

Lesson Plan 3

Date: September 13 th 2021	Time: 9am – 10am (1 st period)	Room: Dance
Unit of Learning: Introduction to Choreography		Lesson Sequence: 3 of 3
Lesson Topic: Analysing choreography and using choreographic forms		
Content Strands: ACADAM013 – <i>Combine elements of dance and improvise by making literal movements into abstract movements</i> ACADAM016 – <i>Structure dances using choreographic devices and form</i>		Year level: 7
		Diverse Learners:
		Jason – Physical impairment Brenton – Indigenous Elijah – Indigenous and Gifted
Key Vocabulary: Choreography, Elements of Dance (space, time, dynamics, and relationships), Gesture, Literal & Abstract Movement, Choreographic Forms, Binary, Narrative and Ternary		

Lesson Objectives
By the end of the lesson: - Students will be able to analyse how a single realistic movement can be manipulated from realistic to symbolic - Students will understand choreographic forms binary, ternary, and narrative - Students will be able to refine and sequence movement using choreographic forms such as binary, ternary, and narrative

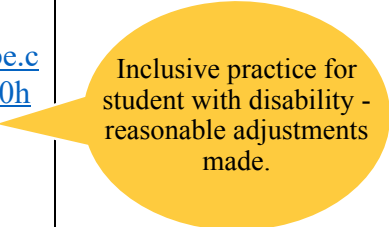
Consideration of diverse learners in planning

Student's Prior Knowledge
Students should: - Students will be able to document steps of the creative process and have experience using ICT and Penzu for journaling - Students will be able to generate gesture-based movement and use the elements of dance to create abstract movement - Students will be able to respond to feedback and make appropriate changes to gestural movement sequence - Students will recognise how a realistic movement can be transformed from representational to symbolic through the choreographic process - Students will have a developing physical awareness of whole and body parts

Time	Lesson Content	Teaching Strategies & Learning Experience	Differentiation	Resources & Organisation
1. Introduction				
9am	1.1 C2S “Good Morning” & “Thank you” Welcome students to the classroom and invite them to take a seat on the floor and ensure they have everything they need. Mark attendance. Review classroom rules and regulations. Acknowledgment of Country 1.2 Learning Objectives & Prior Learning Review PowerPoint Slide 2 with students highlighting the learning outcomes for this lesson (listed above). Briefly review last lessons prior learning: created an abstract movement sequence, turned realistic movement into abstract and symbolic movement, formed creative intent through storytelling, became choreographers 1.3 Class Overview & Success Criteria Mentally preparing students for the activities they will be taking part in and setting high and achievable expectations for the class (listed above) PowerPoint slide 3 Allow for students who may have questions at this time.	C2S Direct Instruction: - Invite students to take a seat on the floor and have their resources with them - Students asked to spread out, ensuring plenty of space between themselves for warm up. Previewing: - Making connections to prior learning - Briefly assessing students recall - Provide success criteria so students can self-assess their learning and know what to strive for.	<u>Elijah and Brenton</u> Acknowledgment of Country: Modelling respectful behaviour and helping students develop awareness and respect of the Indigenous Cultures	Teacher will need: - Projector - PowerPoint Slides - Internet access - Printed handout for students on the elements of dance - Stereo with AUX connection for music - Music playlist Room: Ensure floor space is clear. No hazards. Students will need: - To situate themselves on floor to observe PowerPoint slides - Remove all jewellery and be in appropriate clothing for activity

To support student learning applying Marzano’s design, I have “chunked” learning, linked learning to prior knowledge and provided a preview to future learning.

I have ensured my teaching is culturally responsive and inclusive to Indigenous students. Classroom behaviour management has been established and maintained through success criteria and review of classroom rules and regulations/ routines.

9:07am	1.4 Physical Warm up Activity Students must remove any jewellery, shoes etc and be in appropriate attire Teacher led warm up with students following along. Warm up consists of cardiovascular activity to raise the heartbeat and prepare the body physically for the lesson. Can include dynamic stretches. Recommend upbeat music – students may like to make a suggestion!	Physical Warm up must include equal movement for both the upper and lower body to ensure that Jason can appropriately modify the activity – an example of this in the next column.	<u>Jason</u> Modified Warm Up Exercise Example: https://www.youtube.com/watch?v=4zww0h9cHu0	
2. Main Content				
<i>Combine Elements of dance and improvise by making literal movements into abstract movements (ACADAM013)</i> - Experimenting with realistic movement, for example, exaggerating the movement of a single body part such as the arm in brushing hair or eating spaghetti, and blurring this into abstract movements, and responding to each other's movement ideas - Analysing dances from a range of times and locations, and considering how a single realistic movement can be manipulated from representational to symbolic - Using the elements of dance to develop new movements that still maintain the essence of the original movement <i>Structure dances using choreographic devices and form (ACADAM016)</i> - Selecting, combining, refining, and sequencing movement using choreographic devices such as transitions, variation and contrast and choreographic forms such as binary, ternary and narrative - reflecting on the creative process of choreography to clarify their choreographic intent and refine their dance - Considering viewpoints – forms and elements: For example – How have the elements of dance been used by the choreographer to express his/her stated intent? What choreographic devices were evident in this dance? What choreographic form was used by the choreographer?				

Responding Section				
9:12am	2.1 View and analyse choreography Rosas danst Rosas by Anne Teresa De Keersmaecker: https://www.youtube.com/watch?v=oQCTbCcSxis Class discussion: considering how a single realistic movement can be manipulated from representational to symbolic - What gestural movement could you identify? - How did the choreographer manipulate the gestures? - Could you identify any elements of dance used to manipulate the gesture? How was it effective? - What do you think the choreographer is trying to communicate/intent? - How have the elements of dance been used by the choreographer to express her intent? - What choreographic devices were evident in this dance? Transition to spread out for physical (making) section of lesson	Students practice modelling good audience behaviour. Self-Regulation Feedback from teacher. Teacher led class discussion Students must raise hands and wait to be called upon. Feedback on process and task elements. Assessing students learning through journal and in class discussion	Prompt students with a demonstration of what answers are required through physical demonstration only. Replay moments of relevance to highlight for students who need further explanation. General capability: personal and social capability & critical and creative thinking.	Teacher will need: - Projector - PowerPoint - Internet access Videos downloaded to laptop as backup. Students need: Ipad/laptop to record answers in their electronic Penzu journals. Pen and paper handy for students as backup to personal devices. Students should be bringing all their resources to class by this lesson, if not this may need addressing on an individual level.

Facilitation of collaborative class learning. Student feedback and formative assessment of learning used to gauge level of support students need. Moments of transition considered to avoid class disruption and assist student with physical disability

Making Section				
9.27am	2.2 Learning Choreographic Forms Binary form – surprise students they have already learnt this indirectly! When we repeated our gesture phrase without and then with elements of dance changes (abstract) we created a binary choreographic form = A B Today we are looking at ternary for the first time. Ternary is: A B A. One section is followed by a contrasting (but related section) and the first section is returned to with some differences and to bring it to a conclusion.	Direct instruction for new information activity. Physical demonstration. Use of the 8 ways pedagogy to engage Indigenous learners through narrative. Journal to monitor student progress and support learning Choreographic forms on PowerPoint Students make notes and record their creative process in Penzu Journal.	<u>Elijah and Brenton</u> Use of narrative/storytelling is proven to help engagement and understanding and is a feature of Indigenous culture. Intercultural understanding.	Teacher will need: - Projector - PowerPoint - Internet access Videos downloaded to laptop as backup. Students need Ipad/laptop to record answers in their electronic Penzu journals. Pen and paper handy for students as backup to personal devices.
9:30am	2.3 Students engage choreographic form - Ternary (ABA) Teacher demonstration of a very simple ternary choreographic form using short gesture sequence for explicit student learning. Students refer to PowerPoint to create the third sequence in the ternary form. A – repeated with slight alterations. Ideas for this can be found on the PowerPoint slide.	Students working independently with teacher observation and feedback. Remind students prior learning – we have already worked with narrative form in our gesture sequence.	<u>Jason</u> Check in, any questions, feeling comfortable with the activity questions.	Students make sure they are dressed appropriately, no jewellery etc

9:45am	2.4 Presentation – small groups Students asked to move quickly into groups of 4 (6 groups) and perform their extended gestural movement sequence (ternary form ABA). Peers provide feedback noting the ways in which students have developed movement from realistic to more abstract and symbolic movement, connections they see between movement sequences within the Ternary choreographic form. Students should have a buddy film their choreography. Students should take this opportunity to record their progress to upload a video of their choreography to their journals.	Smaller groups have been created here as students' choreography will now require more space becoming a safety consideration. Performing in smaller groups should feel more comfortable now as students have had experience performing with less people in the previous lesson. Celebrate Success! *Clapping after each round of performances	Jason As with safety considerations make sure no one will run into and is respectful of Jason's space when performing.	By developing a safe and inclusive dance class over three lessons, students have developed social capabilities and are able to support each others learning. I have modelled positive reward for achievement through the celebration of success. Use of ICT has been included to ensure engaging and fun learning activities such as Kahoot!
3. Extension Activity				
-	3.1 Kahoot! Summary of learning but fun! Should students finish ahead of time they will be rewarded by playing Kahoot with questions addressing learning content including: - Choreographic forms - Elements of dance - Gesture - Literal and abstract movement - Choreography viewed in these three lessons	Fun and engaging ICT activity to reward students should they complete work early.	Students can play anonymously if they wish.	Teacher will need: - Projector - Internet access Students need Ipad/laptop and internet access

4. Conclusion				
9:53am	4.1 Summary of learning Summarise for students what they have learnt today: How to analyse choreographic intent, new choreographic forms Binary and ternary, created an extended movement sequence using ternary choreographic form, identified realistic movement and how it can be manipulated to make abstract and symbolic movement Allow for student questions by asking if they understand today's content or if they would like further elaboration on anything. Next lesson we will be working together in small groups to create a larger piece using key moments from each of our movement sequences and choreographic forms to create something new. 4.2 Homework Reflection on lesson: What did I learn? What did I achieve? What did I find challenging? What was rewarding?	Discussion teacher led. Bringing learning to a conclusion and consolidating knowledge with students. Students must raise hands and wait to be called upon. Linking to next lesson – allowing students a preview of their learning journey. Homework: Student should ensure their journal is up to date as reflection after the event won't be as effective for learning.	Scan: Look to all students to ensure engagement and understanding.	As part of their formative assessment online journal I have included a reflection so I can assess student learning and identify students who need further support moving forward. Reflection has been included in the online formative assessment journal so students may self identify any learning needs/clue me into the level of support they require moving forward. Consolidated learning from activities and previewed next lessons content.

9:55am	4.3 Cool Down Lowering the heart rate slowly to speed up the recovery process and reduce muscle soreness. Include some mindful breathing.	Ending class on a mindful and positive note and ensuring teacher models the importance of health and safety practices.	<u>Jason</u> Ensure cool down is inclusive of movements achievable for Jason's physical impairment	
10am	Lesson End			

Assessment of Learning & Success

Assessment of lesson content is achieved by:

- Teacher conducts brief assessment of prior learning/student recall of learning activity 1.2
- Teacher and peer feedback provided during monitoring of activities 2.1 and 2.4
- Teacher engages in verbal feedback during observation of tasks in activity 2.3
- Teacher reviews students journal to monitor progress, understanding and provide written feedback activity 2.4
- Teacher assesses learning at conclusion activity 4.1
- Teacher assesses homework from activity 4.2 before next lesson

Evaluation

- Have students successfully understood and engaged with choreographic forms? Evidenced by production of their choreographic piece.
- Did I allow enough time for all activities?
- Did I provide feedback engaging process, task and self-regulation feedback strategies?
- Did students work well and support one another during small group discussion activities?
- Did students respond to feedback?
- Was the pace of the class sufficient that the responding section felt engaging?
- Were my differentiated learners well catered for?
- How were student behavioural issues handled? Could I have tried another approach?
- Were students engaged with the work?
- How was direct instruction of activity 2.2 received?

Scaffolded reflection allows me to consider if I have successfully engaged and supported student learning and how I might do better next lesson.

Safety Considerations

- Students must remove all jewellery and shoes prior to physical activity
- Ensure space is clear of hazards
- Appropriate warm up and cool down routines

Discussion

**Teaching strategies for differentiating Curriculum and Teaching,
identifying the strengths and meeting the needs of diverse learners,
and for supporting inclusive student engagement in learning**

Here I show the different teaching strategies I have employed to support learning across three lessons.

General Teaching Strategies in Differentiating Curriculum and Teaching

- Cue to Start - C2S (McDonald, 2019)
- Learning objectives (Killen, 2016): are stated at the beginning of each lesson to establish and communicate learning goals to students linking with Marzano's (2007) suggestions i.e. students will be able to do or understand formatting
- Referencing prior learning: as suggested by Killen (2016) is linked to the preview of lesson content to help develop new neural pathways and connections in student learning
- Visual instruction: aids support verbal instruction through the inclusion of PowerPoint slides and teacher demonstrations to assist in the assimilation and retention of student learning
- Kinaesthetic learning: is structured into each lesson within the making (M) sections of the lesson plan and builds upon both visual and verbal learning cues
- Direct instruction (Killen, 2016): is utilised at the beginning of lessons and in the setting of tasks and activity transitions. This teaching style is also used to communicate the expectations of high level academic achievement (Killen, 2016).
- Questioning is a feature of all three lessons and includes:
 - open questioning: to promote divergent thinking
 - low order questioning: to assess and consolidate learning
 - high order questioning: to engage students and challenge their understanding of new concepts
 - product questioning: to summarise a discussion topic
 - process questioning: to facilitate journal writing exercise in documenting their creative processes

- opinion questioning: an inherent part of many of the previous question types as art is subjective and student answers will differ based on their socio-cultural background
- reflective questioning: to help students establish and communicate their understanding and develop their own self-awareness in identifying learning gaps or challenges for further exploration
- Class discussion: facilitated through the above questioning techniques aiding discovery learning through peer interaction
- Classroom management: of activities aids in establishing a safe and supportive classroom environment e.g. Allowing students privacy to work on new and sometimes uncomfortable movement content
- Workplace health and safety: including a suitable warm up for physical activity and cool down at conclusion
- Problem solving (Killen, 2016): is used in the first lesson to establish an old concept in a new way and help students reassess how they might achieve their end goal and open new possibilities in learning for that goal.
- Small group work: is used to assess student learning as they present their work (dance sequences) to peers and teachers and build students confidence
- Think-Pair- Share Activity (McDonald, 2019 p155): is a co-operative learning strategy used to tackle problem solving tasks with students thinking for themselves, receiving support in pairing with a peer before facilitating sharing. Promotes students' safety and wellbeing while fostering confidence.
- ICT is used to facilitate literacy and creative and critical thinking through documentation of creative process
- ICT used to film student progress
- Provision of feedback: from teacher and peers is an integral part of each lesson and outlined in further detail below
- Celebrate success (Marzano, 2007 p26): students receive recognition after making contribution to discussion and success is celebrated when students achieve milestones e.g. After each presentation of their work to the class students show support and celebrate achievement by clapping for one another

Supporting inclusive student engagement in learning

The teaching strategies found within the three lesson plans and outlined above aim to assist all students in engaging with the lesson content. The strategies selected have been considered for supporting inclusive student engagement in learning by designing lessons with the **Visual, Auditory and Kinaesthetic (VAK) Learning System**. Students will be engaging with lesson content and learning through a combination of all three senses consequently diversifying my approaches and lesson content. This design should ensure student engagement at their level while assisting diverse learners in achieving the lesson outcomes. Further evidenced below are the modifications and inclusions of class content that caters to the more specific needs of the three diverse learners in the classroom, Jason, Brenton, and Elijah.

Identification of learning strengths and needs of diverse learners

In this evidence I highlight different theories and models for supporting and differentiating student learning

The Differentiated Instruction Model (Tomlinson, 2016) has informed my lesson plans with a focus on following the outlined **6 key elements for differentiation**: High-Quality Curriculum, Continual Assessment, Respectful Tasks, Building Community, Flexible Grouping, Teaching Up. This is particularly evident for diverse learner Jason who has a physical disability (spina bifida) and requires the use of a wheelchair for mobility. It is important for Jason that his school community focuses on his ability, not his disability providing emotional encouragement and strength-based feedback (Cook et al., 2014). Making tasks in dance have a focus on physical movement presenting a challenge for Jason. To contextualise these tasks an appropriate video demonstration, *Both Sitting Duet* is shown in class. Immediately this frames tasks respectfully and meets Jason's needs as a student for "affirmation, contribution, challenge, power, and purpose" (Tomlinson, 2016). In modelling inclusivity this activity shows Jason how to reach for high level achievement providing a purpose and empowerment. Modifications required to workplace health and safety such as the warmup and cool down routine have been discussed privately with Jason and his family to set expectations and provide acknowledgment of his situation. The meeting allows Jason's family to be part of his support system, supports his independence in the classroom, prevents Jason being singled out in front of peers and for smooth in class activity transitions. No adjustments were necessary for classroom management as the dance room offers ample access and room for Jason to manoeuvre his chair.

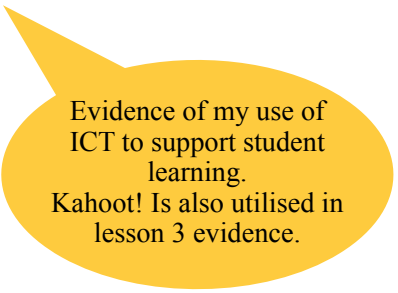
Elijah and Brenton both identify as Indigenous students and come from large families who are very supportive of the Australian education system. One of the Australian Curriculum (ACARA) Cross Curricular priorities is Aboriginal and Torres Strait Islander histories and cultures making it highly appropriate that all lessons provide a link to Indigenous culture to enrich students understanding of the arts and support Brenton and Elijah in their learning. To engage in the cross curricular priority, I refer to the **8 ways: Aboriginal Pedagogy framework** (2012). Much of the lesson content adheres to the Aboriginal perspectives central to the 8ways philosophy valuing process over content, or how not what (NSW Dept. of Education and Communities, 2012). This is expressed in the lesson content as:

- A narrative driven learning during the making of movement
- a visualised process marked by the development of the movement sequence and video recordings
- a hands-on approach to choreography offering students the ability to try and test new ideas and concepts
- reflective techniques expressed through discussion and journaling
- the use of symbols physically performed as gesture and abstract/symbolic movement
- connection with the classroom community through peer feedback and support

Elijah also achieves to a high standard with this unit and is recognised as a **gifted and talented student**. Her individual strength is in physical movement as Elijah has an advanced level of gross and fine motor skills, attends dance lessons outside of school and has a developed appreciation and passion for dance as an art form. Within the lesson plans, **extension activities** have been planned mostly to facilitate an extension of making tasks as this is where Elijah excels. These extension activities are available to all students and focus on the achievement of educational standards beyond the achievement band found in the Queensland Curriculum and Assessment Authority (QCAA) for year 7 and 8. As Elijah can at times progress faster than her peers, this additional content will keep her engaged and motivated as it provides a multitude of outcomes at times working up to three levels of difficulty within a lessons task. Also included in the lesson plans is extended responding activities, however these are only scheduled where all students have finished the set content as Elijah progresses on par with her peers in this section as it requires the use of literacy skills and not physical talent.

How ICTs are used to Engage Learners

All three lessons involve the use of the Australian Curriculum's general capability, Information and Communication Technology (ICT). The three lessons focus on the elements of creating and communicating with ICT by keeping a journal of their in-class creative process and homework activities using **Penzu** <https://penzu.com/journals>. Students can log journal entries and upload their video recordings each lesson for teacher feedback and monitoring which greatly enhances learning through increased communication and feedback with teachers. Students are also encouraged to engage with **Wordle** www.wordle.net to create word association maps to assist with their creative process and literacy skills. Teacher resources also include ICT including **PowerPoint** and **YouTube** for class presentations which greatly benefit visual learners.



Evidence of my use of ICT to support student learning.
Kahoot! Is also utilised in lesson 3 evidence.

Question 4.

The five principles upon which policy and practice of inclusive education stem are the: principles of social justice and human rights, all children can learn, normalisation, least restrictive environment, and age-appropriate behaviour (Foreman and Arthur-Kelly, 2017 p. 12). Teachers must work within these learning frameworks to prepare and implement programs that enable the **individual needs of all students be met** (Foreman and Arthur-Kelly, 2017 p. 4). As “one of the most culturally diverse nations on earth” catering for the many characteristics of diversity within a single classroom provides a significant challenge for Australian teachers (Hyde et. al, 2017 p.3). As such schools and their teachers must consider the conditions necessary to provide an inclusive and equitable learning environment for students with diverse learning needs. This critical analysis will address effective **collaboration** across the various stakeholders in the school community and the value of **cooperative learning** as a teaching strategy for diversity.

The Australian Professional Standards for Teachers first standard states teachers must “know students and how they learn” (AITSL, 2017). Ashman (2019) refers to teacher and parent relationships as a partnership that can yield the greatest source of information about the student with diverse needs (p.15). Not all parents will be willing collaborators which makes effective communication critical in establishing and maintaining support for their child to create a ‘shared vision’ for learning. Parents of students entering secondary school have been advocating for their child through various systems of schooling and community services and are capable of significantly enhancing the outcomes and resources for their child (Foreman and Arthur-Kelly, 2017 p. 551). Successful collaboration is achieved through the clarification of roles the student and their support systems will play, early access to information and planning, student and family owned ‘vision’ for outcome based learning, and future planning skills for successful transition after school completion (Foreman and Arthur-

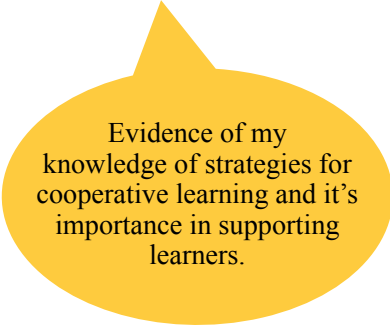
Kelly, 2017 p. 552). **Developing an individual transition plan (ITP)** is an effective strategy that allows transparency and the monitoring of student progress by all stakeholders making intervention processes highly effective (Foreman and Arthur-Kelly, 2017 p. 551).

Demonstration of my knowledge on collaboration between staff, teachers, families and students through use of tools such as ITP

Introducing an ITP early aids in scaffolding the communication between teacher, student, caregivers and school support staff and is preventative against potential communication barriers such as misconceptions around stakeholder involvement and roles, misaligned and conflicting expectations, stress created by uncertainty, and insufficient influence in planning for student outcomes (Foreman and Arthur-Kelly, 2017 p. 552). The shift from integrated to inclusive education has seen traditionally isolated classrooms become more adaptive structures to better facilitate cross-school collaboration (Hehir et. al, 2016 p. 10). By developing a coordinated approach through tools like the ITP, the specific diverse needs of the students are met (Hehir et. al, 2016 p. 10). **Working to provide for diversity has enabled a culture of collaborative problem solving between classroom teachers, school leadership teams and support services** (Hehir et. al, 2016 p. 10). Research indicates this has been **a catalyst for school-wide improvements** benefitting both students with and without disability (Hehir et. al, 2016 p. 10).

The emotional and mental wellbeing of students in educational contexts is linked to a sense of belonging found through social connection with peers (Pendergast, 2018 p. 144). This is particularly true of students with diverse needs who may find social connection more challenging than those without additional needs. **Cooperative learning can be used as a powerful intervention to support these learners and encourage the breakdown of social barriers** (Hattie, 2012 p. 78). Teachers can foster social development and peer connection through cooperative learning using the PIES principles by Kagan, “individual accountability, equal participation, group interdependence, social skills, positive values” (2011 p. 1).

Positive interdependence occurs when teachers construct activities that require the contribution of all participants and student outcomes are linked to positive consequence encouraging collaboration and peer support (Kagan, 2011 p.1). Hattie and Zierer (2019) recommend cooperative learning is best facilitated through direct instruction and scaffolded using a three-step process, “think, pair, share” (p. 139). Once surface knowledge has been acquired (think), students can deepen their understanding through discussion and peer tutoring benefiting all participants (pair) before coming together as a class to ‘share’ results (Hattie, 2012 p. 79). Learning conducted in highly interactive and collaborative environments gives students the opportunity to develop and rehearse vital interpersonal skills, a significant marker of good teaching practice (Graham, 2020 p. 68). Most importantly, cooperative learning strategies are not considered a ‘special’ education pedagogy (Graham, 2020 p.68). Barriers only exist in this context where they are created by teachers who are unwilling to embrace diversity and the unique opportunities it presents.



Evidence of my knowledge of strategies for cooperative learning and it's importance in supporting learners.