

# A dance for all seasons



**Strand**  
Dance

**Possible link**  
Languages Other Than English

## Purpose

Students explore ideas about seasons and cultural practices associated with them. They use this information as the stimulus for choreography, performance and appreciation of dance.

## Overview

Activities in this module are based on a learner-centred approach and are organised into the three phases of:

### Exploring

Students will:

- explore ideas about seasons through dance
- focus on using movement components of space, time and energy
- use everyday movements that are familiar to them
- perform their choreography for a variety of audiences and in a variety of settings.

### Developing

Students will:

- create movement motifs to represent aspects of seasons
- practise dances to perform for peers with accuracy and focus
- modify movements in known dances
- discuss, interpret and evaluate dances.

### Culminating

Students will:

- perform and demonstrate movements for others — formally and informally
- learn cultural dances associated with seasons (following appropriate protocols)
- use dance terminology to describe movements to others.

## Using this module

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This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. It provides one way of addressing the core learning outcomes and may be adapted to suit the particular context of a school. The activities are neither exhaustive nor definitive but are intended as a guide for planning units suited to the needs of students. You are encouraged to modify the activities in this module to meet the specific needs and interests of particular individuals and student groups, and the learning environment. Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

This module identifies possible links to the Languages Other Than English (LOTE) key learning area through a complementary Middle Primary LOTE module.

Activities also contribute to learning in literacy, numeracy, and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, viewing images and reading texts to gather information, writing lists, representing and recording ideas, structuring ideas, communicating meaning and increasing vocabulary. Numeracy practices include awareness of time, space and spatial relationships, and identifying and making use of patterns and sequences. Lifeskills addressed include personal development skills, social skills, and self-management and citizenship skills.

### Module organisation

When developing a unit of work from this module, select activities from each phase — Exploring, Developing and Culminating. While the phases are sequential, the activities may be arranged in any order within the phases and combined with activities from other modules and sources.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities. See Teacher resource 1 for a sample lesson plan that shows one way of sequencing activities in a lesson within a 35 minute time frame.

### Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

## Core learning outcomes

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This module focuses on the following core learning outcomes from the Dance strand of the *Years 1 to 10 The Arts Syllabus*.

### Level statement: Level 3

Students combine and manipulate dance components when creating sequences or modifying intended meanings of existing movement sequences. They perform movement sequences from beginning to end with accuracy. They demonstrate awareness of audience through use of appropriate focus.

Students work individually and collaboratively for a familiar audience and specific purpose. They interpret and evaluate their own and others' dance using various communication methods, such as writing, talking, moving or drawing.

Students demonstrate safe warm-up techniques in preparation for movement.

DA 3.1 Students modify intended meanings of movement sequences using dance components.

DA 3.2 Students perform rehearsed movement sequences with focus and accuracy.

DA 3.3 Students interpret their own and others' dance.

### Other key learning areas

#### Languages other than English

The LOTE module, *Seasons around the world*, complements this Dance module.

## Core content

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This module provides a learning context for the following core content from Level 3 of the syllabus in addition to the core content from previous levels:

- |                 |  |
|-----------------|--|
| <b>space</b>    | <ul style="list-style-type: none"> <li>• symmetry and asymmetry</li> <li>• group formations</li> <li>• relationships between people and objects in the space</li> </ul>                          |
| <b>time</b>     | <ul style="list-style-type: none"> <li>• variety of time signatures such as <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math> and <math>\frac{6}{8}</math></li> </ul> |
| <b>energy</b>   | <ul style="list-style-type: none"> <li>• sustaining</li> <li>• suspending</li> <li>• vibrating</li> </ul>  |
| <b>form</b>     | <ul style="list-style-type: none"> <li>• canon</li> <li>• movement motifs</li> <li>• ternary</li> </ul>  |
| <b>action</b>   | <ul style="list-style-type: none"> <li>• locomotor and non-locomotor movements</li> </ul>  |
| <b>function</b> | <ul style="list-style-type: none"> <li>• recreation</li> </ul>   |
| <b>analysis</b> | <ul style="list-style-type: none"> <li>• interpretation of a choreographer's use of dance components and visual and aural elements</li> </ul>  |

## Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p><b>DA 2.1</b> Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> <p><b>DA 3.1</b> Students modify intended meanings of movement sequences using dance components.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>explore, in groups, their understandings about seasons, using stimulus material placed in stations around the room. They create movements that express their ideas and responses to the stimuli.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>observation</li> <li>student/teacher consultation</li> <li>focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>anecdotal records</li> <li>observation notes</li> <li>video recordings.</li> </ul>	<p><b>Level 2</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>work with a partner in a personal space to create movements that represent, for example, a game played in a particular season?</li> <li>create two short sequences (binary) to communicate understanding of contrast such as wet seasons and dry seasons?</li> <li>create movement spontaneously, but repeat the movements in order to remember them?</li> </ul> <p><b>Level 3</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>use group formations to change the focus in order to modify the meaning of movements — for example, if the focus is in the centre of the space where students are gathered to keep warm, change the grouping so that students are spread out looking as though they need to find a cool space?</li> <li>create movement motifs to represent the symbols of each season?</li> <li>change and combine movement components to make a variety of movement effects?</li> <li>modify the meaning by altering the time required to do a movement or the space between dancers?</li> <li>incorporate non-movement components, such as props, to manipulate movements to change their look?</li> </ul>
<p><b>DA 2.2</b> Students perform short sequences that communicate feelings, relationships and narratives.</p> <p><b>DA 3.2</b> Students perform rehearsed movement sequences with focus and accuracy.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>practise and perform a dance based on the stimulus of seasons.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>observation</li> <li>focused analysis</li> <li>peer- and self-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>video recordings of students' performances.</li> </ul>	<p><b>Level 2</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>move freely through personal (close) and general (open) space when moving individually, in pairs or in groups, maintaining created shapes?</li> <li>use facial expression and body language to help communicate their feelings?</li> <li>use dance components, such as time, when performing sequences, to communicate understanding of a season — for example, moving quickly to keep warm in the cold, or slowly in the heat of summer?</li> </ul>

*This table is continued on the next page...*

Outcomes	Gathering evidence	Making judgments
		<p><b>Level 3</b>  <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• perform combinations of movements such as quick changes of direction, speed or levels?</li> <li>• no longer rely on visual or verbal prompting from teacher or peers?</li> <li>• perform the rehearsed sequences as accurately as possible?</li> <li>• communicate to the audience the intent of the dance — for example, use facial expression and body language that reflects feelings and ideas about a season?</li> <li>• concentrate during the performance of sequences by maintaining the established mood, or the energy?</li> </ul>
<p><b>DA 2.3</b>            Students identify dance components when responding to their own and others' dance.</p> <p><b>DA 3.3</b>            Students interpret their own and others' dance.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• discuss the dances they have choreographed and performed in order to reflect on what was successful and where improvements could be made.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• peer- and self-assessment</li> <li>• observation</li> <li>• student–teacher consultation</li> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• reflective diaries</li> <li>• observation notes.</li> </ul>	<p><b>Level 2</b>  <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• use dance language such as 'low levels', 'fast speed', 'sustained energy', 'spiky shapes', to describe movements they created or performed?</li> <li>• identify instances when they observed repeated movements?</li> <li>• discuss what the movements are representing?</li> <li>• identify movements that are changed by changing a component — for example, movement that travels or stays on the spot?</li> </ul> <p><b>Level 3</b>  <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• interpret a dance by commenting on the movements observed with regard to space, time and energy, the music used, the props and costumes used?</li> <li>• identify the ideas, feelings or narrative communicated through the dance?</li> <li>• provide positive feedback to peers?</li> <li>• respond to dance in a variety of ways, such as discussion, movement, drama, other forms of visual expression?</li> </ul>

## Background information

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### Movement from a stimulus

The stimuli for the activities in this module are ideas related to seasons, in particular the cultural practices, thoughts and feelings associated with various representations and categories of seasons.

Various movements can be used and combined to communicate the ideas associated with these stimuli. Students could, for instance, use:

- simple, everyday movements (locomotor and non-locomotor) such as walking, sitting, rolling, hopping, skipping to suggest seasonal activities or feelings
- shapes made with their bodies to represent objects or animals associated with particular seasons
- movements taken from dance classes that they participate in outside school hours, such as local ballet studios or creative movement classes, to communicate ideas about seasonal weather conditions.

### Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

cultural practice	interpret	movement motif
energy	justify	stimulus
imagery	manipulate	

### School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Dance may be found at [www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm](http://www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm).

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at [www.qcec.qld.catholic.edu.au/www/index.cfm](http://www.qcec.qld.catholic.edu.au/www/index.cfm).

### Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually and in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- value diversity of religious and spiritual beliefs
- value diversity of historical perspectives
- adopt a socially critical approach to issues of appropriation
- support one another's efforts
- become empowered to represent their ideas and feelings through musical and kinaesthetic forms of expression.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

## Support materials and references

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The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at [www.copyright.org.au/index.htm](http://www.copyright.org.au/index.htm). Please note the licence conditions that apply to downloading and printing information sheets from this site.

### Print

#### Teacher reference

Donohue Zakkai, J. 1997, *Dance as a Way of Knowing*, Stenhouse Publishers, California.

Gilbert, A. 1992, *Creative Dance for All Ages*, Alliance for Health, Physical Education, Recreation and Dance, USA.

Harrison, K. & Auty, J. 1991, *Dance Ideas: for Teachers, Students and Children*, Hodder and Stoughton, London.

Hinkley, C. 1980, *Creativity in Dance*, Alternative Publishing Co-operative Ltd, Australia.

McGreevy Nichols, S. & Scheff, H. 1995, *Building Dances*, Human Kinetics, USA.

Rickett-Young, L. 1996, *Essential Guide to Dance*, Hodder and Stoughton, London.

Shreeves, R. 1979, *Children Dancing*, Ashton Scholastic, London.

Slater, W. 1993, *Dance and Movement in the Primary School*, Northcote House, United Kingdom.

#### Information texts

Baker, J. 1995, *The Story of Rosy Dock*, Random House, Australia.

Berg, L. 1960, *Four Feet and Two*, Puffin Books, Australia.

Bolliger, M. 1976, *A Winter Story*, Kestrel Books, Great Britain.

Birmingham, J. 1969, *Seasons*, Jonathon Cape Ltd, Great Britain.

Copsey, S. 1995, *Children Just Like Me*, Moondrake, Carlton, Vic.

Munro, D. 1998, *Festivals and Celebrations*, Federal Publications, Singapore.

### Electronic

#### Audio recordings

Doucet, S. *Sounds Of Nature: Thunderstorm & Rain*.

Enigma, *Enigma 3: Le Roi Est Mort, Vive Le Roi!*

Enya, *Paint the Sky with Stars: The Best of Enya*.

Michael Herman's Folk Dance Orchestra, *Festival Folk Dances*, RCA Folk Dance Records.

Vivaldi, A. *The Four Seasons*.

#### Website

(Website accessed in March 2002)

Australian Dance Council: Ausdance (Qld): <http://sunsite.anu.edu.au/ausdance/index.html>

## Activities

### Phase 1 — Exploring

#### Students:

- explore ideas about seasons through dance
- focus on using movement components of space, time and energy
- use everyday movements that are familiar to them
- perform their choreography for a variety of audiences and in a variety of settings.

Outcomes	Activities	Gathering evidence
<p><b>DA 3.1</b> Students modify intended meanings of movement sequences using dance components.</p> <p><b>DA 3.2</b> Students perform rehearsed movement sequences with focus and accuracy.</p> <p><b>DA 3.3</b> Students interpret their own and others' dance.</p>	<p>Students explore ways of moving in response to stimulus material to represent their ideas about seasons. They:</p> <ul style="list-style-type: none"> <li>• discuss ideas about, and representations of, seasons in different parts of the world, and in different cultures — what the seasons are called, their characteristics and how people's bodies may react to the changing seasons (see Student resource 1).</li> <li>• brainstorm possible representations through dance — what movements they could use to communicate their ideas about different seasons. For example, quick, shivering movements (vibrating) could be associated with winter, or slow, relaxed, languid movements (low level energy) could be used to depict summer. Students share their movement ideas with each other.</li> <li>• move in small groups through a number of activity stations, each decorated with coloured objects and auditory and tactile stimuli associated with different seasons.</li> <li>• create movements that reflect their ideas and responses to the stimuli. The students are given a set amount of time at each activity station — for example, ten minutes or a lesson to explore their choreography of seasons.</li> <li>• share their explorations of movement with each other.</li> </ul> <p>Students discuss, interpret and evaluate their own and others' movements. They:</p> <ul style="list-style-type: none"> <li>• discuss how they used space, time and energy in their own movement exploration:           <ul style="list-style-type: none"> <li>– <i>Space</i> — Did my movements cover a lot of space or did I stay on the spot? Why, why not?</li> <li>– <i>Time</i> — Did my movements happen over a long amount of time or did they happen quickly? Why, why not?</li> <li>– <i>Energy</i> — Were my movements strong and high in energy or were they gentle or sustained? Why, why not?</li> </ul> </li> <li>• discuss what was effective about the movements in terms of suggesting aspects of seasons. Students discuss how they interpreted the movements, and justify their interpretations by referring to the use of space, time and energy.</li> </ul>	<p><b>DA 3.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p> <p><b>DA 3.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>

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Outcomes	Activities	Gathering evidence
<b>LOTE link:</b> Module – <i>Seasons around the world</i>	<p>Through dance students discuss, identify and explore various cultural practices associated with seasons. They:</p> <ul style="list-style-type: none"> <li>• identify and discuss cultural practices of peers in their own class — for example, a student from a farming family might have traditions associated with different seasons, or a student from a particular ethnic community might celebrate an event associated with a particular season (see Student resource 2).</li> <li>• learn and perform a dance that celebrates or educates about seasons — for example, a Maypole dance (see Teacher resource 3). This dance could be replaced by an alternative dance from the country of the LOTE the students study.</li> </ul>	<p><b>DA 3.3</b>  <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p> <p><b>DA 3.2</b>  <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>

### Focus questions

- What seasons do you know about?
- What colours, feelings, temperatures and emotions do you associate with the various seasons?
- What sorts of movements did you create and perform when you explored your ideas about the seasons?
- Which seasons do we celebrate and why?
- Does your family have a special celebration for a particular season? If so, tell us about it.
- What dances do you know that are performed to celebrate the seasons?

### Teaching considerations

People experience seasons in many ways and there are various representations and organisations of seasons in different parts of Australia and in other parts of the world. Students need to be familiar with various concepts of seasons prior to undertaking the activities in this phase of the module.

When beginning to choreograph movement sequences, encourage students to work with movements that are stimulated by the objects they see, and to consider various visual, tactile and auditory stimuli. The stimuli could be their emotional responses to the objects, reminding them of family celebrations or experiences from that season.

Introduce students to the idea that performance in Dance does not have to be for a formal audience. It is important that the students do not feel confronted by the idea of performance, either for an outside audience or for their classmates. When performing in front of the class, it may be useful to allow small groups to perform together. The students will become more confident over time and may at some time wish to perform alone or with another student.

Students need to practise dance sequences choreographed by themselves or by the teacher. Encourage them to experiment with and manipulate their performances by using the components of time, space and energy as they learn how to communicate personal intent and expression to an audience.

When discussing cultural practices it is important to recognise that it cannot be assumed that a student has detailed knowledge of their cultural heritage or specific cultural practices. Some students may not wish to disclose their cultural heritage.

## Phase 2 — Developing

### Students:

- create movement motifs to represent aspects of the seasons
- rehearse dances to perform for peers with accuracy and focus
- modify movements in known dances
- discuss, interpret and evaluate dances.

Outcomes	Activities	Gathering evidence
<p><b>DA 3.1</b> Students modify intended meanings of movement sequences using dance components.</p> <p><b>DA 3.2</b> Students perform rehearsed movement sequences with focus and accuracy.</p> <p><b>DA 3.3</b> Students interpret their own and others' dance.</p>	<p>Students develop ideas for an invented season and create movements to communicate their ideas. They:</p> <ul style="list-style-type: none"> <li>• brainstorm ideas to invent a new season — for example, an extra season, a birthday season, or invent a season that could exist on another planet (see Student resource 3).</li> <li>• create a list describing the aspects of their invented season, and brainstorm movement ideas to represent these aspects — for example, the birthday season might involve celebration of the birthday person through a ritual dance characterised by the use of space, time and energy (movement components), such as circular floor patterns, in a steady rhythm, with strong energy.</li> <li>• practise and perform their dances for their peers. They discuss the use of movement components, and the ways movements can be interpreted.</li> </ul> <p>Students modify movements from a known dance associated with the seasons, and practise and perform these movements for peers. They:</p> <ul style="list-style-type: none"> <li>• learn a dance associated with the seasons from a teacher, peers or invited guests. They rehearse the dance so that they can perform it with confidence and accuracy and — as far as possible — without verbal or visual prompts.</li> <li>• identify aspects of a known dance that they could modify. For example, a Maypole dance could be modified as indicated below (any Polka music is appropriate for this dance).</li> </ul> <p><b>Existing movements    Suggested modification</b></p> <p>(i) Circle floor pattern → <i>lines or square</i>  (ii) Walking step → <i>add a hop, or skip</i>  (iii) Weave in and out → <i>move on the spot</i>  (iv) Move at same pace → <i>move fast or slow</i></p> <ul style="list-style-type: none"> <li>• create a movement motif to add to their modified dance. They choose a moment in their known dance to perform their movement motif — for example, a movement that represents the rain in the wet season could be done at the beginning and the end of their dance.</li> </ul>	<p><b>DA 3.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p> <p><b>DA 3.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>peer-assessment</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p> <p><b>DA 3.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>peer- and self-assessment</i></li> <li>• <i>observation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p> <p><b>DA 3.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>

**Focus questions**

- What are the characteristics of your invented season?
- What is a movement motif? What makes it different from other movements in your dances?
- Did changing the space, time, energy and actions of a known dance change the intended look or meaning of the dance? How?

**Teaching considerations**

Reinforce to the students the concept of changing space, time and energy to modify the dance and alter meanings. For example, they might try the following modifications.

*Space:* moving at low levels instead of high levels

*Time:* moving slowly instead of quickly

*Energy:* moving with percussive energy instead of sustained energy.

Some students will be able to alter meaning instinctively, but they need to learn to identify which dance components have been altered to change that meaning.

During this phase, as with other phases throughout the module, students can perform their sequences in a variety of ways and settings. It is important to emphasise to students that performance does not have to be in a formal setting or for an audience.

Students are encouraged to think about and discuss their choreographic processes. It is important for students to remember to justify their thoughts and ideas about dance, and to be receptive to the thoughts and ideas of others. In the role of the audience, the students should also be encouraged to be attentive to and supportive of the performers. Stress the importance of the audience's role in giving the performers constructive feedback.

When adapting the set dance sequence, students should take into consideration changing floor patterns as well as the other dance components. In the example of the Maypole dance, do not feel restricted by the use of the prop (the maypole) but explore the use of the space outside the circle. If you consider the Maypole dance to be restrictive, use an alternative dance that celebrates a season, for example, a Morris dance or a Hoop dance (Spring).

**A movement motif** is a single movement, or group of movements, that is representative of a stimulus or theme, and that is repeated at different moments throughout the dance.

## Phase 3 — Culminating

### Students:

- perform and demonstrate movements for others — informally and formally
- learn dances associated with seasons from a range of cultures (following appropriate protocols)
- use dance terminology to describe movements to others.

Outcomes	Activities	Gathering evidence
<p><b>DA 3.1</b> Students modify intended meanings of movement sequences using dance components.</p> <p><b>DA 3.2</b> Students perform rehearsed movement sequences with focus and accuracy.</p> <p><b>DA 3.3</b> Students interpret their own and others' dance.</p>	<p>Students teach their choreographed dances to others by demonstrating the movement sequences with accuracy and clarity. They:</p> <ul style="list-style-type: none"> <li>• break their dances into small sections, such as sequences of 16 or 32 counts, to teach the movements. Students use various ways to model the movements, such as facing the group they are teaching and mirroring the movements, or facing away from the group.</li> <li>• adjust their choreography to accommodate differing abilities — for example, someone in the group may not be able to perform low crouching movements, so the students could change the level in which those movements are performed.</li> <li>• use the language of dance, such as 'bend', 'reach', 'hold', 'drop', as they teach the sequences, as well as counting aloud the music and timing of movements.</li> </ul> <p>Students compare their choreographic and performance experiences of surrounding seasons to ways in which the seasons are depicted in a range of cultures. They:</p> <ul style="list-style-type: none"> <li>• research dances from Aboriginal cultures and Torres Strait Islander cultures or other cultures within their community that depict different seasons, and the different numbers and categories of seasons. Members from local Aboriginal communities and Torres Strait Islander communities or other local communities could be invited to discuss and/or demonstrate cultural practices and dances associated with seasons. Students discuss how these experiences are similar to or different from their own cultural experiences of seasons.</li> <li>• learn dances associated with the seasons as taught by invited members from local Aboriginal and Torres Strait Islander communities, where appropriate. If permission is given by the owners of the dances, students perform the dances for members of the school and wider community.</li> </ul>	<p><b>DA 3.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p> <p><b>DA 3.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 4.</p>

**Focus questions**

- When performing for different audiences, what things need to be considered?
- What are the most effective ways of teaching dance to others — by just doing, just explaining, facing the others, having your back to the others, a combination of ways?
- How might people from a range of cultures perceive or interpret the dances based on seasons that we have created in our school?
- What differences could there be between the dances we choreographed and those of another culture?
- How could you find out about dances from various cultures? (For example, personal interviews, books, videos, Internet.)

**Teaching considerations**

At this final stage, students are reflecting on their dance and the dance of others. Students should be encouraged to consider all ideas and forms of expression when communicating.

It is important to follow appropriate protocols when inviting, and working with, members from Aboriginal and Torres Strait Islander communities or members from other cultural communities. Discussion about dance and other cultural practices needs to be handled with sensitivity. For further information, see [www.qscq.edu.au/equity/](http://www.qscq.edu.au/equity/)

Students will need to know about projecting to an audience (making the audience feel, see, hear and understand what is being communicated from the performance space). Safety guidelines should be clearly established prior to performance. Students should be aware of the use of voice when teaching dance, particularly if there is a need to speak over a loud volume of music or accompaniment (see Teacher resource 2).

**Mirroring** — When facing a group of students, use the opposite side of the body. For example, use your left arm and leg, so that the group are using the intended right arm and leg for the movement.

## Sample lesson plan

## Teacher resource 1

**Focus of this lesson: Exploring phase**

Students explore movement, and develop movement vocabulary by:

- using knowledge of, and responding to, the stimulus of seasons
- using dance components of space, time, energy and form
- rehearsing movement sequences they have choreographed
- taking opportunities to choreograph (DA 3.1), perform (DA 3.2) and appreciate (DA 3.3) dance.

**Resources**

- Set up an uncluttered space for movement to take place.
- Set up a number of activity stations in the room with coloured objects and aural and tactile stimuli associated with the four seasons in a temperate climate.

Purpose	Mins	Activity procedure
Warm-up	5	Use the four temperate climate seasons as stimuli for warm-up by imagining and moving as though it is: <ul style="list-style-type: none"> <li>• <b>Summer.</b> You feel exhausted from the heat — your hands, feet, torso, neck and head feel as though they are melting to the floor.</li> <li>• <b>Autumn.</b> You start to feel your strength return as the weather cools — stretch your arms high over your head, reach down to your toes, curl and uncurl your fingers and toes.</li> <li>• <b>Winter.</b> You begin to feel cold — curl up in a small ball to keep warm, uncurl and run on the spot to keep warm, make your arms and legs shiver.</li> <li>• <b>Spring.</b> You don't feel cold anymore — skip in a circle around the room, run on the spot lifting your knees to your chest, jump from one foot to another moving throughout the space.</li> </ul>
Exploration	10	<ul style="list-style-type: none"> <li>• Teacher models for students one movement to suit each temperate climate season, for example: summer — melting slowly autumn — walking on dry, fallen leaves winter — shivering on the spot spring — running in a circle.</li> <li>• Using the format of the game <i>Simon Says</i>, call out each season in random order, the students respond using the movement taught to them. As they become proficient in responding quickly with the simple movements, ask the students to suggest additional movements for each season.</li> </ul>
Development	10	<ul style="list-style-type: none"> <li>• Divide the space into activity stations decorated with crepe paper and coloured objects associated with the different seasons.</li> <li>• Divide the students into groups and assign each group to a colour/season activity station. Groups are given 10 minutes to create 16 movements to represent their season, using the stimulus material at each activity station for movement ideas or as props.</li> <li>• Give students time to rehearse their sequences in preparation for performing for the class. Highlight the importance of focus and accuracy in repeating the sequence of movements.</li> </ul>
Culmination	5	<ul style="list-style-type: none"> <li>• Each group performs their seasonal movement sequence for the rest of the class.</li> <li>• The class interprets which season is being performed, and gives examples from the dance to justify their thoughts.</li> <li>• The class evaluates the short sequences by discussing why they enjoyed particular sequences and identifying the similarities and differences between them.</li> </ul>
Cool-down	5	<ul style="list-style-type: none"> <li>• Repeat the warm-up sequence, but in reverse order so that the students finish with their melting, relaxing movements. Highlight the outgoing breath when melting to the floor to relax the movement.</li> </ul>

## Dance classroom management

## Teacher resource 2

### Organising a dance classroom

For a dance lesson to be a positive experience for all, consideration needs to be given to the space where the lesson is to take place, as well as the way the lesson is conducted.

- Clear the space of any desks, chairs and other moveable objects, so that all students are able to move freely, on their own or in small groups in the space, without bumping into others or objects.
- Ideally, a bare wooden floor, not lying directly in contact with concrete, is the most suitable flooring for dance. If a carpet covered, concrete floor is all that is available, it is advisable that no jumping action takes place.
- When using audio equipment, it is important that it is on a table or shelf out of the way of the movement that is taking place. Be aware of the volume of the accompanying recorded or live music. If the music is too loud, students will not be able to follow teacher instructions, there will be a risk of voice strain, and nearby classes will be interrupted.
- The duration of a dance lesson should run for 20 to 30 minutes. This time does not include set-up and pack-up time. The actual number of activities in a lesson will depend on how much development or expansion of the activities takes place.
- It is beneficial to revisit movement sequences or activities from previous lessons, so that students build their movement vocabulary.
- If students are required to remove their shoes, establish a place for the shoes that is out of the way of the movement. Encourage students to wear clothing that is not restrictive, is modest, and offers protection from the sun if dance is to take place outdoors.

### Preparation for movement — warm-up and cool-down

Prior to beginning any movement lesson, a warm-up is essential. An ideal warm-up should involve visual and verbal instructions from the teacher. During warm-up exercises it is important that each student is able to follow teacher instructions.

Warm-up could include:

- small gentle movements that isolate and prepare joints such as ankles and wrists
- locomotor and non-locomotor aerobic exercises that raise heart rate and increase blood circulation
- simple stretching and bending movements that involve the entire body.

The warm-up should be connected to the content or stimulus of the lesson to develop the understanding that warm-up is preparation for movement and not an isolated experience. Using music that reflects the stimulus of the lesson, or incorporating simplified versions of movements the students may use in the lesson, is an easy way to do this.

During the cool-down, students should stretch slowly using movements that reflect the content of the lesson in addition to familiar movements from the warm-up. Students should be encouraged to reflect on what has occurred during the lesson.

## Maypole Step Dance

## Teacher resource 3

1. While standing in a circle around the pole, have everyone pair off and face a partner, holding a ribbon in the hand closest to the inside of the circle.
2. Step to the left of their partner, and then face their next partner.
3. Pass to the right of the partner and so on, alternating between passing left and passing right.
4. With ribbons in hand, this becomes a weaving motion, with each participant alternately passing under their partners' ribbon and raising their own ribbon for the next partner to pass under.



### Making a maypole

Hang an even number of brightly coloured ribbons from the top of a pole that is securely attached to the ground. If a pole is unobtainable, then try some of the following variations:

- attach the ribbons to a point on the ceiling
- attach the ribbons to the trunk of a straight, tall tree
- attach the ribbons to a flag pole

Ensure that the dance takes place in an uncluttered area, and that the ground or flooring is flat and non-slip. If you are performing outdoors, be sure the ground is cleared of any obstruction.

Some seasons around the world

Student resource 1

Spring



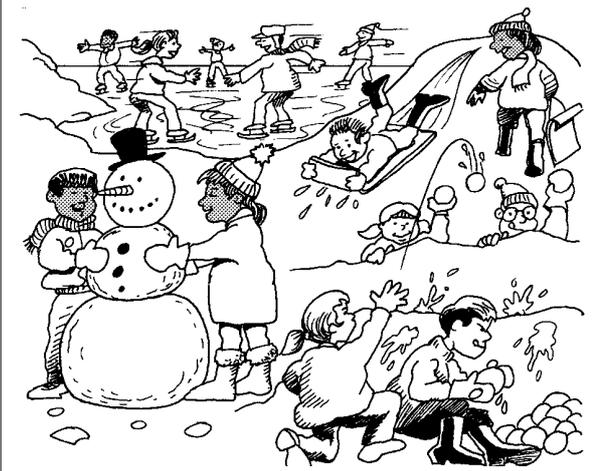
Summer



Autumn



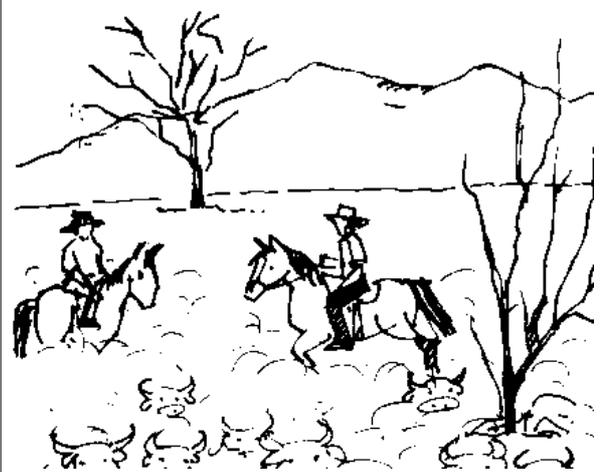
Winter



The wet season



The dry season



**Some seasonal festivals**

**Student resource 2**

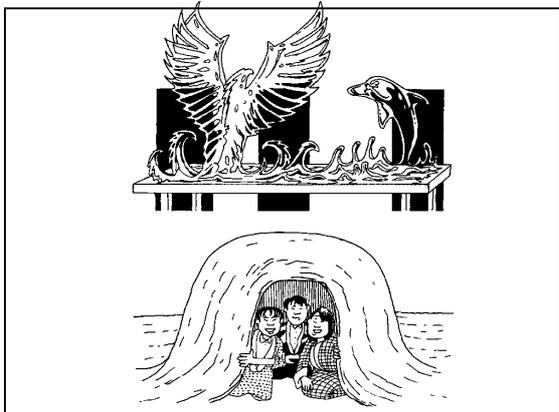
**Children’s Day**

Children’s Day is celebrated in Japan and Korea.

It is celebrated on May 5.

In Japan, children fly kites. They make origami helmets.

In Korea, families have picnics.

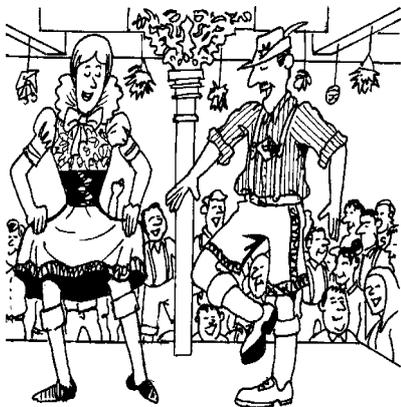


**Snow festivals**

Snow festivals are celebrated in Canada and Japan.

In Canada, children make statues from ice.

In Japan, children make igloos. Friends and family visit the igloo. They eat rice cakes and give the children money.



**Harvest festivals**

These celebrate good harvests.

In Germany, they celebrate Oktoberfest. People dance and drink beer.

**Carnival**

Carnival is celebrated in early February, towards the end of Winter in Europe. Carnival is also celebrated in South America and Sydney. It is called Mardi Gras, which is a French word referring to the Tuesday before Lent.

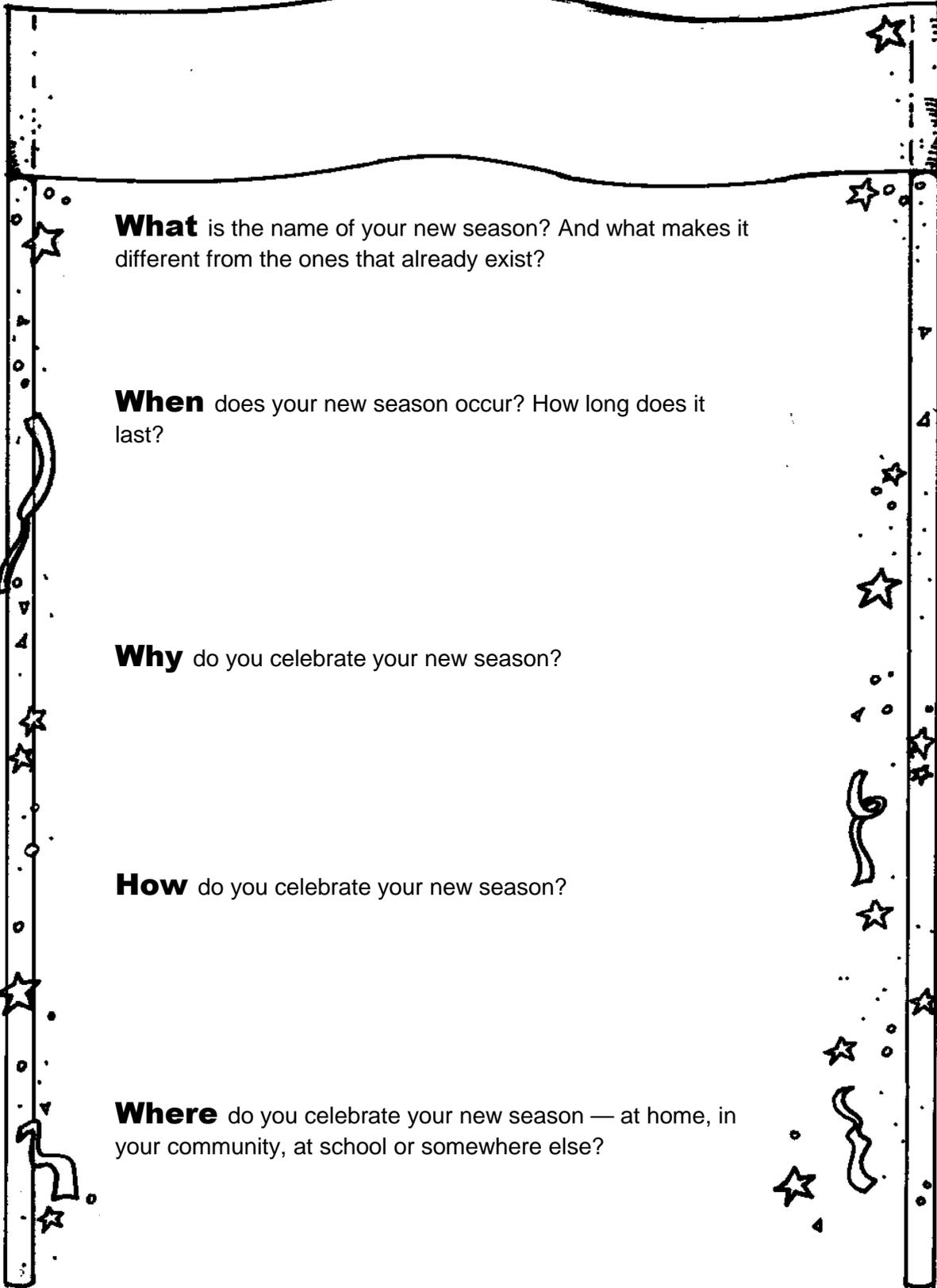
People dance, eat and drink before the days of fasting.

People wear fancy costumes.



## Invent a new season

## Student resource 3



**What** is the name of your new season? And what makes it different from the ones that already exist?

**When** does your new season occur? How long does it last?

**Why** do you celebrate your new season?

**How** do you celebrate your new season?

**Where** do you celebrate your new season — at home, in your community, at school or somewhere else?

# Acknowledgments

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This module was written in consultation with Susan Bowden, Deputy Principal, Brighton State School, Queensland.

**This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:**

***Years 1 to 10 The Arts Syllabus***

***Years 1 to 10 The Arts Sourcebook Guidelines***

***The Arts Initial In-service Materials***

ISBN 0 7345 2193 6

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