and think creatively, and to work within a team.

Through the process of drama, children learn about themselves, other people, about the consequences of their own actions and the actions of others. They build on their own experiences, knowledge and feelings to 'become' someone else in another place or time, and to understand how another person might think or feel in a situation. In this way, drama offers itself as a powerful learning medium in other areas of the curriculum. Through drama, students can 'humanise' the facts they learn through research: they can explore facts about life about life in other cultures, and about the excitement of making new discoveries as an explorer, pioneer or scientist.

**1.2 Activity 25**

Select a topic from the lower primary Health or Community Living syllabus and describe how drama or dance can be used as a teaching strategy or learning activity for the topic.
**Topic 19: Resources and facilities**

**Taped music**
This is useful for dance and movement sequences, movement songs, folk dances; to provide a beat for fast and slow activities; and to create atmosphere.

**The space**
If you have to use a classroom, then the furniture will have to be pushed back as far as possible. Students are so enthusiastic about doing drama that they are more than willing helpers.

**Accessories**
Sets, dress-ups and elaborate props are generally not necessary parts of a drama lesson, simply because the focus is on children’s imaginative response, and scrabbling for costumes and props can sidetrack them from that. It is also very time-consuming, and the lesson will run out of time before the main activity is completed. However, a few tables and chairs and boxes for quick placement can be useful. When an improvisation or scripted piece is chosen to be rehearsed and presented at a later time as a performance, then sets, props and costumes will take on a greater importance. Other useful items include cylinders, hoops, cushions, objects which help students visualise shapes, floppy toys and finger puppets.

**Spontaneous drama**
Drama doesn’t always happen as a planned lesson. Especially with younger children, it happens all through the day as part of their natural play. Allow for it to happen and provide for it within the classroom. Adapt the following for older classes, but for younger students have available:

**Dress-ups**
You don't need actual costumes, but rather lots of 'bits' which allow children to use their imagination and ingenuity to create just the right appearance. Lengths of fabric and scarves of different sizes are also useful. A clothes hanging rack, if necessary cut to an appropriate height,
is a good dress-ups storage idea rather than boxes and baskets which get overturned and emptied when children are searching for items. There should also be a variety of head gear.

**Shops and home corner**
These allow for drama to happen spontaneously as children act out everyday experiences of their world. The shop can change from time to time: trade store, hospital, market and so on.

**Puppets**
A range of puppets should be available. It is not always possible to have a puppet theatre set up all the time as an invitation for spontaneous use, but consider using a curtain with a rectangular hole cut in it at a convenient height. The curtain can be pushed closed, or opened up to become an instant puppet theatre. It also can be used to divide the room for some other purpose, perhaps as part of another form of drama activity. Alternatively, a table turned on its side makes a good impromptu puppet theatre.

**Boxes**
Depending on the space you have, a number of cardboard cartons of varying sizes, painted or covered in paper, are useful. They can become counters in a shop or bank, tables in a kai bar, caves under the sea, mountains, and much more.

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**1.2 Activity 26**

*Make a set of drama resources for use during block teaching. These could include masks, puppets, and simple props to go with a play script.*
**Glossary**

**MOVEMENT WORDS**

- arch: curve the body backwards
- crawl: move on hands / knees, body close to the ground
- bash: hit something violently
- creep: move slowly, quietly, secretly
- beat: hit something repeatedly
  - (The man beat the child.)
  - (The rain beats on the tin roof.)
- crouch: lower the body, legs bent
- beckon: signal someone with a gesture
  - (Beckon him to come!)
- crush: press or squash something to break it
- bend: turn downwards or in different direction
  - (Bend down and touch your toes!)
  - (The river winds and bends.)
- curl: bend or move in spiral / lie or sit with knees drawn up
  - (The smoke curled upwards. The cat was curled in a ball.)
- blink: open / shut eyes rapidly
- dart: move suddenly, rapidly in one direction, like a dart
  - (The fish darted here and there. The girl darted into the house.)
- blow: move by the air / send out breath of air
  - (The flag is blowing in the breeze.
  - The boy blew the whistle.)
- dive: jump head-first into water or similar sudden downward movement or fall
- bounce: spring back after hitting something hard
- drift: carried by air or water
  - (The log drifted down the river.
  - The clouds drifted across the sky.)
- circle: move in circular pattern
  - (Circle your arms!
  - 'Circle around the fire!')
- droop: bend / hang downwards through tiredness or weakness.
  - (The flowers drooped through lack of water. The tired boy’s head drooped.)
- climb: go up or over something by effort
- fidget: make small restless movements
- crane: stretch neck to see something
- float: rest/ drift on water without sinking, or be held up in the air / move lightly
| **flop** | hang loosely or fall untidily |
| **flutter** | move wings quickly, or similar light rapid movement (The butterfly fluttered its wings. My eyelids fluttered.) |
| **fold** | turn something back on itself ("Fold the clothes!" "Fold your arms!") |
| **gesture** | make an expressive movement with any part of the body |
| **gallop** | fast movement of a horse imitating this movement |
| **kick** | strike with the foot |
| **kneel** | support self with knees, lower leg bent back |
| **lead** | go first, followed by something else (The man lead the visitors to the crash. The boys lead the girls in the dance.) |
| **leap** | long, big, energetic jump |
| **lift** | raise to a higher position |
| **nod** | move head up / down quickly |
| **paddle** | move a canoe using paddle |
| **point** | direct attention to something, using hand, or other object |
| **pound** | crush / beat with heavy, repeated strokes |
| **pull** | using force to bring something toward you |
| **punch** | strike with the fist |
| **push** | using force to move something away |
| **raise** | bring to a higher level |
| **rock** | move to and fro gently, or shake violently (The mother rocked the baby to sleep. The earthquake rocked the village.) |
| **roll** | move, in continuous contact with earth (The ball rolled along the ground. The boy rolled down the hill.) |
| **rush** | move very quickly |
| **scratch** | make a shallow mark on surface of something, or scrape skin with fingernails. ("Scratch a pattern in the wood!" The boy scratched his itchy leg.) |
| **shake** | move up / down / to / fro quickly, often |
| **shiver** | tremble with cold or fear |
Module 1.2 Performing Arts

shrink  become smaller, due to heat or cold (The clay pot shrunk as it dried.)

shrug  raise shoulders to indicate doubt, uncertainty

slide  move along a surface, in continual contact with the surface (The children slide down the muddy river banks.)

slither  movement of a snake along the ground (The snake slithered into the bushes.)

sneak  move quietly, secretly, so as not to be seen/heard (The thief sneaked into the house.)

somersault  spin in the air or on the ground, head followed by heels

spin  turn rapidly on an axis

spiral  curve or turn continually (The smoke spiralled upwards.)

spear  move body in effort to get free

strut  move proudly, like a rooster (The rooster strutted through the village.)

sway  lean or swing from side to side, or to one side (The coconut tree swayed in the breeze. The dancers swayed to the drum.)

spring  jump suddenly, from a low position

swell  become bigger because of pressure inside (The leg was swollen. The flooded river was swollen.)

sprint  run full speed over short distance

swing  move to / fro while hanging or supported

squash  crush or squeeze into a small space

swoop  come down with a rushing movement, or make a sudden attack (The bird swooped on its prey.)
1.2 Activity 27

Divide into groups.
Each group select 10 words and work out how to demonstrate the suggested movement.
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Appendix: Sample Drama Lessons and Activities

The sea
This example incorporates music and movement, which could be built on in a follow-up to develop creative dance about under the sea.

Engagement
- Children form pairs, and designate themselves A or B. A will be a person at the beach, and B will be sand which A will form into a sand sculpture. When each A is satisfied with the shape they have formed B into, each B will freeze.
- All the As walk around looking at the sculptures, then return to their own
- Partners now swap, and the activity is repeated

Building commitment
In personal space, children move as directed:
- Across hot sand in bare feet
- At the edge of the sea,
- Ankle deep, jumping as each little wave comes in
- Wading up to their knees in the sea, making bigger jumps as the waves come in
- Unbalancing and sitting down in the water

Main activity
Children mime:
- Using their hands, then their whole body, to illustrate the movements of seaweed, fish, octopus, sea snake, whale
- Imagining themselves surfing, or in a sailboat

Animals

Engagement
Children in their own personal space around the room will make animal sounds and movements as directed: dog, cuscus, tree kangaroo, pig, snake, chicken or rat.
Now children are to consider the suitability of various animals as pets. Again, working in personal space, they act out as you direct.
- First, they consider a cat as a pet: they pat it, make a toy for it to play with
- Next, consider as pig: wash it, allow it to wallow in mud in the garden, stop it from running away
• Follow in similar fashion with other animal suggestions from the children

Encourage children's responses, making positive comments as you move among them. At this stage they are not interacting with each other, but should be focused on visualising the animal movement and reproducing it.

Building commitment
Children form pairs, designate themselves A or B, and imagine that they working as an animal carer. They talk to each other about the work they do, and work together to act this out. Select several children to mention some of their tasks.

Main activity
• Children form groups of six. They are told that they are to help set up a special zoo of Papua New Guinean animals in the United States. Each group selects an animal, and sets about drawing and cutting out large pictures of that animal. While they are doing this, they will discuss the habitat needs and food requirements of their animal, and any special care needed in captivity.
• The groups will design an enclosure for their animals at the special zoo, taking into account the animal's characteristics and needs (e.g., nocturnal enclosure with reversed day/night, burrowing habits, tree climbing).
• Each group will then work out a scene in which they help set up the enclosures, hand over the animals and explain their care to the American keepers. Some of the group will be the new keepers, and others will hand over the animals into their care. The animals are, of course, represented by the paper cut-outs.

Watch the time - don't allow the drawing and cutting out to take over the drama. They are to complement the drama and assist the roles.

You’ll be stuck with that face

Engagement
Children lie on the ground, spread randomly over the space. Eyes closed, they imagine they are leaves or scraps of paper. Teacher asks them to imagine that a light breeze is springing up: it begins to rock them slightly, tugging here and there and then dropping away. Gradually the breeze gets stronger, and then begins to roll them, move them along, then toss and whirl them about, and suddenly dies away. End with students lying quietly on the ground.
Encourage students to use different levels (down on the floor, up in the air, and levels in between such as crouching, etc.) and movements (swirling, leaping, rolling, dropping).

Talk them through a sequence describing a breeze which ranges from small puffs to swirling fast gusts, dropping away now and then. Vocal range and pace will match the breeze, so that your voice is calm and soft when the breeze is gentle, changing to excited and fast, and so on.

**Building commitment**

- Each child is given a piece of newspaper and makes a mask quickly, by folding and tearing. They must try to make the masks as expressive as possible. An elastic band looped at each side can go over each ear.
- They put on their masks, and move about showing each other and discussing what sort of character each mask suggests. As they develop the characters, children will begin to take on that character, walking and talking as the mask suggests.
- After they have spent a few minutes doing this, play 'musical masks'-at a given signal (e.g., tambour beat), children change masks with someone, and endow the mask with a character. They move about, holding impromptu conversations appropriate to the mask they are wearing. At the last exchange, they keep the mask they are wearing.

**Materials:** Sheet of newspaper and two elastic bands per pupil; tambour, tambourine or similar instrument to give signals.

Keep this brisk, allowing about half a minute for the conversations. Encourage children to move about in between signals and to exchange masks with a different person each time. Watch for children talking and moving in character. Praise and encourage others to do the same.

**Main activity**

Children form groups of five or six, each child retaining the character they developed for the mask they are wearing. Groups devise a scene using all the masks.

**Guide, encourage, support as you move around the groups while they negotiate and work out their scenes.**

**Other activities**

**Knots**

Students form one line, all holding hands firmly. The person at one end leads the line in and out, over and under until a knot is formed. Then the two ends join hands. The group must work together to unknot without letting go hands.
Alternatives are:

- keep two or three students out of the knot, and have them direct the untangling.
- in groups of about six to seven, children stand in a tight circle facing in, shoulders touching. They reach across circle and clasp hands with people opposite, making sure the two hands they grasp belong to different people. Untangle as above.

![Image]

This is a terrific activity where you have a group that keep the genders separate: participants are so absorbed in the knot that they forget whose hand they are holding! Leaders must remember to move slowly because there is a line following.

**Jog and join**

Students jog gently, randomly in the space. Every few minutes a body part is called out, e.g., 'knees!' Children form groups joining knees. As a variation, numbers can be called, and children form groups of those numbers if possible. This is a quick-response activity, without too much emphasis on the groups as a product. It is a good warm-up and ice-breaker.

This activity is a quick way to form groups for the next activity, making the last call the number you want the groups to be.

**Dancing names**

Students stand in a circle. In turn, each says their name and makes a movement to accompany it, which everyone repeats.

**Islands**

Newspaper 'islands' are randomly scattered over the space. Children follow clapping to a drum or tambourine beat or taped music, and walk, hop, skip, or jog appropriately. When the sound stops, they run to get onto an island. Those who can't fit on an island are out. Remove an island each time. Keep the action quick.

**Ships in the fog**

Half the class are ships and stand at one end of the space, blindfolded. Others are lighthouses and stand scattered around the space making foghorn noises. Ships try to cross space without bumping into lighthouses. Those ships that do collide then sit at the base of the lighthouse they were wrecked on and become rocks.
This activity can be adapted to spies sneaking through a field of guards, prisoners sneaking out of prison past guards, hunters stalking animals.

Noah's Ark in the dark

Form four groups, who decide what animals they are. All put on blindfolds, mix up and try to locate groups by animal noise alone.

Sculpture

Children sit in a large circle. One child moulds another into a shape in the centre. One at a time, selected students (five or six) are joined on in some way and freeze so that they all form one sculpture. The rest of the class then move about the sculpture observing without touching, and then sit down again. One at a time, in reverse order, the sculpture disbands. Different students are then selected one at a time to reproduce exactly a specific shape in the sculpture. The rest must note and correct differences until all are satisfied that the second sculpture is exactly the same as the first.

Encourage different levels and interesting shapes made with bodies forming the sculpture.

Emotional statues

Pairs: one is an artist who shapes their partner into a statue, in keeping with a given emotion, such as anger, happiness or misery. When all are sculpted, they freeze. Artists move about to look at other statues, without touching and without trying to make the statues laugh. They return to their own statues. At a given signal, the statues move, appropriate to the emotion, and keeping their shape. At the second signal, they dissolve into lumps of clay. Partners swap, and a different emotion is given.

To expand, pairs join to make fours. One is artist and three are moulded into a statue. Repeat as above. As an alternative, the activity could be sporting statues.

Writing names

Children stand in a circle. One at a time, each writes their first name in the air while saying it aloud. Change after each three or four turn so that they write with different body parts, such as left hand, an elbow, a knee, a foot, chin or nose. Children then spread out for individual work, and write names using whole body.

Put to music, this activity could be developed into a creative dance sequence, with surnames added, names intertwined, etc.
Squeeze
Students sit in a circle, holding hands. One person (child or teacher) is the ‘beginner’, and starts the action by squeezing the hand to the right. As soon as each person feels a squeeze, they immediately squeeze their other hand, so the pulse passes around the circle. It should get faster as everyone gets the idea. Once it is moving well, start another pulse. When they are confident and can handle several, start one going the other way!

This could fit different topics by being renamed appropriately – ‘electricity’, ‘pulse’, ‘race track’, etc.

According to the word
Children sit in a circle. One leaves the room, and the rest decide on an adverb to describe some action (carefully, sadly, tiredly.). The person outside returns and selects people to mime a simple action (cutting fruit, getting on a PMV, boiling an egg, etc.) and the person asked must do it ‘according to the word’. The person who was outside must guess the word.

You can send two students outside, and they can then discuss and agree on what actions they will ask to be performed. This is a great way to teach adverbs!

Contagious movement
Children stand in a circle facing to the right. Choose one person to start a movement, and the line moves in a circle, following that movement. Tap someone on the shoulder as they pass you, and that person changes the movement, imitated by the person following, then the next until the whole circle is doing the same movement. Then tap another shoulder. Each person can only change a movement when the person immediately in front does.

Wink murder
Students sit in a circle. Each selects a slip of paper from a container: one has a cross on it. The person who gets this is the murderer, and kills off victims by winking at them. The victim waits 10 seconds, and then dies with dramatic sound. Object of the game is to spot and challenge the murderer before you get winked at. If challenged, the murderer must confess, and if someone challenges incorrectly, the accuser becomes another victim.

White mime
Children stand in circle. One draws an object in the air (for example, a grass knife) uses it for a moment (cuts some grass), then passes it on to the next person, who uses it (cuts grass), crumples it up, draws an object of their own and uses it, and so on around the circle.

This can be linked with the topic of the drama lesson or with class unit of work, for example, objects have to be toys, or food, or objects from another era.

Object improvisation
A collection of varied objects is spread out on the floor or on a table: bottle, fan, spoon, beads, picture, a shoe, bilum, book, etc. One student is given an object, chosen at random, and instantly launches into a spontaneous story about the object. This can be an imaginary, 'I
first used/saw this when...' type of speech or a factual talk about the history and uses of the object. The aim is fluent, immediate, cohesive language. After 20-30 seconds, teacher calls, 'Stop!', whereupon the student instantly stops, returns the object to the collection, grabs another and hands it to another student, who launches into speech.

**Group storytelling with objects**

A collection of assorted objects (as for 'Object improvisation’) is in the centre of a circle of seated students. Each selects an object. Teacher starts a story (link this with topic of lesson), and each student in turn adds to the story. Each must introduce their object into the story as they add their contribution. The objects can have their correct use in the story or an invented one, e.g., a fork can be used to eat a meal, or can be a magic spear that plunges under the water to catch fish.