

# Dance

Victorian Certificate of Education Study Design

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Latoya BARTON  
*The sunset* (detail)  
from a series of twenty-four  
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK  
*Visage* (detail)  
201.0 x 170.0 cm  
synthetic polymer paint, on cotton duck



Liana RASCHILLA  
*Teapot* from the *Crazy Alice* set  
19.0 x 22.0 x 22.0 cm  
earthenware, clear glaze, lustres



Nigel BROWN  
*Untitled physics* (detail)  
90.0 x 440.0 x 70.0 cm  
composition board, steel, loudspeakers,  
CD player, amplifier, glass



Kate WOOLLEY  
*Sarah* (detail)  
76.0 x 101.5 cm, oil on canvas



Chris ELLIS  
*Tranquility* (detail)  
35.0 x 22.5 cm  
gelatin silver photograph



Christian HART  
*Within without* (detail)  
digital film, 6 minutes



Kristian LUCAS  
*Me, myself, I and you* (detail)  
56.0 x 102.0 cm  
oil on canvas



Merryn ALLEN  
*Japanese illusions* (detail)  
centre back: 74.0 cm, waist (flat): 42.0 cm  
polyester cotton



Ping (Irene) VINCENT  
*Boxes* (detail)  
colour photograph



James ATKINS  
*Light cascades* (detail)  
three works, 32.0 x 32.0 x 5.0 cm each  
glass, fluorescent light, metal



Tim JOINER  
*14 seconds* (detail)  
digital film, 1.30 minutes



Lucy McNAMARA  
*Precariously* (detail)  
156.0 x 61.0 x 61.0 cm  
painted wood, oil paint, egg shells, glue, stainless steel wire

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Dance

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## **IMPORTANT INFORMATION**

### **Accreditation period**

Units 1–4: 2007–2011

The accreditation period commences on 1 January 2007.

### **Other sources of information**

The *VCAA Bulletin* is the only official source of changes to regulations and accredited studies. The *VCAA Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCAA Bulletin*. The *VCAA Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

To assist teachers in assessing school-assessed coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The current year's *VCE and VCAL Administrative Handbook* contains essential information on assessment and other procedures.

### **VCE providers**

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

### **Photocopying**

VCE schools only may photocopy parts of this study design for use by teachers.

# Introduction

## **RATIONALE**

Dance is the language of movement. It is the realisation of the body's potential as an instrument of expression. Throughout history and in different cultures, people have explored the dancer's ability to communicate and give expression to social and personal experience. The study of dance provides the opportunity to explore the potential of movement as a medium of creative expression through diverse approaches.

This study is designed to develop students' understanding and appreciation of dance as an art form that is based on the investigation and communication of ideas, themes and concepts. The potential range of expressive intentions that a choreographer, alone or in collaboration with others, can explore is extensive. The elements or formation of movement itself can be the source of inspiration as can personal life experience, or observations of and reflection on the world we live in.

The study focuses on development of students' technical and physical skills, personal movement vocabulary, and application of choreographic and analytical principles. Students create and perform their own dance works as well as studying the dance works of others through performance and analysis. They consider cultural influences on the expressive intention, form and movement vocabulary of their own dances and also on works created by choreographers working in a range of styles and/or traditions. Cultural influences on technical and production aspects in dance works are also studied.

Throughout the study students undertake systematic training in technical and physical skills which enables them to safely execute a diverse range of expressive body actions. Students develop and refine their technical and choreographic skills by exploring personal and learnt movement vocabularies and ways in which movement can be created and arranged to communicate, in a safe way, the expressive intention of the dance-maker. Students perform choreographed or learnt solo and group dance works using different dance-making processes, and study ways in which ideas are communicated choreographically and through performance skills in their own and others' dances.

## AIMS

This study is designed to enable students to:

- develop safe technical and physical control of an expressive personal movement vocabulary including a diverse range of body actions and variations of the elements of movement;
- develop a safe and anatomically aware use of the body;
- develop skills associated with a variety of approaches to dance-making and performance;
- respond creatively and kinaesthetically to ideas, emotions, observations or explorations of movement;
- observe, experience and write about dance in an analytical, critical and reflective manner;
- understand cultural influences on their own dance works and those created by other choreographers.

## STRUCTURE

The study is made up of four units. Each unit deals with specific content and is designed to enable students to achieve a set of outcomes. Each outcome is described in terms of key knowledge and skills.

A glossary defining terms used across Units 1 to 4 is included on pages 39–42.

## ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum. There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4.

It is recommended that students have three to four years dance and/or movement experience prior to the commencement of VCE Dance. This experience might focus on a specific dance style or could involve development of a personal movement vocabulary.

## DURATION

Each unit involves at least 50 hours of scheduled classroom instruction. In this study a classroom includes a dance studio.

## CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be notified in the *VCAA Bulletin*. The *VCAA Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCAA Bulletin*.

## MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of Dance to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified during the teaching year of schools and studies to be audited and the required material for submission.

## SAFETY

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study. The following guidelines for safe dance should be followed:

- warm-up and warm-down before and after dance sessions, plan ‘peaks’ and sufficient rest periods;
- demonstrate ‘safe’ strategies for alignment, strength and flexibility development, falling, jumping, turning, weight transfer and partnering;
- be aware of common injuries and implementation of effective strategies for injury prevention;
- employ CERID – Compression, Elevation, Rest, Ice, Diagnosis as appropriate at the time of injury. Other treatment may be employed following diagnosis;
- encourage healthy lifestyles and good nutrition.

Further information about ‘safe dance’ can be obtained from [www.ausdance.org.au/outside/interest/guidelines/](http://www.ausdance.org.au/outside/interest/guidelines/)

Practical dance classes should be conducted in spaces that have an appropriate floor surface; for example, a sprung floor or tarket. Concrete (even when covered) is not an appropriate surface for practical dance classes. The teaching space should also have adequate room for movement and appropriate ventilation.

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities. The Advice for Teachers section provides specific examples of how information and communications technology can be used in this study.

## KEY COMPETENCIES AND EMPLOYABILITY SKILLS

This study offers a number of opportunities for students to develop key competencies and employability skills. The Advice for Teachers section provides specific examples of how students can demonstrate key competencies during learning activities and assessment tasks.

## LEGISLATIVE COMPLIANCE

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968* must be met.

# Assessment and reporting

## **SATISFACTORY COMPLETION**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the Advice for Teachers section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

## **AUTHENTICATION**

Work related to the outcomes will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current year's *VCE and VCAL Administrative Handbook* for authentication procedures.

## **LEVELS OF ACHIEVEMENT**

### **Units 1 and 2**

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.



### Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In Dance the student's level of achievement will be determined by school-assessed coursework, an end-of-year performance examination and an end-of-year written examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50. It is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current year's *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in Dance are as follows:

- Units 3 and 4 school-assessed coursework: 25 per cent
- End-of-year performance examination: 50 per cent
- End-of-year written examination: 25 per cent

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

# Units 1–4

## **SELECTION OF DANCE WORKS**

All works selected for study must be based on an expressive intention (for an explanation of this term see page 40).

### *Learnt dance works*

Learnt dance works must be performed in Units 1, 2 and 3. Different learnt dance works must be performed in each unit. In Units 1 and 2 a learnt solo or group work may be performed; in Unit 3, a learnt group work must be performed.

A learnt dance work can be an existing piece of repertoire or a new dance work created for the students by a choreographer. In either case the work cannot be choreographed by a student who is enrolled in a school at secondary level. When new work is being created for students, the majority of movement vocabulary must be taught or given by the choreographer. Some dance traditions and/or styles typically incorporate processes which facilitate dancers devising movement vocabulary within the parameters of exercises and improvisations directed by the choreographer. The resulting movement is then further manipulated by the choreographer and included in the final dance work. This process may be used for the creation of a small percentage of the final movement vocabulary in the learnt dance work. Similarly, the inclusion of improvisation in the performance of a learnt dance work must be minimal, relevant to the expressive intention and appropriate to chosen dance tradition and/or style.

### *Structured improvisations*

Different solo or group structured improvisations should be performed in Units 1 and 2. Structured improvisation should be designed to extend and develop students' personal movement vocabulary and should involve use, development and refinement of a range of body actions and physical skills.

### *Dance works for analysis*

Different dance works should be selected for analysis and study in each unit. Dance works selected for study for Units 3 and 4 Outcome 1 must be selected from the *Prescribed List of Dance Works* published annually in the *VCAA Bulletin*.

For the purposes of this study, a 'group' is defined as two or more dancers.

# Unit 1

In this unit students explore the potential of the body as an instrument of expression. They learn about and develop technical and physical skills. Students discover the diverse range of expressive movement by exploring body actions, and commence the process of developing a personal movement vocabulary.

Knowledge of physiology, including care and maintenance of the body, is applied to the execution of body actions through the safe use of technical and physical skills. Students develop and perform movement studies and dances with unified compositions created through a range of movement creation processes. They discuss cultural influences on their own dance backgrounds, and on the expressive intentions and movement vocabulary in their own dances.

Information about selection of dance works for study is provided on page 12.

## **AREA OF STUDY 1**

### **Dance perspectives**

This area of study focuses on the definition and documentation of choreographers' expressive intentions, movement creation processes resulting in expressive body actions, and the technical and physical skills required to safely execute these expressive body actions. Students learn about ways of defining an expressive intention, analyse and document cultural influences on their own dance-making and consider expressive intentions used by other choreographers. They also learn about ways of documenting movement, for example through the use of annotated drawings and/or sketches, written descriptions using dance terminology and/or notation.

In this area of study the terms 'choreographer' can be understood as one or more choreographers.

### **Outcome 1**

On completion of this unit the student should be able to describe and document the expressive intention, body actions and technical and physical skills used in their own and other choreographers' dance works; and discuss cultural influences that impact on their own dance-making.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- nature and purpose of expressive intention in their own and other choreographers' dance works;
- body actions including gesture, locomotion, elevation, falling, turning and stillness in own and other choreographers' dance works;
- technical and physical skills including alignment, coordination, balance, control, flexibility, strength, stamina and transference of weight in own and other choreographers' dance works;
- the communication of the expressive intention in own and other choreographers' dance works through the safe use of technical and physical skills expressively executed through a range of body actions;
- cultural influences on the choice of expressive intention, selection of body actions and the use of technical and physical skills in their dance works; for example, the student's dance background and training, cultural, geographic and social contexts and/or gender issues;
- dance language and terminology.

### *Key skills*

These skills include the ability to

- describe the expressive intention in own and other choreographers' dance works;
- identify and document the expressive use of body actions to communicate the intention in own and other choreographers' dance works;
- identify and document the technical and physical skills used to communicate the expressive intention in own and other choreographers' dance works;
- discuss the relationship between the appropriate selection and expressive execution of body actions through safe use of technical and physical skills and the communication of the expressive intention in own and other choreographers' dance works;
- describe cultural influences on the choice of expressive intention, selection of body actions and the use of technical and physical skills in their dance works;
- use appropriate dance language and terminology.

## **AREA OF STUDY 2**

### **Choreography and performance**

This area of study focuses on the choice and development of expressive intention and the exploration and safe use of body actions to communicate an expressive intention when creating dance works. Students use processes such as improvisation, selection, arrangement, refinement and evaluation to explore their chosen expressive intention and develop a personal movement vocabulary for the creation of a solo or group dance work. They also study ways of structuring and developing a unified composition and develop solo and/or group improvisation skills.

### **Outcome 2**

On completion of this unit the student should be able to choreograph and perform a solo or group dance work with a unified composition that communicates an expressive intention and complete structured improvisations.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

### *Key knowledge*

This knowledge includes

- personal movement vocabulary developed through improvisation;
- structured solo and/or group improvisation using selected frameworks;
- expressive intention of own solo or group dance work;
- safe dance practices;
- movement creation processes including improvisation, selection, arrangement, refinement and evaluation of movement in solo and/or group contexts;
- processes for creating body actions and movement sequences which communicate their expressive intention in own solo or group dance;
- ways of creating and linking movement sections to structure solo or group dance works with a unified composition, including a beginning, developments and resolution;
- development of movement memory;
- performance processes and skills;
- appropriate dance language and terminology.

### *Key skills*

These skills include the ability to

- use safe dance practices;
- respond spontaneously in movement within given frameworks;
- explore and develop personal movement vocabulary through improvisation;
- complete structured solo and/or group improvisations;
- use movement creation processes to manipulate and create body actions which explore their expressive intention for a solo or group dance work;
- form movement sequences using selected expressive body actions;
- expressively execute body actions and movement sequences;
- structure own solo or group dance work with a unified composition;
- demonstrate movement memory;
- rehearse and perform own solo or group dance work;
- demonstrate performance skills;
- use appropriate dance language and terminology.

## **AREA OF STUDY 3**

### **Dance technique and performance**

This area of study focuses on developing students' capacity to expressively execute a range of body actions through the safe use of technical and physical skills. Students learn, rehearse and perform a solo or group dance work which communicates an expressive intention. Student dance technique is developed through regular and systematic training, focusing on personal and learnt movement vocabulary.

Additional information about learnt dance works is provided on page 12.

In this area of study the term 'choreographer' can be understood as one or more choreographers.

**Outcome 3**

On completion of this unit the student should be able to expressively execute the body actions of a learnt solo or group dance work to communicate the intention of the choreographer, through the safe use of technical and physical skills.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

*Key knowledge*

This knowledge includes

- processes used in effectively warming up and warming down at appropriate times;
- alignment principles that develop ability to correctly align body parts in movement and in stillness;
- safe execution of technical and physical skills, including alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight;
- accurate execution of body actions, including a range of ways of moving the body using gesture, locomotion, elevation, falling, turning and stillness;
- movement vocabulary of a learnt dance work;
- expressive intention of the learnt dance work;
- rehearsal skills;
- performance skills;
- appropriate dance language and terminology.

*Key skills*

These skills include the ability to

- systematically repeat and refine technical and physical skills through appropriate exercises over time;
- demonstrate effective warm-up and warm-down processes at the beginning and end of dance activity;
- correctly align body parts in movement and in stillness;
- execute accurately a range of body actions through the safe use of technical and physical skills;
- physically initiate and remember choreographed body actions and physical skills;
- demonstrate safe and appropriate use of technical and physical skills required to execute the choreographed body actions in performance;
- execute expressively in performance the range of body actions and movement sequences of a learnt dance work;
- move with an awareness of others in a group, and use and reproduce group formations accurately;
- rehearse a learnt dance work;
- perform a learnt dance work demonstrating an understanding of the expressive intention;
- use appropriate dance language and terminology.

## AREA OF STUDY 4

### The body: physiology and maintenance

This area of study focuses on developing an understanding of the safe use, maintenance and physiology of the dancer's body. Students also develop an understanding of alignment principles; for example, the integrated engagement of the muscles of the abdomen to create the core stability needed to facilitate safe placement of the pelvis and spine, thus enabling ease of movement and efficient use of energy through the torso. Students also study methods of developing technical and physical skills which incorporate safe dance practices. Knowledge and skills from this area of study should be integrated into all other areas of study.

### Outcome 4

On completion of this unit the student should be able to describe the safe use, maintenance and physiology of the dancer's body, and methods and alignment principles which facilitate development of technical and physical skills.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 4.

#### *Key knowledge*

This knowledge includes

- physiology of the musculo-skeletal system including appropriate terminology;
- alignment principles that develop ability to correctly align body parts in movement and in stillness;
- safe dance practices for the prevention and management of injury including effective warm-up and warm-down and CERID – Compression, Elevation, Rest, Ice, Diagnosis;
- body maintenance for the dancer;
- methods of safely developing and maintaining technical and physical skills including use of alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight;
- appropriate terminology.

#### *Key skills*

These skills include the ability to

- describe the movement possibilities of joints and the actions of muscles;
- use appropriate terminology to name body parts and describe bone and muscle placement and positioning;
- describe correct alignment of body parts to facilitate ease of movement, efficient use of energy and to avoid injury;
- demonstrate understanding of effective methods for preventing and managing injury;
- demonstrate understanding of factors which impact on body maintenance, and methods of body maintenance relevant to dancers;
- demonstrate understanding of effective methods for safely developing and executing technical and physical skills;
- use appropriate terminology.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of four outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2, 3 and 4 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

### Outcome 1

Report/s in one of the following formats:

- written;
- oral;
- multimedia.

### Outcome 2

- a solo or a group dance work choreographed and performed by the student/s that communicates an expressive intention
- and
- complete structured solo and/or group improvisations.

### Outcome 3

A performance of a learnt solo or group dance work.

### Outcome 4

Report/s in one of the following formats:

- written;
- oral;
- multimedia.

At least one of the assessment tasks for Outcome 1 or Outcome 4 must be completed in a written format.



## Unit 2

This unit focuses on expanding students' personal movement vocabulary and choreographic skills through the exploration of the elements of movement; time, space (including shape) and energy and the study of form. Students apply their understanding of form and the expressive capacity of the elements of movement to the dance-making and performing processes involved in choreographing and performing their own dance works and dance works created by others.

Students are also introduced to pre-1930 dance tradition/s, style/s and/or works. Dance tradition/s, style/s and/or work/s selected for study might encompass dance tradition/s of indigenous cultures through to the works of ballet choreographers such as Leonide Massine and Michel Fokine, modern dance created by Ruth St Denis and Ted Shawn, early musical theatre/film choreography of Busby Berkeley and/or the work of tap/jazz performer Bill Robinson (Bojangles).

Students describe the movement vocabulary in their own and others' dances by identifying expressive body actions and ways the elements of movement have been manipulated. Students also analyse and discuss the communication of their own and other choreographers' intentions, through the structuring of form, and the choreographic and expressive use of the elements of movement.

Information about selection of works for study is provided on page 12.

### AREA OF STUDY 1

#### Dance perspectives

This area of study focuses on ways the elements of movement: time, space (including shape) and energy are manipulated to communicate an expressive intention, and on cultural influences on pre-1930 dance traditions, styles and/or works.

In this area of study the terms 'choreographer', 'tradition', 'style' and/or 'work' can be understood as one or more choreographers, traditions, styles and/or works.

#### Outcome 1

On completion of this unit the student should be able to analyse and discuss ways elements of movement are manipulated to communicate an expressive intention, and cultural influences on selected pre-1930 dance traditions, styles and/or dance works.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- the elements of movement: time, space (including shape) and energy;
- ways the elements of movement are manipulated to communicate an expressive intention in selected dance traditions, styles and/or works;
- cultural influences on technical and production aspects of dance traditions, styles and/or works such as performance space, costume, lighting, sets, and, where appropriate, properties, make-up and/or mechanical devices;
- appropriate dance language and terminology.

### *Key skills*

These skills include the ability to

- define the elements of movement and describe ways they are manipulated;
- describe ways the elements of movement are manipulated to communicate an expressive intention in selected dance traditions, styles and/or dance works;
- describe cultural influences on two technical and/or production aspects used in dance traditions, styles and/or works;
- use appropriate dance language and terminology.

## **AREA OF STUDY 2**

### **Choreography, performance and dance-making analysis**

This area of study focuses on the choreographic exploration of the elements of movement and the development of expressive movement vocabulary to communicate the intention of students in the creation and performance of their own works. Students practise the safe physical execution of variations of the elements of movement in structured solo and/or group improvisations, and explore different types of form and the creation, ordering and linking of sections to create expressive formal structures in a solo or group dance work. Students analyse their dance works focusing on the description and documentation of movement vocabulary and expressive uses of the elements of movement: time, space (including shape) and energy. This analysis further develops their understanding of form and ways of ordering and structuring dance sections to create form. They also study dance-making and performance processes central to choreographing and performing their own dance works.

### **Outcome 2**

On completion of this unit the student should be able to choreograph and perform a solo or group dance work, complete structured improvisations, and describe the dance-making and performance processes used in their own works.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

### *Key knowledge*

This knowledge includes

#### **Choreography, rehearsal and performance**

- selection of an expressive intention for a solo or group dance work;
- choreographic manipulation of the elements of movement;
- the expressive use of the elements of movement to communicate intention;
- personal movement vocabulary created by combining selected body actions and choreographic manipulations of the elements of movement to communicate the expressive intention;
- forms including binary, ternary, theme and variation, rondo, narrative and free form;
- the formation, ordering and linking of movement sections to create expressive formal structures;
- solo and/or group structured improvisations using selected frameworks;
- the safe and expressive physical execution of personal movement vocabulary;
- rehearsal and performance skills.

#### **Dance-making analysis**

- ways the elements of movement are manipulated and used to communicate the expressive intention;
- the combining of body actions and choreographic variations of the elements of movement to create movement vocabulary;
- the creation, ordering and linking of movement sections resulting in expressive formal structures;
- dance-making, rehearsal and performance processes;
- appropriate dance language and terminology.

### *Key skills*

These skills include the ability to

#### **Choreography, rehearsal and performance**

- manipulate the elements of movement;
- create expressive variations of the elements of movement which communicate their intention;
- create movement vocabulary which combines selected body actions and choreographic manipulations of the elements of movement to communicate the selected expressive intention;
- demonstrate understanding of a range of forms;
- create, order and link movement sections to create expressive formal structures;
- complete solo and/or group structured improvisations;
- safely and expressively execute personal movement vocabulary;
- rehearse own solo or group dance work;
- perform own solo or group dance works before an audience.

#### **Dance-making analysis**

- document choreographic manipulations and expressive use of the elements of movement;
- document the movement vocabulary in their own dance works by integrating the language and terminology of body actions and the elements of movement;
- demonstrate an understanding of and define a range of forms;
- demonstrate an understanding of the processes of creation, ordering and linking sections to create expressive formal structures;

- demonstrate an understanding of the dance-making and performance processes of choreographing, rehearsing and performing own dance works;
- use appropriate terminology.

### AREA OF STUDY 3

#### Dance technique, performance and dance analysis

This area of study focuses on learning, rehearsing and performing a learnt solo or group dance work. By using these dance-making processes, students further develop their personal movement vocabulary and understanding of ways elements of movement can be used through the expressive execution of body actions and the safe use of technical and physical skills. Students also develop their personal movement vocabulary through regular and systematic training as they learn the movement vocabulary of the selected work. Students analyse processes involved in learning, rehearsing and performing a dance work.

In this area of study the term ‘choreographer’ can be understood as one or more choreographers.

Additional information about learnt dance works is provided on page 12.

#### Outcome 3

On completion of this unit the student should be able to expressively execute manipulations of the elements of movement in a learnt solo or group dance work to communicate the choreographer’s expressive intention, through the safe use of technical and physical skills, and analyse the processes used to learn, rehearse and perform the work.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### Key knowledge

This knowledge includes

##### Dance technique and performance

- processes used in effectively warming up and warming down;
- safe and accurate execution of body actions and variations of the elements of movement through the development of technical and physical skills;
- expressive execution of movement vocabulary including the body actions and variations of elements of movement in a learnt dance work;
- processes used in learning, rehearsing and performing movement sequences;
- movement vocabulary of a learnt dance work;
- performance skills appropriate to the learnt dance work.

##### Dance analysis

- processes used to learn, rehearse and perform a solo or group dance work;
- appropriate terminology.

### *Key skills*

These skills include the ability to

#### **Dance technique and performance**

- systemically repeat and refine technical and physical skills through appropriate exercises over time;
- effectively warm-up and warm-down at the beginning and end of dance activity;
- correctly align body parts in movement and in stillness;
- accurately execute a range of body actions and variations of the elements of movement through the safe use of technical and physical skills;
- memorise and safely execute movement sequences in a learnt dance work;
- demonstrate the appropriate use of technical and physical skills required to expressively perform a learnt dance work;
- physically articulate in performance the expressive movement vocabulary, including a range of body actions and variations of the elements of movement, used to communicate the choreographer's expressive intention in a learnt dance work;
- memorise and rehearse a learnt dance work and perform it before an audience.

#### **Dance analysis**

- document processes of learning, rehearsing and performing a solo or group dance work;
- use appropriate terminology.

## **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

#### **Outcome 1:**

Report/s in one of the following formats:

- written;
- oral;
- multimedia.

**Outcome 2**

- a solo or group dance work that communicates an expressive intention and is choreographed and performed by the student

and

- a report on the dance-making and performance processes used to create the solo or group dance work

and

- complete structured solo and/or group improvisations.

**Outcome 3**

- a performance of a learnt solo or group dance work

and

- a report on the processes used to learn, rehearse and perform the dance work.

At least one of the assessment tasks for this unit must be completed in a written format.

## Unit 3

This unit focuses on choreography, rehearsal and performance of a solo dance work and involves the physical execution of a diverse range of body actions and use of technical and performance skills. Students also learn a group dance work created by another choreographer. The dance-making and performance processes involved in choreographing, rehearsing and performing the solo dance work, and learning, rehearsing and performing the learnt group dance work are analysed.

Students also develop an understanding of choreographic skills through an analysis of ways the expressive intention chosen by the choreographer of twentieth and/or twenty-first century solo dance works selected from the prescribed list of dance works is developed through the use of choreographic devices and arrangement of phrases and sections. Students analyse expressive use of movement vocabulary in the selected dance works, and cultural influences on the choreographers' choice of expressive intention, and technical and production aspects of the dance works.

Information about selection of works for study is provided on page 12. Works for study for Outcome 1 must be selected from the *Prescribed List of Dance Works*.

### AREA OF STUDY 1

#### Dance perspectives

This area of study focuses on developing an understanding of the ways choreographers of prescribed twentieth and/or twenty-first century solo dance works arrange selected movement vocabulary into related phrases and movement sections to create formal structures to communicate their expressive intention. Students analyse phrasing in selected solo dance works with reference to the choreographers' uses of body actions, technical and physical skills, choreographic devices and choreographic manipulations of the elements of movement. Dance design including the relationship between expressive intention, movement vocabulary and form and cultural influences is also studied.

Works selected for study for this outcome must be selected from the *Prescribed List of Dance Works* published annually in the *VCAA Bulletin*.

In this area of study the term 'choreographer' can be understood as one or more choreographers.

**Outcome 1**

On completion of this unit the student should be able to analyse cultural influences on, and the movement vocabulary and use of, related phrases, movement sections, formal structures and dance design to communicate the expressive intention in prescribed solo dance works.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

*Key knowledge*

This knowledge includes

- expressive body actions including gesture, locomotion, elevation, falling, turning and stillness, and the technical and physical skills including alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight, required to perform selected solo dance works;
- ways the elements of movement are manipulated to communicate the expressive intention in selected solo dance works;
- choreographic devices such as abstraction, repetition, motif, addition, accumulation, inversion, distortion, and retrograde used by choreographers to create expressive movement vocabulary;
- related phrases and sections used to communicate the expressive intention in solo dance works;
- ordering and linking of sections to create form in selected solo dance works;
- dance design including the relationship between the expressive intention, movement vocabulary and form;
- cultural influences on choices made by choreographers in relation to expressive intention, movement vocabulary and form in selected solo dance works;
- cultural influences on choices made by choreographers in relation to the technical and production aspects of solo dance works, including performance space, costuming, lighting, sets, and, where appropriate, properties, make-up, mechanical and/or digital devices;
- appropriate terminology.

*Key skills*

These skills include the ability to

- identify and describe the range of body actions used to communicate the expressive intention in selected solo dance works;
- identify and describe the technical and physical skills required to perform the movement vocabulary in selected solo dance works;
- identify and discuss the choreographic manipulations of the elements of movement used to communicate the expressive intention in selected solo dance works;
- identify choreographic devices used in selected solo dance works and describe the resulting movement vocabulary;
- analyse the related phrases and sections used to communicate the expressive intention in selected solo dance works;
- analyse the ordering and linking of sections to create form in selected solo dance works;
- analyse the dance design of selected solo dance works;
- discuss cultural influences on choices made by choreographers in relation to expressive intention, movement vocabulary, form and the technical and production aspects of selected solo dance works;
- use appropriate terminology.



## AREA OF STUDY 2

### Choreography, performance and dance-making analysis

This area of study focuses on choreography and performance of a solo dance work. Students study ways of creating a personal movement vocabulary which is then arranged into related phrases and sections to create expressive formal structures to communicate an expressive intention. The student's choice of expressive intention facilitates the expressive execution of a diverse range of body actions and manipulations of the elements of movement through the safe use of a wide range of technical and physical skills. Students analyse and document ways phrases are formed, including use of movement creation processes, choreographic devices, choreographic manipulations of the elements of movement, and the expressive use of body actions through the safe use of technical and physical skills. Dance-making and performance processes used to choreograph, rehearse and perform the student's solo dance work are identified and documented.

### Outcome 2

On completion of this unit the student should be able to choreograph, rehearse and perform a solo dance work using a personal movement vocabulary and technical, physical and performance skills to communicate their expressive intention, and analyse the processes used to choreograph, rehearse and perform the dance work.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

#### *Key knowledge*

This knowledge includes

#### **Choreography, rehearsal and performance of a solo dance work**

##### *Choreography*

- selection and development of an expressive intention;
- ways of manipulating the elements of movement to create related movement phrases;
- movement creation processes including improvisation, selection, application, refinement, evaluation and a range of choreographic devices;
- choreographic devices such as abstraction, repetition, motif, addition, accumulation, inversion, distortion, and retrograde;
- creation of a range of expressive body actions including gesture, locomotion, elevation, falling, turning and stillness, choreographed to demonstrate technical and physical skills including alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight;
- ways of creating related movement phrases and sections used to communicate their expressive intention;
- formal structures which facilitate the communication of their expressive intention.

##### *Rehearsal*

- rehearsal processes and skills.

##### *Performance*

- pre-performance processes and skills;
- performance processes and skills.

**Dance-making analysis**

- dance design including the relationship between expressive intention, movement vocabulary and form;
- the movement creation processes, choreographic devices, safe use of technical and physical skills, expressive use of body actions, elements of movement and movement phrases, sections, and formal structures;
- dance-making and performance processes used in choreographing, rehearsing and performing a solo dance work to communicate their expressive intention;
- appropriate terminology.

**Key skills**

These skills include the ability to

**Choreography, rehearsal and performance of a solo dance work****Choreography**

- select and develop an expressive intention for a solo dance work which facilitates the execution of a diverse range of expressive body actions, and manipulations of the elements of movement, through the safe use of a wide range of complex technical and physical skills;
- manipulate body actions and the elements of movement in a range of ways to create related movement phrases which communicate the student's expressive intention and demonstrate their technical and physical skills;
- arrange movement vocabulary to create related phrases and sections to communicate their expressive intention and demonstrate their technical and physical skills;
- select and develop a formal structure which facilitates the communication of the expressive intention in their solo dance work;
- use a range of movement selection processes and choreographic devices to create an expressive personal movement vocabulary.

**Rehearsal**

- effectively employ rehearsal processes and demonstrate skills in rehearsing their solo dance work.

**Performance**

- effectively employ pre-performance and performance processes and perform their solo dance work.

**Dance-making analysis**

- analyse dance design of own solo dance work;
- document and analyse the development of the expressive intention, use of movement creation processes, choreographic devices, technical and physical skills, body actions, variations of the elements of movement and related movement phrases, sections, and formal structures used to communicate their expressive intention in own solo dance work;
- document and analyse the dance-making and performance processes of choreographing, rehearsing and performing used to communicate their expressive intention in own solo dance work;
- use appropriate terminology.

### AREA OF STUDY 3

#### Dance technique, performance and dance analysis

This area of study focuses on expanding the student's technical and physical skills and expressive execution of movement vocabulary to include the safe and accurate execution of group movement sequences, phrases and movement sections of technical complexity in a learnt group dance work. Students continue to undertake regular and systematic dance training as they learn the selected group dance work. They also analyse and document the processes involved in learning, rehearsing and performing the selected dance work.

Additional information about learnt dance works is provided on page 12.

In this area of study the term 'choreographer' can be understood as one or more choreographers.

#### Outcome 3

On completion of this unit the student should be able to learn, rehearse and perform a group dance work created by another choreographer, and analyse the processes involved in learning, rehearsing and performing the work.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### *Key knowledge*

This knowledge includes

##### Dance technique

- processes used in effectively warming up and warming down at appropriate times;
- alignment principles that develop ability to correctly align body parts in movement and in stillness;
- safe execution of technical and physical skills, including alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight;
- safe and accurate execution of body actions, including a range of ways of moving the body using gesture, locomotion, elevation, turning, falling and stillness;
- safe and accurate execution of variations of the elements of movement through the development of technical and physical skills;
- movement phrases and sequences used in the learnt group dance work.

##### Learning, rehearsing and performing a learnt group dance work

###### *Learning*

- expressive intention of the group dance work;
- movement vocabulary, including the body actions and variations of elements of movement, used to communicate an expressive intention in the group dance work;
- technical and physical skills central to the safe execution of the movement vocabulary of the group dance work;
- movement phrases and sections in the group dance work to communicate an expressive intention;
- group formations in the group dance work to communicate the expressive intention;
- music or soundscape (if used).

*Rehearsing*

- rehearsal processes and skills.

*Performing*

- pre-performance processes and skills;
- performance processes and skills.

**Dance analysis**

- dance-making and performance processes including learning, rehearsing and performing a group dance work;
- appropriate terminology.

*Key skills*

These skills include the ability to

**Dance technique**

- effectively warm-up and warm-down at the beginning and end of dance activity;
- systemically refine technical and physical skills through appropriate exercises repeated over time;
- correctly align body parts in movement and in stillness;
- accurately execute a range of body actions and variations of the elements of movement through the safe use of technical and physical skills;
- memorise and safely execute complex movement phrases and sequences.

**Learning, rehearsing and performing a learnt group dance work***Learning*

- physically imitate movement;
- demonstrate an understanding of the expressive intention in the group dance work;
- memorise the movement vocabulary, including the range of body actions and variations of the elements of movement, used to communicate the choreographer's expressive intention in the group dance work;
- accurately execute the movement vocabulary, complex movement phrases and sections used to communicate the choreographer's expressive intention in the group dance work;
- demonstrate the safe and appropriate use of technical and physical skills required to execute the movement vocabulary in the group dance work;
- adapt execution of movement vocabulary to timing and structure of music or soundscape (if used);
- work with other dancers to clarify and establish correct timing, spacing, and movement qualities;
- move with an awareness of others in a group to reproduce group formations accurately and expressively.

*Rehearsing*

- effectively employ rehearsal processes and demonstrate skills in rehearsing the group dance work.

*Performing*

- effectively employ pre-performance and performance processes and demonstrate skills in performing the group dance work.

### Dance analysis

- document and analyse the processes of learning, rehearsing and performing used to communicate the choreographer's expressive intention in the group dance work;
- use appropriate terminology.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

### Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by school-assessed coursework, an end-of-year performance examination and an end-of-year written examination.

#### *Contribution to final assessment*

School-assessed coursework for Unit 3 will contribute 15 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent to the study score, and an end-of-year written examination, which will contribute 25 per cent to the study score.

### **School-assessed coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b> Analyse cultural influences on, and the movement vocabulary and use of, related phrases, movement sections, formal structures and dance design to communicate the expressive intention in prescribed solo dance works.</p>	20	<p>Analysis of works selected from the <i>Prescribed List of Dance Works</i> for Unit 3 in any one or a combination of the following formats:</p> <ul style="list-style-type: none"> <li>• a written report</li> <li>• an essay</li> <li>• an annotated visual report.</li> </ul>
<p><b>Outcome 2</b> Choreograph, rehearse and perform a solo dance work using a personal movement vocabulary and technical, physical and performance skills to communicate their expressive intention, and analyse the processes used to choreograph, rehearse and perform the dance work.</p>	20	<p>Analysis of the processes used in the choreography, rehearsal and performance of a solo dance work choreographed by the student in one of the following formats:</p> <ul style="list-style-type: none"> <li>• a written report</li> <li>• a test</li> <li>• an annotated visual report.</li> </ul>
<p><b>Outcome 3</b> Learn, rehearse and perform a group dance work created by another choreographer, and analyse the processes involved in learning, rehearsing and performing the work.</p>	20	<p>Performance of a learnt group dance work created by another choreographer.</p>
<b>Total marks</b>	<b>60</b>	

\*School-assessed coursework for Unit 3 contributes 15 per cent to the study score.

## Unit 4

This unit focuses on choreography, rehearsal and performance of a unified solo dance work which has a beginning, development/s and resolution. When rehearsing and performing this work students focus on expressive and accurate execution of choreographic variations of spatial organisation and demonstration of performance skills. Students also document and analyse the dance-making and performance processes involved in the choreography, rehearsal and performance of the unified solo dance work.

Students understanding of choreographic skills is also developed and refined through an analysis of ways in which the choreographers' intention can be expressed through the manipulation of group structures and the elements of spatial organisation, including direction, level, eye/body focus and dimension, in group dance works by twentieth and/or twenty-first century choreographers. Cultural influences on choices made by choreographers in these works are also studied.

Information about selection of works for study is provided on page 12. Works for study for Outcome 1 must be selected from the *Prescribed List of Dance Works*.

### AREA OF STUDY 1

#### Dance perspectives

This area of study focuses on developing an understanding of the ways choreographers of twentieth and/or twenty-first century group dance works choreographically manipulate group structures and the elements of spatial organisation, including direction, level, eye/body focus and dimension, to communicate their expressive intention. Cultural influences on choices made by choreographers of the selected works are analysed.

Works selected for study for this outcome must be selected from the *Prescribed List of Dance Works* published annually in the *VCAA Bulletin*.

In this area of study the term 'choreographer' can be understood as one or more choreographers.

#### Outcome 1

On completion of this unit the student should be able to analyse cultural influences on, and the use of, group structures and the elements of spatial organisation to communicate the expressive intention in prescribed group dance works.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- ways the elements of spatial organisation are manipulated to communicate the expressive intention of choreographers in selected group dance works;
- group structures including ways unison, contrast and canon, and symmetrical and asymmetrical groupings and formations, are manipulated to communicate choreographers' expressive intentions in selected group dance works;
- cultural influences on choices made by choreographers in relation to expressive intention, movement vocabulary and form in selected group dance works;
- cultural influences on choices made by choreographers in relation to technical and production aspects including performance space, costuming, lighting, sets, and, where appropriate, properties, make-up, mechanical and digital devices;
- appropriate terminology.

### *Key skills*

These skills include the ability to

- analyse the ways the elements of spatial organisation are manipulated to communicate the expressive intention in the selected group dance works;
- analyse the ways group structures are manipulated to communicate the expressive intention in the selected group dance works;
- discuss cultural influences on choices made by choreographers in relation to expressive intention, movement vocabulary, form, and technical and production aspects of selected group dance works;
- use appropriate terminology.

## **AREA OF STUDY 2**

### **Choreography, performance and dance-making analysis**

This area of study focuses on choreography and performance of a solo dance work. Students explore ways of manipulating the elements of spatial organisation including direction, level, eye/body focus and dimension, and create a unified composition to communicate their chosen expressive intention. Students analyse and document the manipulation of the elements of spatial organisation, and the creation of movement phrases and sections to create an expressive formal structure and unified composition in their solo dance work. Dance-making and performance processes used in the choreography, rehearsal and performance of the student's solo dance work are also identified, documented and analysed. Students present a performance of their solo dance work that demonstrates safe and accurate execution of movement vocabulary and expressive performance skills.

### **Outcome 2**

On completion of this unit the student should be able to choreograph, rehearse and perform a solo dance work which has a unified composition and communicates an expressive intention through manipulation of the elements of spatial organisation, and analyse the processes used to choreograph, rehearse and perform the dance work.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.



### *Key knowledge*

This knowledge includes

#### **Choreography, rehearsal and performance of a unified solo dance work**

##### *Choreography*

- selection and development of an expressive intention;
- ways of manipulating the elements of spatial organisation to communicate their expressive intention in own unified solo dance work;
- creation of movement vocabulary that involves variations of the elements of spatial organisation to communicate their expressive intention;
- movement creation processes including improvisation, selection, arrangement, refinement and evaluation;
- choreographic devices such as abstraction, repetition, motif, addition, accumulation, inversion, distortion and retrograde;
- creation of related phrases and sections used to communicate their expressive intention;
- formal structures which facilitate the communication of their expressive intention;
- unified composition including a beginning, development/s and resolution.

##### *Rehearsal*

- rehearsal processes and skills.

##### *Performance*

- pre-performance processes and skills;
- performance processes and skills.

#### **Dance-making analysis**

- dance-making and performance processes used in the choreography, rehearsal and performance of own solo dance work;
- spatial organisation in own solo dance work;
- ways a unified composition is created in own solo dance work;
- appropriate terminology.

### *Key skills*

These skills include the ability to

#### **Choreography, rehearsal and performance of a unified solo dance work**

##### *Choreography*

- select and develop an expressive intention for own solo dance work which facilitates the choreographic exploration of the elements of spatial organisation, and the creation of a unified composition;
- manipulate the elements of spatial organisation in a range of ways to express their expressive intention in a unified solo dance work;
- use a range of movement selection processes and choreographic devices to create movement vocabulary and choreographic variations of the elements of spatial organisation to communicate their expressive intention in own unified solo dance work;
- arrange movement vocabulary to create related phrases and sections to communicate their expressive intention in a unified solo dance work;

- select and develop a formal structure which facilitates the communication of their expressive intention in a solo dance work;
- create a unified composition which communicates their expressive intention.

#### *Rehearsal*

- effectively employ rehearsal processes and demonstrate skills rehearsing own solo dance work.

#### *Performance*

- effectively employ pre-performance and performance processes and demonstrate skills performing own solo dance work.

#### **Dance-making analysis**

- document and analyse the development of the expressive intention, use of movement selection processes and choreographic devices, and use of related movement phrases, sections, and formal structures to communicate the expressive intention in own solo dance work;
- document and analyse the ways the elements of spatial organisation were manipulated to communicate the expressive intention in own solo dance work;
- document and analyse the creation of own unified composition;
- document and analyse the dance-making and performance processes of choreographing, rehearsing and performing used to communicate their expressive intention in own solo dance work;
- use appropriate terminology.

#### **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

#### **Assessment of levels of achievement**

The student's level of achievement for Unit 4 will be determined by school-assessed coursework, an end-of-year performance examination and an end-of-year written examination.

#### *Contribution to final assessment*

School-assessed coursework for Unit 4 will contribute 10 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent to the study score, and an end-of-year written examination, which will contribute 25 per cent to the study score.

### School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b> Analyse cultural influences on, and the use of, group structures and the elements of spatial organisation to communicate the expressive intention in prescribed group dance works.</p>	20	<p>Analysis of works selected from the <i>Prescribed List of Dance Works</i> for Unit 4 in any one or a combination of the following formats:</p> <ul style="list-style-type: none"> <li>• a written report</li> <li>• an essay</li> <li>• an annotated visual report.</li> </ul>
<p><b>Outcome 2</b> Choreograph, rehearse and perform a solo dance work which has a unified composition and communicates an expressive intention through the manipulation of the elements of spatial organisation, and analyse the processes used to choreograph, rehearse and perform the dance work.</p>	20	<p>Analysis of the processes used in the choreography, rehearsal and performance of the solo dance work choreographed by the student, presented in one of the following formats:</p> <ul style="list-style-type: none"> <li>• a written report</li> <li>• a test</li> <li>• an annotated visual report.</li> </ul>
<b>Total marks</b>	<b>40</b>	

\*School-assessed coursework for Unit 4 contributes 10 per cent to the study score.

### End-of-year performance examination

#### Description

Students will perform two dance works that they have individually choreographed in:

- Unit 3, Outcome 2 – This solo dance work will be based on an expressive intention. The dance work will include a focus on technique and require students to demonstrate physical skills and use of the elements of movement;
- Unit 4, Outcome 2 – This solo dance work will be based on an expressive intention. The dance work will include a focus on compositional skills and require students to demonstrate an understanding of spatial organisation and the making of a unified composition. A unified dance composition includes a beginning, a development/s and a resolution.

Each solo dance work must be based on the key knowledge and skills specified for the relevant outcomes. Only the dance solo works choreographed in Unit 3, Outcome 2 and Unit 4, Outcome 2 will be assessed.

Students are required to present to assessors immediately prior to performance a written Statement of Expressive Intention of not more than 80–100 words, which outlines the expressive intention of their composition solo in Unit 4. The Statement of Expressive Intention is not assessed. A pro forma for the Statement of Expressive Intention will be published annually by the Victorian Curriculum and Assessment Authority.

Knowledge and understanding of safe dance principles should be applied in the performance of each solo dance work.

### **Conditions**

The examination will be completed under the following conditions:

- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*;
- The performance venue is set annually by the Victorian Curriculum and Assessment Authority;
- Each live performance of each solo work should be presented as a single uninterrupted performance of at least two and a half minutes and a maximum of five minutes in duration.

### **Contribution to final assessment**

The performance examination will contribute 50 per cent to the study score.

### ***End-of-year written examination***

#### **Description**

Students will answer a series of questions focusing on Unit 3, Outcomes 1, 2 and 3 and Unit 4, Outcomes 1 and 2.

#### **Format**

The examination will include short and extended response questions. Some questions will require analysis of works from the *Prescribed List of Dance Works* published annually in the *VCAA Bulletin*.

### **Conditions**

The examination will be completed under the following conditions:

- Duration: one and a half hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

### **Contribution to final assessment**

The examination will contribute 25 per cent to the study score.

## GLOSSARY

For the purposes of this study design the following definitions will apply.

Term	Definition
Alignment	The static and dynamic relationship of the skeleton to the line of gravity and base of support.
Alignment principles	Principles used to develop ability to correctly align body parts in movement and in stillness, for example the integrated engagement of the muscles of the abdomen to create core stability to facilitate safe placement of the pelvis and spine thus enabling ease of movement and efficient use of energy through the torso, for example <ul style="list-style-type: none"> <li>• lifted and supported use of the arches of the feet (to avoid pronation)</li> <li>• appropriate rotation of the leg in the hip socket for the individual body (to allow for safe use of turn out)</li> <li>• maintenance of the knee over the foot (to avoid hip, knee, shin and foot injuries).</li> </ul>
Body actions	The six actions of gesture, locomotion, elevation, falling, turning and stillness (GLEFTS).
Body maintenance	All aspects of health and conditioning related to the dancer. It includes nutrition, hydration, use of safe environment, alternative training, preventative therapies, and general body preparation for dance classes and performances.
Body shape	The sculptural design of one or more bodies in space. Body shapes are described as curved or angular.
Canon	A minor successive time difference. This may be one movement by two or more dancers or a phrase of movement put into canon.
Choreographer/s	The individual/s responsible for the creation/composition of a dance work.
Choreographic devices	Tools of the choreographer used for the creation of dances such as compositional processes of abstraction, repetition, motif, addition, accumulation, inversion, distortion, retrograde.
Choreographic principles	Includes the elements of movement, dance design, phrases and sections, unified composition, spatial organisation and group structures.
Choreography	The creation and composition of dances by inventing and/or arranging movements and patterns of movement.
Contrast	A group structure where two or more people simultaneously dance differing movements.
Dance-making and performance processes	Processes that relate to either learning the dance work/s of another choreographer (learning, rehearsing, performing) or student's creating their own dance work/s (choreographing, rehearsing, performing).

Dance style	Dance style is a specific category within a particular dance tradition which may be based on a smaller range of shared characteristics (romantic ballet within the classical traditions) or a particular choreographer's technique or a performer or choreographer's individual characteristics.
Dimension	The height, width, depth of the shape in space and the personal shape and size of group arrangements in space.
Direction	Direction is the place in space towards which a body moves. Floor patterns are produced by locomotion or travelling patterns through the performance space. Floor directions can travel forwards, backwards, sideways, diagonally or in a circle. Axial movements can move upwards, downwards, diagonally, horizontally or circular.
Elements of movement	The three basic components of movement are time, space (including shape) and energy. These elements can be combined and manipulated in choreography to colour the movement and create expression.
Expressive intention	The intention of the choreographer or reason for creating the dance. The origins of the intention may come from many sources including the choreographer's ideas, emotions, observations and exploration of movement itself.
Form	The overall shape, organisation or development of a dance work. Formal structures provide the dance work with an overall structure; for example, binary, ternary, theme and variation, rondo, narrative and free form.
Focus	Focus is not just confined to the eyes. It also involves the use of the whole body focus to communicate the intention of the dance.
Free form	Arrangement of movement sections which do not fit recognised forms.
Groupings	Dancers move through many different group shapes as they perform a piece of choreography. The choreographer creates these shapes by designing groupings, and by arranging dancers in ways that are balanced (symmetrical) or unbalanced (asymmetrical) to the eye.
Group structures	The use of symmetrical and asymmetrical groupings of dancers and the use of movements performed with respect to space and time (unison, contrast and canon).
Level	An aspect of height dimension which includes a variety of working levels from low to high.
Manipulation	The choreographer varies and expands movements through the manipulation of body actions, the elements of movements or group structures and spatial organisation.
Motif	A single movement or short movement phrase which has the potential to be developed into an integrated whole. A movement motif functions as an organising device within the choreography. It can contain the essence for the completed piece and is usually repeated with integrity and manipulated throughout the dance.

Movement creation processes	The methodology of creating movement, including improvisation, selection, arrangement, refinement and evaluation.
Movement vocabulary	A range of movement skills which can be characteristic of a particular style, a combination of styles, or personal preferences for ways to use movement actions.
Performance processes and skills	<p><i>Pre-performance processes and skills</i> are used to prepare the dancer's body for execution of required technical and physical skills in performance including physical warm-up, mental preparation, visualisation, spacing of group dance formations and physical orientation in performance space.</p> <p><i>Performance processes and skills</i> are used to communicate the expressive intention in performance including technical proficiency, knowledge and clarity of choreographed body actions, accuracy of choreographed timing, spacing and use of energy including qualities of movement, orientation in performance space, accurate and expressive execution of group formations, eye/body focus, facial expression and projection through the whole body.</p>
Performance quality	The qualities a dancer contributes to a performance in order to create a connection with the audience and fulfill the choreographer's intent. Includes the use of focus, projection, stage presence, concentration, commitment to movement, expression and clarity of execution.
Personal movement vocabulary	Personalised preferences for the selection of movement actions and skills.
Phrase	A partial dance idea composed of a series of connecting movements, similar to a 'phrase' in the written form.
Physical skills	Movement skills such as alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight.
Projection	A confident presentation of one's body and energy to communicate movement and meaning to an audience. It also refers to performance quality.
Rehearsal skills	Processes and skills used to refine choreographed or learnt dance works prior to performance including development of movement memory, refinement of physical execution of movement vocabulary, phrases and sections, development of spatial accuracy and orientation, refinement of safe and appropriate technical skills, refinement of choreographed variations of time, space (including shape) and energy, refinement of body and eye focus, facial expression and projection through the whole body and refinement of communication of expressive intention.
Sections	A section of a dance work consists of a number of related phrases linked together. A dance may consist of one or more sections. Sections are linked to form a structure for the dance work.
Spatial organisation	Use of direction, level, eye/body focus and dimension in solo and group dance works.

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Technical skills	The development and refinement of a movement vocabulary through regular and systematic training.
Technical and production aspects	Use of performance space, costume, lighting, set, properties, make-up, mechanical devices and/or digital resources.
Unified composition	A dance which has a unifying structure including a beginning, development/s and resolution.
Unison	Refers to all dancers performing the same movement simultaneously.

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# Advice for teachers

## DEVELOPING A COURSE

This study focuses on dance as a performance art and also as a visual art where the design of the body is inextricably interwoven with the design of the dance and the design within the performance area.

This advice outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievements of the set of outcomes for a unit.

Teachers must develop courses that include appropriate learning activities to enable students to develop the key knowledge and skills identified in the outcome statements in each unit.

For Units 1 and 2, teachers must select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome. In Units 3 and 4, assessment is more structured. For school-assessed coursework, assessment tasks are prescribed. The contribution that each task makes to the total school-assessed course work is also stipulated.

Students across Units 1 to 4 can expand their capacity for movement either through the process of reproducing learned movement or through exploring new and original movements to create a personal movement vocabulary. A mixture of these approaches is useful for expanding the student's movement vocabulary. The opportunity to explore and refine new movements through the process of improvisation is particularly important for the development of a sense of the expressive potential of movement.

It is recommended that, where students enter the study at Unit 3, they review the major concepts introduced in Units 1 and 2.

## SAFE DANCE PRINCIPLES

### **The body: Understanding, safe use and care**

To approach dance technique training, dance learning, dance-making and performance safely, students need to build a fundamental understanding of physiological facts in relation to both skeletal and musculo-skeletal systems and body maintenance (see Unit 1, area of study 4). Methods of building strength and endurance are vital to the young dancer, as well as knowledge of body maintenance, injury prevention and management and training methods to maintain a healthy, efficiently working body.

The study of body maintenance includes nutrition, hydration, use of safe environment, alternative training, preventative therapies, and general body preparation for dance classes and performances. The latest medical advice and guidelines should be followed when treating injuries.

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Dance teachers should make use of applications of information and communications technology and learning technologies, such as computer-based learning, multimedia and the World Wide Web, where appropriate and applicable to teaching and learning activities.

Learning technologies in Dance include the use of a range of information and communications technology for research, as method/s of recording and/or documenting dance-making ideas and/or written work. Various forms of technology may be used to record, analyse and present chosen dance works, including DVD, video, computer software including PowerPoint presentations, storyboards, etc.

When filming dance or analysing videotaped works consideration should be made of the use of effects to create illusion within the work: camera viewpoint; the use of camera angles and their impact on the dancer/s' use of space; the use of editing processes to enhance or impede various aspects of the dance; the effect on performance quality or the dynamic of the dance.


## KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
<b>Performance</b>	Thinking creatively, solving problems, planning and organisation, self-management, teamwork, negotiating for successful outcomes, communicating, organising and managing resources, accepting responsibility
<b>Rehearsal</b>	Thinking creatively, solving problems, planning and organisation, self-management, teamwork, negotiating for successful outcomes, communicating, organising and managing resources, trialling possibilities, initiative and enterprise, accepting responsibility
<b>Dance-making</b>	For solo works – thinking creatively, solving problems, planning and organisation, self-management, organising and managing resources, and For group works – teamwork, negotiating for successful outcomes, communicating, accepting responsibility
<b>Essay</b>	Planning and organisation, (written) communication
<b>Written report</b>	Planning and organisation, (written) communication
<b>Annotated visual report</b>	Initiative and enterprise, technology
<b>Oral report</b>	Planning and organisation, (oral) communication
<b>Test</b>	Problem solving, planning and organisation, (written) communication, self management
<b>Multimedia presentation</b>	Initiative and enterprise, technology

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

## LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Examples highlighted by a shaded box are explained in detail in accompanying boxes. The examples that make use of information and communications technology are identified by this icon .

### Unit 1

#### AREA OF STUDY 1: Dance perspectives

##### Outcome 1

Describe and document the expressive intention, body actions and technical and physical skills used in their own and other choreographers' dance works; and discuss cultural influences that impact on their own dance-making.


##### Examples of learning activities

watch a selection of dance works on video and identify and record the various physical skills, body actions and movement preferences

after viewing the selected dances, make a movement impression collage using labels to identify the movement vocabulary

analyse a dance work with reference to the expressive intention, the use of form and the selection of movement vocabulary

investigate aspects of dance design within selected dance work/s

 use the Internet and other sources to research different dance styles practised in Australia under the headings of television, theatrical and social

describe dance works that could be analysed; for example, a classical Indian dance and a Turkish belly dance, 'Cry' – Alvin Ailey and 'Lamentation' – Martha Graham, classical ballet and jazz dance, Asian dances, Aboriginal and Torres Strait Islander dances

compare the diversity of dance styles practised in Australia with those practised internationally

investigate the cultural context of selected dances by considering cultural influences such as economic, political, philosophical, religious, social and environmental

**Detailed example 1**

## RECORDING AN INVESTIGATION OF A DANCE WORK

**1. Body**

- a. View selected works and discuss initial observations.
- b. Critically view the selected works and record, with a tick each time you observe the following for **each** work:
  - areas of body where most movement occurs
  - body parts used to initiate action
  - preferred body action.

Area of body in which most movement occurs:

whole body action  
 isolated body action  
 hands  
 feet  
 legs  
 arms  
 head  
 upper torso  
 lower torso

Body part used to initiate action:

hands  
 feet  
 legs  
 arms  
 head  
 trunk

Body actions used:

Gesture  
 Locomotion  
 Elevation  
 Falling  
 Turning  
 Stillness

**2. Movement preferences**

Use the observations and notes from the checklists above to draw conclusions about each of the selected works.

**Detailed example 2**

## ANALYSIS OF DANCE DESIGN

Select one or more dance works and for each one, complete the following:

*Expressive intention*

- Outline the expressive intention on which the dance is based. Use background information provided about the dance such as commentary from the choreographer to describe the expressive intention.
- What do you think the purpose of the work was?

*Form*

- How was the dance structured? Refer to use of motifs, phrasing, the overall construction of the movement sections, the use of floor patterns and the musical structure.

- Do you think the form effectively communicated the expressive intention? Give reasons why/why not?
- Describe the performance environment. Did any parts of the dance interact with the performance environment to create structure in the dance?

*Movement vocabulary*

Making references to the dance style, describe use of:

- body actions (GLEFTS)
- physical skills
- elements of movement: time, space (including shape) and energy.

Do you think the movement vocabulary effectively communicated the choreographer's expressive intention? Give reasons why/why not?

**Detailed example 3****ANALYSIS OF CULTURAL INFLUENCES ON THE STUDENTS' OWN DANCE-MAKING**

As you create, develop and refine a dance work, document decisions that you make. The documentation could be in one or more of the following form/s:

- a choreographer's journal with written and visual components
- an audio recording.

As well as information about the decisions you made, the documentation might also include information that influenced your creative approach, for example autobiographical information about your dance training/background, family, geographic and/or economic contexts and/or gender issues.

After you have completed the dance-making process, write a short report that describes and analyses the processes you have used and the decisions you have made. The report should answer questions such as:

- How did you arrive at your idea?
- What motivated you to create this dance?
- How did you workshop your ideas?
- How did you resolve issues such as
  - deciding on the best movement vocabulary to suit your theme
  - size of the rehearsal space.

Discuss your:

- selection of body actions
- use of technical and physical skills.

**AREA OF STUDY 2: Choreography and performance****Outcome 2**

Choreograph and perform a solo or group dance work with a unified composition that communicates an expressive intention and complete structured improvisations.

**Examples of learning activities**

research definitions of dance-making through selected reading

discuss examples of dances made, modes of dance-making including solo composition, and structured improvisation

discuss the meaning of relevant dance terminology

undertake structured improvisation tasks to develop students' abilities to spontaneously respond to given structures

in small groups use properties such as rope, long pieces of elastic or fabric to create a group dance focusing on a range of body actions

discuss ways in which the dance could be made more effective through, for example, variation of movement, use of the elements of movement: time, space (including shape) and energy and/or the repetition of a movement or set of movements

from experiences in improvisation select a range of movements to develop into a unified composition with a beginning, development/s and resolution; the dance should be performed with attention to safe dance practice

choreograph and perform a solo or group dance work with a unified composition that communicates an expressive intention and complete structured improvisations

**Detailed example****MODES OF DANCE-MAKING – SOLO OR GROUP COMPOSITION AND STRUCTURED IMPROVISATION****1. Solo or group composition**

Over about 12 weeks, using improvisation as a starting point select a range of movements to develop into a solo or group unified composition of about 3 minutes in duration. The composition should have a beginning, development/s and resolution. The dance should be performed with attention to safe dance practice. Focus on:

- body actions – gesture locomotion, elevation, falling, turning and stillness
- correct body alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight.

Perform your 'work in progress' three times:

- after week 4 (about 1 minute)
- after week 8 (about 2 minutes)
- after week 12 (about 3 minutes).

Keep a dance-making journal and after the dance is completed and performed, use notes and examples from the journal to prepare a written report that:

- outlines your expressive intention and starting point/s
- describes body actions and physical skills used in the dance and discusses reasons for these choices
- includes sketches of some specific 'shapes' and floor patterns
- evaluates the dance-making your processes used and the creative choices you made
- evaluates the final performance.

**2. Structured improvisation***Action motifs*

Task:

To create actions from words.

Teacher:

Calls out three to five action words, for example:

arching, ambling, bouncing, bounding, cavorting, clumping, creeping, darting, dipping, diving, exploding, flopping, gliding, galloping, hobbling,

jiggling, lurching, opening, perching, plodding, pouncing, preening, retreating, sashaying, scarpering, shuffling, sliding, skipping, slamming, spinning, swerving, twisting, tipping, trembling, whirling, wiggling, yanking.

Students:

*Improvisation*

- make an action for each word called out
- link the actions together in any order, stressing smooth transitions between actions
- add a starting and finishing position to the phrase.

*Refinement*

Students develop the movement phrase they have created by, for example:

- repeating one of the actions in the phrase
- changing the order of the actions adding one or more of the five body actions (GLEFTS) into the phrase
- changing the direction of one or more actions
- changing the speed of one or more actions
- doing the actions in reverse order
- taking one of the actions out of the phrase
- adding a storyline to the phrase.

*Performance*

Students perform the phrases they have created to the class.

*Dance-making analysis*

Students reflect on:

- their initial response to the task
- the general movement qualities used
- 'shapes' that could be drawn.

Students evaluate:

- their performance of the movement phrase.

### AREA OF STUDY 3: Dance technique and performance

#### Outcome 3

Expressively execute the body actions of a learnt solo or group dance work to communicate the intention of the choreographer, through the safe use of technical and physical skills.

#### Examples of learning activities

undertake weekly dance technique classes to build a learnt and personal movement vocabulary

undertake weekly technique class to expand the range of physical skills and body actions

learn and rehearse a group dance work

#### Detailed example 1

##### TECHNIQUE CLASS FOR MOVEMENT VOCABULARY DEVELOPMENT

##### Formation and material

##### Warm-up

*Standing or sitting on floor:* isolation of body parts: fingers; wrists; elbows; shoulders; toes; ankles; knees; hips; torso; head.

*Frog sit and/or split sit:* contraction and release; leg and foot extension and flexion; forward stretching.

*Lying:* leg raising; unfurling; hip extension; leg circles: with care of lumbar region, with special reference to individual students; contraction and release; knee to chest; other body exercises; cat stretches; falls.

*Kneeling:* contraction and release; successional

movement (arm and torso swings); leg swings; stretches; rib-cage isolations; brushes; pedalling and prancing; knee bends: half and full (with care); jumps in place; variety of walking patterns; variety of small runs, e.g. jazz triplets; variety of turns stepped and jumped; small jumps – 1 to 1; 2 to 1; 1 to 2; 2 to 2 big leaps.

*Diagonal progression:* a selection from imagery, sounds, music, colours, emotions, body parts, mirror images, antiphonal movements, using props and so on; falls; stretches.

*Improvisation (group or solo)*

*Warm-down*

*Suitable accompaniment:* drum; tambourine.

**Detailed example 2****LEARNT GROUP DANCE WORK**

## Focus on:

- dance skills in performance.
- processes involved in learning, rehearsing and performing a group dance choreographed by another choreographer.

## Task:

To rehearse, reproduce and perform to an audience a group dance made by another choreographer. The dancers must reproduce the dance exactly as outlined by the choreographer.

## Choreographer's brief:

Create a dance for the group that challenges them both physically and mentally and extends their understanding and previous experiences of being one person among a group of dancers.

## Dance:

Choreographer's choice – 'Alpha beat'

## Music:

Choreographer's choice – Metronome

## Procedure:

- learn the dance in a single week class over eight lessons
- produce the dance as the choreographer intended.

## Assessment:

## Criteria should focus on:

- accuracy of movement
- use of performance skills.

**AREA OF STUDY 4: The body: physiology and maintenance**

Note: This area of study should be integrated into all areas of study.

**Outcome 4**

Describe the safe use, maintenance and physiology of the dancer's body, and methods and alignment principles which facilitate development of technical and physical skills.

**Examples of learning activities**

describe the safe use, care and functions of the dancer's body

present a summary of 'Safe Dance Practice' after viewing 'SMART DANCE' (see Resources)



use the Internet and other sources to research functions of the dancer's body

describe, through practical demonstration, the movement possibilities and limitations of the dancer's body

undertake a systematic approach in the analysis of the anatomical and physiological functions of the dancer's body

discuss body systems and anatomy through labelling appropriate diagrams; analyse the static body alignment (standing) of another and draw the results

make a list of facts relating to what constitutes 'good posture'



**Detailed example**

## SYSTEMATIC APPROACH TO ANALYSIS OF BODY FUNCTIONS

Body area, work undertaken and correct use factors

**Week 1:**

Labelling of skeleton: rote learning.

**Week 2: Skeleton**

Specific focus on posture and alignment principles: vertebral-ligaments; vertebral discs; spinal chord; abnormalities of spine: scoliosis, kyphosis, lordosis. Abnormalities: cause/prevention/treatment of injury; practical demonstration where appropriate.

**Week 3: Pelvis**

Labelling of pelvis: rote learning. Focus on degree of pure movement of legs; movement emanating from pelvis.

Focus on placement of pelvis in relation to spine; rotation of legs within socket; body differences, degree of flexibility; practical demonstration where appropriate.

**Week 4: Knee**

Labelling of knee: rote learning: specific focus on function; alignment when bent; evaluation of standing leg alignment; type of joint: ligaments.

Focus on malalignment of knees in action: relation to hip and foot, leg alignment problems, common problems; practical demonstration where appropriate.

**Week 5: Foot and Ankle**

Labelling of foot and ankle: rote learning: focus on alignment itself and in total leg; differing shape of feet; exercise of foot; ankle joint: ligaments.

Focus on placement of foot: flat foot, ball of foot, toe: pointe shoes; relation to malalignment of knee/pelvis; common problems; practical demonstration where appropriate.

**Weeks 6 and 7: Skeletal muscles**

Labelling of large muscles: rote learning. Discussion of muscle function types of: muscle/joints, voluntary/involuntary, smooth/straited, contraction/release; types of joints: hinge/pivot/plain/ellipsoid/saddle.

Focus on how muscles/joints manipulate skeletal body parts: correct use of muscles and joints; aches and pains; practical demonstration when appropriate.

**Weeks 8 and 9:**

Focus on body maintenance: warm-ups/warm-downs; stretching.

Injury prevention; injury treatment; rehabilitation; correct/incorrect stretching programs

**Week 10:**

Assessment – students complete a written or multimedia report that analyses anatomical and physiological functions of the dancer's body.

## Unit 2

### AREA OF STUDY 1: Dance perspectives

#### Outcome 1

Analyse and discuss ways elements of movement are manipulated to communicate an expressive intention, and cultural influences on selected pre-1930 dance traditions, styles and/or dance works.

#### Examples of learning activities



use the Internet and other sources to research various performance areas that may have been used from a chosen period of pre-1930 dance history

research modes of dress used for the performances of selected dances in a chosen period of pre-1930 dance

research a chosen pre-1930 period of dance history

discuss the expressive use of time within selected dances from a chosen pre-1930 period of dance

discuss the expressive use of space within selected dances from a chosen pre-1930 period of dance

discuss the expressive use of energy within selected dances from a chosen pre-1930 period of dance

#### Detailed example 1

##### RESEARCH AND ANALYSE MEDIEVAL DANCE

Weeks 1 and 2 Overview of medieval history to give an understanding of the social structure and environment from which the dances evolved.

Reference: Arbeau's *Orchesographie*.

Weeks 3 and 4 Study two dances of the period to analyse the use of time, space and energy, music, modes of dress, performance areas and pathways of the dance within the space.

Farandoles and Branles are two types of dances that can be selected for analysis.

#### Detailed example 2

##### DANCE IN THE ROMANTIC ERA

Weeks 1 and 2 Overview of historical period with particular reference to the Industrial and French Revolutions and the Napoleonic era.

Cultural influences of the period on the type of theatre which evolved, with particular reference to the relative importance of male and female dancers.

Weeks 3 and 4 Study of two dances of the period to analyse the use of time, space and energy, modes of dress, performance areas and pathways of the dances within the space. Choose two dance extracts from full-length ballets; for example, *Giselle*, *La Sylphide*.

**Detailed example 3**

## EARLY MODERN DANCE PIONEERS

Weeks 1 and 2	Research the Early Modern Dance Pioneers period of history with particular reference to the major economic, political, philosophical, educational, cultural and religious influences on two dances of the period as well as the social status of the participants.
Weeks 3 and 4	Study two dances of the period to analyse the use of time, space and energy, modes of dress, performance areas and pathways of the dancers within the space. The two dances could be extracts from full length works, for example <i>The Serpentine Dance</i> by Loie Fuller, <i>The Witch Dance</i> by Mary Wigman.

**AREA OF STUDY 2: Choreography, performance and dance-making analysis****Outcome 2**

Choreograph and perform a solo or group dance work, complete structured improvisations, and describe the dance-making and performance processes used in their own works.

**Examples of learning activities**

discuss strategies for selecting an expressive intention for own dance work



listen to a variety of music stimuli from the Internet and other sources in preparation for the making of your own dance work

discuss definitions relating to aspects of time, space (including shape) and energy

discuss variation in the use of time, space (including shape) and energy in dance composition

undertake structured improvisations which explore contrasting qualities of movement

discuss understanding of the use of force and flow in dance composition

explore through body movement contrasting qualities of movement (suspension, sustained, swinging, percussive, vibratory, collapsing) and/or explore Laban's effort actions (dab, flick, float, glide, press, punch, slash, wring)

discuss the use of time, space (including shape) and energy in own dance works

undertake processes of improvisation, selection, arrangement and refining of movement and linking of movement sections to make a completed dance work with a beginning, development/s and resolution

**Detailed example 1**

## DEFINITION OF TIME, SPACE (INCLUDING SHAPE) AND ENERGY DANCE TERMS

The **craft** of dance is the physical preparation of the body for effective movement.

The **elements of movement** are time, space (including shape) and energy, which are interrelated.

The **art of dance** involves the sensitive use of time, space (including shape) and energy.

**Space:** the area in which dance occurs.

**Shape:** the sculptural design of one or more bodies in space. Shapes are angular or curved.

**Negative shape:** the space around/between the body shape.

**Positive shape:** the body shape itself. (The eye sees the positive because of the negative.)

**Transition:** the manner of changing from one shape to another (the next).

**Kinaesthetic awareness:** personal inner knowledge and sensitivity of what the body is doing and how it got there.

**Locomotor:** to move the body shape through space from A to B at any level and in any manner.

**Volume:** an area of space encompassed by the boundaries of your chosen shape.

**Density:** an imaginary illusion you can create by your mode of movement in space (water, wind).

**Dimension:** the height, width, depth of the shape in space, as well as size of the personal shape and size of group arrangements in space in which you work.

Body shape or group shape are described as small, medium or large:

- Height – up/down
- Width – sideways
- Depth – forward/backward
- 2D shape, e.g. plie in 2nd
- 3D shape, e.g. plie in 4th (NB 3D is when volume is present).

**Level:** (aspect of height dimension). Variety of working heights from prone to as high as you can jump or higher with prop extension.

Low      Middle      High

**Gesture:** natural communicating movement which can be totally expanded in dance.

**Distance:** the limit of projection of your idea in relation to your audience's placement.

**Projection:** communicating your presence to your audience. Degree of emphasis varies with distance of your audience.

**Floor pattern:** the variation of line design made by the body as it moves around the floor space (curved/angular).

It is important to vary spatial use in your dance composition.

**Time:** the organisation of the duration and speed of movement.

**Duration:** length of time given for a movement/phrase, e.g. 5 seconds, 1 minute, 30 minutes.

**Speed:** how fast/slow the movement/ phrase is executed.

**Meter:** number of beats in a measure of music. 4/4 = 4 beats to the meter; 3/4 = 3 beats to the meter.

**Accent:** emphasis on one or more beats of the measure.

**Rhythm:** repetition of time divided into equal or unequal (regular or mixed) units. The use of stillness is integral to rhythmic variations.

**Pulse:** the underlying beat of your chosen music (most often the bass chords).

**Stillness:** the pauses between movements. These can be used to create regular rhythm patterns or irregular ones. It is important to vary time usage in a dance composition.

**Energy:** the degree of expenditure of muscular contraction in any movement or in sculptural shapes.

**Physical energy:** the necessary amount of muscular contraction needed to move the body in space.

**Efficiency:** the appropriate amount of energy to produce a quality movement.

**Flow:** the range between fluent and bound movements.

**Tension:** the amount and intensity of muscle energy expended in any movement.

**Qualities of movement:** swinging, sustained, suspended, vibratory, percussive, collapsing.

**Performance energy:** the spirit, emotion, vitality, focus and projection of the mental self beyond the physical self.

**Detailed example 2**

## STRUCTURED IMPROVISATIONS – THE ELEMENTS OF MOVEMENT

**Time:**

In small groups, respond to a recited poem such as Lewis Carroll's 'Jabberwocky'.

Develop and refine initial movement ideas by, for example:

- changing the speed of one or more motif
- developing contrasting ways of moving.

Evaluate each other's work and decide whether the characters are clear from the movement and timing choices.

**Space (including shape):**

In small groups of 2 or 3 choose a combination of the following directions to explore within an improvisation:

- travel using angular body shapes
- travel using curved body shapes
- straight floor pathways
- curved pathways
- straight air pathways
- curved air pathways
- straight air and curved floor pathways
- curved air and straight floor pathways.

Develop and refine initial movement ideas by, for example:

- subtracting a motif
- repeating one or more motifs
- changing the direction of one or more motifs
- changing the level of one or more motifs
- adding one or more of the body actions (GLEFTS).

Perform the completed improvisation to the class.

In a class discussion or using a journal, reflect on:

- initial response to the task
- 'shapes' that can be identified in the work
- the performance .

**Energy:**

Place objects that will suggest contrasting movement, for example a feather and a toy robot, around the room.

Students improvise in a designated area with a specific movement quality.

Develop and refine initial movement ideas by, for example:

- devising a phrase that is made up of your movement quality
- adding into your phrase a run (sustained)
- falling (collapse), rising, vibrating.

Perform the completed improvisation to the class.

In a class discussion or using a journal, reflect on:

- initial response to the task
- qualities of movement that can be identified
- performance of the task.

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**AREA OF STUDY 3: Dance technique, performance and dance analysis**


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**Outcome 3**

Expressively execute manipulations of the elements of movement in a learnt solo or group dance work to communicate the choreographer's expressive intention, through the safe use of technical and physical skills, and analyse the processes used to learn, rehearse and perform the work.

**Examples of learning activities**

undertake weekly technique class to expand the range of physical skills and body actions

through practical exercises explore variations in aspects of time, space (including shape) and energy

through practical exercises explore contrasting qualities of movement that are sustained, suspended, swinging, percussive, vibratory and collapsing

use props as stimulus to make a group dance work involving the expressive use of contrasting qualities of movement

learn and rehearse a dance made by another choreographer

**Detailed example**

## LEARNT DANCE MADE BY ANOTHER CHOREOGRAPHER

**Task:**

Learn, rehearse and perform a dance by another choreographer before an audience with full attention to strength of technical skills and quality of projection.

**Procedure:**

Learn the dance in single weekly class over eight lessons, focusing on accurately and expressively reproducing the dance as the choreographer intended.

**Dance analysis:**

Students prepare a written response stating the type of movements the choreographer used; analyse body actions contained in the dance; sketch some specific 'shapes' and floor patterns in the dance; and evaluate the performance.

## Unit 3

### AREA OF STUDY 1: Dance perspectives

#### Outcome 1

Analyse cultural influences on, and the movement vocabulary and use of, related phrases, movement sections, formal structures and dance design to communicate the expressive intention in prescribed solo dance works.

#### Examples of learning activities

discuss cultural influences on choices made by choreographers of twentieth and/or twenty-first century solo dance works

analyse ways in which selected choreographers thematically arranged movement into phrases to communicate the expressive intention of their dance works

analyse ways in which selected choreographers of the twentieth and/or twenty-first centuries organised movement sections to communicate the expressive intention of their dance works

investigate choreographers who worked with the classical ballet style in Russia, Europe and America during the twentieth and/or twenty-first centuries

investigate choreographers of the twentieth and/or twenty-first centuries who worked to create new frameworks for expressing ideas through movement, namely Modern Dance



use the Internet and other sources to research major Australian choreographers who choreographed during the twentieth and/or twenty-first centuries

discuss the use of phrasing within a section of a selected work from a twentieth and/or twenty-first century choreographer focusing on

- how each phrase begins and ends
- how the choreographer thematically links the movements into phrases through the use of choreographic devices and the manipulation of time, space (including shape) and energy
- pauses – whether the dancer is completely still and what keeps the dance going at these points
- how the use of continuity and pauses convey the expressive intention of the choreographer

#### Detailed example

##### CULTURAL INFLUENCES ON A SOLO DANCE WORKS

Cultural influences on choices made by choreographers of twentieth and/or twenty-first century solo dance works can be identified by considering the following:

- when and where the dance work was choreographed
- prevailing social attitudes and values at the time when the work was choreographed
- significant social, historical, technological, economic, environmental and/or religious issues that may have influenced the choreographer
- the purpose of the solo work
- cultural influences on the expressive intention of the choreographer.

Consider the performance environment for which the work was choreographed, for example as part of a:

- festival
- program of works performed in a theatre, alternate space performance, etc.

Analyse cultural influences on the form used to structure the overall dance and on the types of movements chosen to express the intention of the choreographer.

Analyse cultural influences on the type/s of music, costumes, sets.

## AREA OF STUDY 2: Choreography, performance and dance-making analysis

### Outcome 2

Choreograph, rehearse and perform a solo dance work using a personal movement vocabulary and technical, physical and performance skills to communicate their expressive intention, and analyse the processes used to choreograph, rehearse and perform the dance work.

### Examples of learning activities

discuss ideas for an expressive intention that can be communicated through a solo dance work that uses a personal movement vocabulary, safe use of a range of technical and physical skills and expressive use of body actions



research ideas on the Internet and other sources to identify whether they are suitable for the basis to a dance in which there is a clear beginning, development/s and resolution

discuss a timeframe for the process of choreographing, rehearsing and performing a solo dance work

discuss factors that lead to the development of rehearsal and performance skills, including movement memory, refinement and revision of movement vocabulary, elements of movement, phrases and sections, mental preparation and physical orientation in the performing space as appropriate for the expressive intention

through practical exercises experiment with

- movement through space by contrasting axial movement phrases with the same phrase extended through locomotion
- body shape by contrasting the use of angular and curved movements within a phrase
- variations of force and flow of movement within a phrase
- variations in tempo, duration and of movement actions within phrases
- developing a movement motif through choreographic devices such as abstraction, repetition, addition, accumulation, inversion, distortion, retrograde
- design and teach locomotor or axial phrases to other members of the technique class



**Detailed example**

## TIMEFRAME FOR A SOLO DANCE WORK

Week 1	<p>Decide on an expressive intention first, then decide on an appropriate structure or form to communicate the expressive intention.</p> <p>Explore possibilities for:</p> <ul style="list-style-type: none"> <li>• music that will support the communication of the expressive intention</li> <li>• demonstrating physical skills and body actions through improvisation, experimenting with varying body shapes – curved and angular, use of time – rhythm, tempo, duration, and use of energy – strong or light, use of force and sustained or sudden free or bound, use of flow of movement.</li> </ul> <p>Ensure that a range of body actions and physical skills are included to communicate the expressive intention.</p> <p>Explore possibilities for:</p> <ul style="list-style-type: none"> <li>• arranging movement into thematically related phrases using a range of choreographic devices</li> <li>• linking of phrases and sections.</li> </ul>
Week 2	<p>Select music and edit tracks (if necessary) to desired duration. When planning the dance, note minimum and maximum times for the Unit 3 Solo in the Performance examination.</p> <p>Listen to music to identify metre, accents, phrases, sections, moods.</p> <p>Find a starting pose and develop fluent transition into the body actions of the first phrase to initially communicate the expressive intention.</p> <p>Develop further thematically related movement phrases that will develop the expressive intention for the <b>beginning</b> of the dance work.</p> <p>Join phrases together to make the first section/s that constitute the <b>beginning</b> of the dance.</p>
Week 3	<p>Develop complementary and contrasting phrases to create a <b>development/s</b>.</p> <p>Relate choices of physical skills and body actions to the expressive intention and the music.</p> <p>Continue to join selected phrases into section/s that constitute the <b>development/s</b>.</p>
Week 4	<p>Develop complementary and contrasting phrases that will create a <b>resolution</b>.</p> <p>Check that all physical skills and body actions have been included. The resolution may have a climax built into it.</p>
Weeks 5, 6 and 7	<p>Video and evaluate the completed dance focusing on how the completed work uses body actions and technical and physical skills to communicate the selected expressive intention.</p> <p>Refine and modify the arrangement of movement patterns etc. to better communicate the expressive intention and create coherence across the sections of the dance. Rearrange movement phrases and/or sections as appropriate.</p> <p>Check the performance examination assessment criteria for this dance and further refine the dance as appropriate.</p> <p>Rehearse the dance focusing on:</p> <ul style="list-style-type: none"> <li>• building stamina</li> <li>• developing and fine-tuning performance skills.</li> </ul>
Week 8	<p>Present dance work for the class.</p> <p>Video the performance for further evaluation and refinement.</p> <p>Note: throughout the development of the dance work, document the compositional processes used. This documentation can be used to inform evaluation and refinement of the solo dance work.</p>

### AREA OF STUDY 3: Dance technique, performance and dance analysis

#### Outcome 3

Learn, rehearse and perform a group dance work created by another choreographer, and analyse the processes involved in learning, rehearsing and performing the work.

#### Examples of learning activities

partake in weekly dance technique classes including learnt warm-ups, axial and locomotor movements and warm-down to refine known skills and further expand movement vocabulary

discuss methods that could be used to document processes undertaken by the student when learning, rehearsing and performing a learnt group dance

#### Detailed example

##### DOCUMENTING LEARNT GROUP DANCE PROCESSES

Processes used might include, for example, processes used to accurately learn, repeat, memorise, refine and interpret the expressive intention, processes to develop technical and spatial accuracy; rehearse the memorised work; and develop performance skills to expressively communicate the choreographer's intention.

The documentation could include:

1. Biographical information about the choreographer, for example:
  - information about their training, career influences and/or developments in their work
  - discussion and analysis of ways these developments could have influenced their interpretation of movements.
2. Information about the work, for example a description of previous productions of the work with relevant dates.
3. A synopsis of the dance from beginning through development to resolution that demonstrates an understanding of the expressive intention of the choreographer.
4. Discussion of the movement vocabulary performed by the student and how it communicated the expressive intention of the student's role in the overall dance.
5. Description of how the elements of movement – time, space (including shape) and energy were used throughout the dance to create variations within the phrases and movement sections.
6. Discussion of the performance environment and its contribution to the overall effect of the dance.
7. Evaluation of the processes involved in learning, performing, and interpreting the group dance work.

## Unit 4

### AREA OF STUDY 1: Dance perspectives

#### Outcome 1

Analyse cultural influences on, and the use of, group structures and the elements of spatial organisation to communicate the expressive intention in prescribed group dance works.

#### Examples of learning activities



use the Internet and other sources to research cultural influences such as social, historical, technological, economic, environmental and/or religious influences that could have impacted on the formation of expressive intention, use of form and movement vocabulary in group dance work of the twentieth and/or twenty-first centuries

view short excerpts of the selected group dance works a number of times to gain an insight into the expressive intention used by the choreographer

discuss ways in which each choreographer of the selected group dance works used variations in the use of direction and level to communicate the expressive intention

discuss ways in which each choreographer of the selected group dance works used variations in the use of dimension and focus to communicate the expressive intention

discuss ways in which the use of group structures of symmetry and asymmetry communicated the expressive intention of each of the choreographers in the selected group dance works

analyse and discuss ways in which the interactions of unison, contrast and/or canon communicated the expressive intention of each of the choreographers in the selected group dance works

#### Detailed example

##### CHART SHOWING USE OF DIRECTION AND LEVEL

For each selected dance work:

1. Identify and describe the expressive intention.
2. Identify and describe ways that the choreographer initially uses direction in the spatial organisation of each section of the selected work.
3. Identify and describe variations in the use of dimension in each section of the work.
4. Repeat steps 2 and 3 focusing on level.
5. Create a slide presentation that includes a description of variations in dimension and level in each selected dance work. Use video editing software to include examples from the dance works.

**AREA OF STUDY 2: Choreography, performance and dance-making analysis**

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**Outcome 2**

Choreograph, rehearse and perform a solo dance work which has a unified composition and communicates an expressive intention through manipulation of the elements of spatial organisation, and analyse the processes used to choreograph, rehearse and perform the dance work.

**Examples of learning activities**

discuss strategies for selecting the expressive intention which will provide the basis for developing a dance which makes a clear statement through the establishment of a distinct beginning, development/s and resolution to the dance

discuss a timeframe for the process of choreographing, rehearsing and performing a solo dance work

research proposed ideas for expressive intention to gauge viability for the making of a clear dance statement with a beginning, development/s and resolution

improvise movement possibilities that could be used in the creation of phrases and sections that directly link to the expressive intention of the beginning, development/s and resolution of the student's solo dance work

arrange physical skills and body actions to reflect variations in the use of direction, dimension, focus and levels to develop the expressive intention from beginning to resolution

document and analyse manipulation of the elements of spatial organisation in own solo dance work

record processes involved in composing a solo dance work including selecting, arranging and refining the movement vocabulary to communicate the chosen expressive intention

**Detailed example**

## DEVELOPING A SOLO DANCE WORK BASED ON AN EXPRESSIVE INTENTION

1. Select an expressive intention for the dance. A range of stimulus material can be used as the basis for a solo dance work including:
  - Auditory – the expressive intention can be inspired by music, percussion sounds, human voice, sounds in the environment, words, songs and poems.
  - Visual – the expressive intention can be inspired by pictures, sculptures, objects, patterns and shapes.
  - Kinaesthetic – the expressive intention can be based on movement itself, e.g. a single movement or shape, or a movement phrase.
  - Tactile – the expressive intention can be inspired by feel or touch sensations, for example the feel or touch of a full skirt may inspire swirling, turning, freely flowing, spreading movements which become the main impetus for the dance maker.
  - Ideational – the expressive intention can be motivated from an idea such as war or an unfolding story or narrative.
2. Arrange ideas to form a beginning, development/s and resolution. Create a storyboard, map, etc. of ideas arising from the stimulus.
3. Discuss appropriate movement material to reflect the aspect/s of the expressive intention in each section.
4. Explore the expressive use of space (spatial organisation) for each section. For example, what impact, feeling or image is created by using various directions, level, focus and dimension?
5. Evaluate, using the following questions:
  - Does the intended spatial organisation of the movement effectively communicate the expressive intention in each section?
  - Does the proposed movement utilise the performance space to best advantage and with consideration to its expressive aspects?
  - Will the use of dimension/focus be noticeable features and will they communicate your expressive intention in each section?
  - Will the movements be extended in space enough for the audience to appreciate them?
6. Reflect on the performance skills needed to communicate your expressive intention.
7. Refine the dance work focusing on the continuing development of expressive and performance skills.

### SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
<b>Unit 3</b>		
<b>Outcome 1</b> Analyse cultural influences on, and the movement vocabulary and use of, related phrases, movement sections, formal structures and dance design to communicate the expressive intention in prescribed solo dance works.	20	A written report that analyses movement vocabulary, related phrases, movement sections, formal structures and cultural influences on dance design to communicate the expressive intention of two solo dances from the <i>Prescribed List of Dance Works</i> .
<b>Outcome 2</b> Choreograph, rehearse and perform a solo dance work using a personal movement vocabulary and technical, physical and performance skills to communicate their expressive intention, and analyse the processes used to choreograph, rehearse and perform the dance work.	20	An annotated visual report that analyses the processes used in choreographing, rehearsing and performing the student's solo dance work.
<b>Outcome 3</b> Learn, rehearse and perform a group dance work created by another choreographer, and analyse the processes involved in learning, rehearsing and performing the work.	20	A performance of a learnt group dance work created by another choreographer.
<b>Total marks for Unit 3</b>	<b>60</b>	

Outcomes	Marks allocated	Assessment tasks
<b>Unit 4</b>		
<b>Outcome 1</b> Analyse cultural influences on, and the use of, group structures and the elements of spatial organisation to communicate the expressive intention in prescribed group dance works.	20	An essay in which two group dances from the <i>Prescribed List of Dance Works</i> are analysed with regard to use of group structures and the elements of spatial organisation to communicate an expressive intention.
<b>Outcome 2</b> Choreograph, rehearse and perform a solo dance work which has a unified composition and communicates an expressive intention through the manipulation of the elements of spatial organisation, and analyse the processes used to choreograph, rehearse and perform the dance work.	20	A test in which the dance-making and performance processes used in the choreography, rehearsal and performance of the solo dance work composed by the student are analysed.
<b>Total marks for Unit 4</b>	<b>40</b>	

## SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and skills.

Some of the print resources listed in this section may be out of print. They have been included because they may still be available from libraries, bookshops and private collections.

At the time of publication the URLs (website addresses) cited were checked for accuracy and appropriateness of content. However, due to the transient nature of material placed on the web, their continuing accuracy cannot be verified. Teachers are strongly advised to prepare their own indexes of sites that are suitable and applicable to the courses they teach, and to check these addresses prior to allowing student access.

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*Further Studies in Dance: A Guide for Australian Students*, Ausdance, Tertiary Dance Council of Australia, ACT, Australia.

*Lowdown Magazine: Youth Performing Arts in Australia*, Carclew Youth Arts Centre, South Australia, Australia.

*Writers On Dance*, Writings on Dance, Victoria, Australia.

**VIDEOS**

Many videos, DVDs and CD-ROMs are available for purchase through the following sources:

ABC Videos  
www.abc.net.au

Contemporary Arts Media, Performing Arts Library  
www.hushvideos.com

Marcom Projects  
www.marcom.com.au

Smart Dance video and poster  
Ausdance NSW  
nsw@ausdance.org.au

Tape Services Online  
www.tapeservices.sa.edu.au

Various Dance Companies (especially Australian) have resources available for purchase.

Parnall, R 1999, *Arts Matters: Physical and Compositional Skills in Dance*, DE&T, Melbourne, Australia.

*Dancing*, 1993, RM Associates, UK [a series of eight videos available from Marion Projects]

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**ORGANISATIONS**

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