

# Year 12 Dance: Unit 4 Moving My Way

In Unit 4, you will investigate how a choreographer's movement style and dances reflect their personal contexts, influences and perspectives. You will study the works of a number of chosen choreographers to develop your understanding of how their movement styles reflect their dance experience, their personal experiences and their geographical, historical and socio-cultural contexts. You will synthesise your knowledge and understanding of a chosen choreographer's artistic, aesthetic or cultural perspectives to evaluate their dances in relation to these aspects, justifying the choreographer's use of dance concepts and skills to express personal viewpoints.

## Assessment Objectives

1. demonstrate an understanding of the elements of dance, structure, production elements and dance skills in a selected dance work
2. apply written literacy skills using relevant dance terminology and language conventions to communicate ideas and meaning
4. analyse and interpret elements of dance, structure, production elements and dance skills used in a selected dance work
8. evaluate the selected dance work, justifying the use of elements of dance, structure, production elements and dance skills to communicate stated meaning.

## Assessment Conditions:

### Extended Response

- Unseen Question and stimulus
- 2hrs + 20mins planning time
- 800-1000words
- Friday 13<sup>th</sup> November



READING / VIEWING/ LISTENING (we will continue to add to this)  
Akram Khan clips Including; *Desh*  
Hofesh Shechter – *Uprising*

COMPREHENSION SKILL FOCUS:  
Synthesis

THINKING:  
Applying, analysing, interpreting, evaluating, justifying, synthesising

WRITTEN / SPOKEN / MULTI-MODAL TEXT  
Extended Response – Interpretation Genre

HIGHLY VALUED LANGUAGE FEATURE FOCUS:  
Evaluative language  
Dance Concepts Specific Vocabulary

## PRIORITY STANDARDS: PROFICIENCY SCALE

Objectives 1,2,4,8.	
4	<ul style="list-style-type: none"> <li>• Justify an evaluative statement through analysis and synthesis of relevant Dance Concepts and Dance Skills and substantial evidence</li> </ul>
3	<ul style="list-style-type: none"> <li>• Develop an extended response</li> <li>• Through synthesis of Dance Concepts and Dance Skills and integration of evidence</li> </ul>
2	<ul style="list-style-type: none"> <li>• Recognise or recall key vocabulary such as: Dance Concepts:                             <ul style="list-style-type: none"> <li>○ Elements of Dance including; Relationships, Spatial Elements, Dynamics and Elements of Time</li> <li>○ Structure including; Form and Choreographic Devices</li> <li>○ Production Elements including; Dancers, Aural Elements and Visual Elements</li> </ul> Dance Skills:                             <ul style="list-style-type: none"> <li>○ Technical Skills including; coordination, balance, control, strength, flexibility, alignment, timing, genre-specific technique, body articulation, spatial awareness</li> <li>○ Expressive Skills including; musicality, focus, projection, facial expression, body expression</li> </ul> </li> <li>• Perform basic processes, such as:                             <ul style="list-style-type: none"> <li>○ Identifying and describing the elements of dance, structure and production elements within the dance work</li> <li>○ Identifying and explaining how the elements of dance, structure and production elements contribute to the meaning within the dance work</li> <li>○ Examining and determining the use of the elements of dance, structure and production elements and dance skills that communicate the meaning within the dance work</li> <li>○ Recognising connections and relationships between the dance concepts in the dance work which contribute to meaning</li> <li>○ Identifying and combining the best evidence from the dance work to support my evaluative statement</li> <li>○ Using dance terminology and correct language conventions (evaluative statement, structure paragraphs, spelling, grammar etc.) to communicate your ideas and the meaning within the dance work</li> </ul> </li> </ul>

## Unit Description [copy from syllabus]

In Unit 4, students explore **how dance communicates meaning for them**. They investigate how a choreographer's **movement style and dances reflect their personal contexts, influences and perspectives**. By studying the work of chosen choreographers, students develop an understanding of **how their movement styles reflect their dance experience, their personal experiences and their geographical, historical and socio-cultural contexts**. Such experiences and influences have a **significant impact on the viewpoints** conveyed by choreographers in the creation and performance of their work.

Students explore who they are as individuals, their life experiences and their preferences and strengths in dance to further develop their own personal movement style and consider their own and others' viewpoints. They select, manipulate and synthesise the dance concepts and skills to communicate meaning of significance to themselves as artists and individuals. Students synthesise their knowledge and understanding of a chosen choreographer's artistic, aesthetic or cultural perspectives to evaluate their dances in relation to these aspects, justifying the choreographer's use of dance concepts and skills to express personal viewpoints. Students develop their knowledge and understanding by studying various movement styles used by Australian and international choreographers, including those of Aboriginal descent and Torres Strait Islander descent, and particularly fused styles in the genres of contemporary, hip-hop and world dance.

Safe dance practices will continue to be addressed, with students constructing an understanding of how these practices vary between different genres and specifically in relation to their own personal movement style. By the end of this unit, students will have explored how other choreographers' personal contexts, influences and perspectives are evident in their movement styles and the dance works they create, and, in turn, how students' own dance-making might reflect their personal influences, preferences and perspectives.

## Unit Objectives [copy from syllabus]

*Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.*

*By the end of this unit, students will:*

- 1. demonstrate an understanding of dance concepts and skills in own and others' dances*
- 2. apply literacy skills to communicate ideas*
- 3. organise and apply dance concepts using discrete and/or fused genres and styles in various contexts and purposes*
- 4. analyse and interpret dance concepts and skills to reflect on own and others' dance*
- 5. apply technical skills in discrete and/or fused genres and styles*
- 6. realise meaning through expressive skills to communicate viewpoints*
- 7. create dance to communicate meaning that reflects viewpoints for various purposes and contexts*
- 8. evaluate dance, justifying use of dance concepts and skills in a given context.*

**Assessment Plan:**

Task	%	Objectives to be assessed	Conditions	Date
Summative internal assessment 3 (IA3): Project – dance work	35%	1. demonstrate an understanding of elements of dance, structure, and production elements in relation to chosen purpose, context and viewpoint 2. apply written literacy skills using relevant dance terminology and language conventions to communicate ideas and meaning 3. organise and apply the elements of dance, choreographic devices and production elements for a chosen purpose and context 4. analyse and interpret the elements of dance and structure to examine a choreographic problem 5. apply technical skills in a personal movement style 6. realise meaning through expressive skills to communicate a personal viewpoint 7. create dance to communicate a personal viewpoint 8. evaluate dance by justifying choices made in terms of elements of dance, structure and production elements used to communicate meaning.	Preparation time: 20–25 hours, including rehearsal and presentation of choreographing, performing and responding • Choreography length: 3–4 minutes – individually assessed choreography, developed with a minimum of two performers included in the work • Performance length: 3–4 minutes – individually assessed performance, presented in pairs or small groups (maximum of four performers) • Responding length: - choreographic statement – written, 300–400 words - evaluative response to a choreographic problem/s – written 600–800 words, including images (maximum 6 still images or 30-second video excerpts) • Submission - choreographic statement/s and evaluative response – pdf or .pptx - choreography and performance – .mov,	N/A for 2020
Task	%	Objectives to be assessed	Conditions	Date

Summative external assessment (EA): Examination – extended response	25%	<p>1. demonstrate an understanding of the elements of dance, structure, production elements and dance skills in a selected dance work</p> <p>2. apply written literacy skills using relevant dance terminology and language conventions to communicate ideas and meaning</p> <p>4. analyse and interpret elements of dance, structure, production elements and dance skills used in a selected dance work</p> <p>8. evaluate the selected dance work, justifying the use of elements of dance, structure, production elements and dance skills to communicate stated meaning.</p> <p>Note: Objectives 3, 5, 6 and 7 are not assessed in this instrument.</p>	<ul style="list-style-type: none"> <li>• Time: 2 hours plus 20 minutes planning time</li> <li>• Mode: written</li> <li>• Length: 800–1000 words</li> <li>• Other: <ul style="list-style-type: none"> <li>- unseen stimulus will be succinct enough to allow students sufficient time to engage with them</li> <li>- students will be provided with contextual information during the examination to support understanding of the stimulus.</li> </ul> </li> </ul>	Block Exam T4
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Monitoring and Reviewing:			
Strategies for Monitoring Student Progress	Date	Planned Reviews at Key Intervals	Date

Underpinning Factors:			
Guaranteed Vocabulary:		Literacy Skills	21 <sup>st</sup> Century Skill/s
Style Personal context Personal influences Personal perspectives Personal experiences Geographical context Historical context Socio-cultural context Viewpoint Artistic perspective Aesthetic perspective Cultural perspectives Contemporary Hip-Hop World Dance Technical Skills Expressive Skills Elements of Dance Structure Production Elements	Demonstrate Apply Organise Analyse Interpret Realise Create Evaluate Justify	<ul style="list-style-type: none"> <li>Comprehending texts with viewing, listening and responding to interpret and analyse.</li> <li>Creating texts</li> <li>Understanding dance vocabulary</li> <li>Visual literacy-how visual elements create meaning?</li> </ul>	<ul style="list-style-type: none"> <li>Critical thinking- reflecting on dance practices and problem solving</li> <li>Collaboration- participating, interacting and contributing to performance and choreography activities</li> <li>Communication- using dance language, symbols and texts to communicate meaning</li> <li>ICT skills- accessing and analysing information</li> <li>Creative Thinking- generating and applying new ideas, seeing and making links</li> <li>Personal and Social skills- management of self, time, planning and organising</li> </ul>
		<b>Numeracy Skills</b> <ul style="list-style-type: none"> <li>Manipulating time signatures and rhythmic structures</li> <li>Spatial awareness of Relationships- own body, body and others, body and objects, body and space.</li> </ul>	<b>Cognitive Verbs</b> <u>Demonstrate</u> - prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition <u>Apply</u> - use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation. <u>Organise</u> - arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action <u>Analyse</u> - dissect and examine Technical and Expressive skills and the Dance Concepts in order to identify, explain and interpret to find meaning in the dance works. <u>Interpret</u> - use knowledge and understanding of the Technical and Expressive skills and the Dance Concepts to draw conclusions to bring out the meaning of or give meaning to a dance work. <u>Realise</u> - create or make; actualise; make real or concrete; give reality or substance to. <u>Create</u> - bring something into being or existence; produce or evolve from one's own thought or imagination; recognise or put elements together into a new pattern or structure or to form a coherent or

			<p>functional whole</p> <p><b><u>Evaluate</u></b>- make judgements about ideas, dance works, in relation to selected criteria to determine the merit, value or significance.</p> <p><b><u>Justify</u></b>- give reasons or evidence to support and answer, response or conclusion; show or prove how an argument, statement or conclusions is right or reasonable.</p>
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**TEACHING AND LEARNING PLAN:**

Weeks	Unit Objectives	Subject Matter	Learning Experiences [reflecting DQ 3, 4, 5 and 6]	Possible Resources
6 Hours	1,2,4,5,8	<p>In this course, students will:</p> <ul style="list-style-type: none"> <li>· identify and explain, using a reverse chronology approach, the effect of background and influences on choreographers and how these are reflected in their dance through               <ul style="list-style-type: none"> <li>- discrete and fused movement genres and styles</li> <li>- innovative practices, including choreographic processes, integration of production elements</li> <li>- philosophies and viewpoints</li> <li>- the selection and manipulation of movement by the elements of dance, structure, production elements and dance skills</li> </ul> </li> <li>· compare a choreographer's background and influences and how these are reflected in their movement style, choreographic processes and viewpoints</li> <li>· apply literacy through written and oral communication to construct extended responses and choreographic statements, including using               <ul style="list-style-type: none"> <li>- dance terminology to explain meaning, purpose, context, movement, dance concepts and skills</li> <li>- language conventions</li> <li>- critical literacies, including the documentation of dance through digital still and moving images</li> <li>- research (print and electronic media) skills to inform knowledge and understanding of dance concepts and skills</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>· Use a slideshow to introduce the unit, along with statements from choreographers about their process and viewpoints communicated in dance and short excerpts from dance works illustrating fused movement styles.</li> <li>· Discuss the big picture by asking students:               <ul style="list-style-type: none"> <li>- how dance communicates meaning for them</li> <li>- how a choreographer's background affects movement styles and choreographic processes</li> <li>- how their own background influences their personal aesthetic and choreographic process</li> <li>- how technical and expressive skills are personalised to develop a personal movement style</li> <li>- how they use their own social, political, cultural and geographical contexts and influences to create a dance that communicates their personal viewpoint.</li> </ul> </li> <li>· Students research the biographical and choreographic works of Sonya Tayeh, Akram Khan, Frances Rings and Alwin</li> </ul>	<p>'Creatures Of Self Destruction' Choreographed by Tannos+Choice, <a href="http://www.youtube.com/watch?v=de_mdVFy0eg">www.youtube.com/watch?v=de_mdVFy0eg</a></p>

		<ul style="list-style-type: none"> <li>• analyse, interpret and evaluate the meaning of dance through a variety of choreographers (live or recorded) who fuse movement, genre and style, looking at purpose, context and viewpoints, and justify these in their own and others' dance to consider</li> <li>- the selection and application of the dance concepts and skills</li> <li>- various artistic and aesthetic viewpoints</li> <li>- the influence of context and purpose, including factors such as gender, age, physicality and background, including cultural heritage and dance training</li> <li>• investigate choreographic and performance problems unique to discrete and fused movement styles, and document solutions in digital form (written and visual) by</li> <li>- identifying and explaining problem/s</li> <li>- generating and implementing solution/s to the problem/s</li> <li>- evaluating the success of the proposed solution/s</li> <li>• identify and apply safe dance practices for discrete and fused movement styles, including</li> <li>- mechanically correct movements during warmup and cool-down suitable to genre and style</li> <li>- using exercises and choreography suitable for the age, physical development and ability of the students</li> <li>- discussing the potential risks of movements, particularly elevations, landings and floor work</li> <li>- considering adaptations required due to the physical environment</li> </ul>	<p>Nikolais and complete a comparison table. They analyse and evaluate excerpts of these dancers'/choreographers' works to examine:</p> <ul style="list-style-type: none"> <li>- how their background affects their movement style</li> <li>- types of dance styles evident in their work</li> <li>- selection and manipulation of movement by the elements of dance, structure, production elements and dance skills</li> <li>- choreographic processes used, including choice of production elements</li> <li>- how their philosophies and viewpoints are shaped by their backgrounds and expressed through their dance works.</li> </ul> <p>• Initiate a class debate on the topic, 'Dance cannot be created or viewed without being influenced by a person's background'. Split the class into two groups and have each group debate one side of the topic. Students must justify their argument through their knowledge of choreographers and examples from their processes, backgrounds, philosophies and dance works.</p> <p>• Flipped classroom – Students research and watch a YouTube video about the work of Stephen Tannos, then discuss in class how Tannos has expressed the valuing of the process as much as the end product.</p> <p>• Watch the YouTube video 'Creatures of Self Destruction' Choreographed by Tannos+Choice' in class:</p> <ul style="list-style-type: none"> <li>- Think, Pair, Share activity: analyse and discuss which movement styles are fused in this dance, how this reflects the choreographer's own movement style and which devices and elements</li> </ul>	
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			<p>have been manipulated to fuse the styles. · Students learn a teacher-devised sequence with:</p> <ul style="list-style-type: none"><li>- warm-up exercises including basic contemporary and hip-hop concepts</li><li>- a short contemporary movement sequence (at least 32 counts)</li><li>- a short hip-hop movement sequence (at least 32 counts)</li><li>- teacher modelling of fusing the contemporary and hip-hop movement sequences together.</li></ul> <p>Movement manipulation</p> <ul style="list-style-type: none"><li>· Students work in groups with a photo of a stereotypical role, e.g. a child, soldier, mother or politician. Using the photo as stimulus:</li><li>- interpret the photo, discuss viewpoints and decide on one viewpoint to communicate in this activity</li><li>- fuse the contemporary and hip-hop sequences into one cohesive sequence. The sequence must demonstrate a fusion of movement styles, rather than the sequences being performed one after another</li><li>- manipulate the movement and the elements of dance and choreographic devices to communicate the chosen viewpoint through the fused movement sequence</li><li>- initiate a class discussion to analyse § the difficulties of fusing movement styles as opposed to joining the two sequences together</li><li>§ strengths and weaknesses of fused movement in communicating meaning</li><li>§ strategies for creating movement from stimulus.</li></ul>	
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			<p>Movement activity – in pairs</p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- use a flashcard with a specific movement genre (jazz, tap, hip-hop, contemporary, Bollywood or dance in musical theatre) on it to create a sequence that includes key/iconic movements from the specific movement style. It may be necessary to research movement styles and steps</li> <li>- perform the movement sequence for the class</li> <li>- individually, write/draw a list of key movements (and possibly characteristics of the style) from each genre.</li> </ul> </li> </ul>	
10 Hours	1,2,3,4, 8	<p>In this course, students will:</p> <ul style="list-style-type: none"> <li>• apply literacy through written and oral communication to construct extended responses and choreographic statements, including using <ul style="list-style-type: none"> <li>- dance terminology to explain meaning, purpose, context, movement, dance concepts and skills</li> <li>- language conventions</li> <li>- critical literacies, including the documentation of dance through digital still and moving images</li> <li>- research (print and electronic media) skills to inform knowledge and understanding of dance</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Students watch the YouTube video “<i>Moon Water</i>”. <i>Cloud Gate Dance Theatre of Taiwan</i> and write a short response to the question: ‘How successful is contemporary dance fused with other movement traditions at communicating meaning?’</li> <li>• Students learn the sequences of yoga, tai chi, Muay Thai and capoeira (teacher/guest artist): <ul style="list-style-type: none"> <li>- engage with teacher explanation of the movement tradition</li> <li>- be aware and use safe dance practices (including warm-up and cool-down sequences).</li> </ul> </li> </ul> <p><b>Movement activity</b></p> <ul style="list-style-type: none"> <li>• Students work in pairs to create a short contemporary dance sequence of at least 48 counts. Fuse it with one other movement genre, such as yoga, tai chi, Muay Thai or capoeira, to create a longer movement sequence of at least 96 counts.</li> <li>• Analyse the fusion activity as a class to determine: <ul style="list-style-type: none"> <li>- how successfully other movement genres fuse with contemporary dance</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <i>“Moon Water”</i>. <i>Cloud Gate Dance Theatre of Taiwan</i>,</li> <li>• <i>DESH / Akram Khan Company</i></li> <li>• <i>Sacred Monsters</i> - Akram Khan and Sylvie Guillem,</li> <li>• <i>Possibly Maybe (Contemporary)</i> - Cole and Alisson (<i>All Star</i>),</li> <li>• <i>Process — A look into the choreographers mind</i>,</li> <li>• <i>Thinking with the body: Choreographic Thinking Tools</i>   Wayne McGregor   <i>Random Dance</i>,</li> <li>• <i>Christopher Wheeldon at NYC Ballet</i>,</li> <li>• <i>Ana Ogbueze on her choreographic process</i>,</li> <li>• <i>Emanuel Gat – Playing Games: The choreographic process</i>,</li> </ul>

		<p>concepts and skills</p> <ul style="list-style-type: none"> <li>• analyse, interpret and evaluate the meaning of dance through a variety of choreographers (live or recorded) who fuse movement, genre and style, looking at purpose, context and viewpoints, and justify these in their own and others' dance to consider</li> <li>- the selection and application of the dance concepts and skills</li> <li>- various artistic and aesthetic viewpoints</li> <li>- the influence of context and purpose, including</li> </ul> <p>factors such as gender, age, physicality and background, including cultural heritage and dance training</p> <ul style="list-style-type: none"> <li>• investigate choreographic and performance problems unique to discrete and fused movement styles, and document solutions in digital form (written and visual) by – identifying and explaining problem/s</li> <li>– generating and implementing solution/s to the problem/s</li> <li>– evaluating the success of the proposed solution/s</li> </ul> <ul style="list-style-type: none"> <li>• identify and apply safe dance practices for discrete and fused movement styles, including – mechanically correct movements during warm-up and cool-down suitable to genre and style</li> <li>– using exercises and choreography suitable for the age, physical development and ability of the students</li> <li>– discussing the potential risks of movements, particularly elevations, landings and floor work</li> <li>– considering adaptations required due to the physical environment</li> </ul>	<ul style="list-style-type: none"> <li>- what genre and style of movement students are comfortable with choreographing</li> <li>- what styles of movement students think work well fused together to communicate meaning. <ul style="list-style-type: none"> <li>• Students watch the YouTube video <i>DESH / Akram Khan Company</i> and have a class discussion about: <ul style="list-style-type: none"> <li>- how stimulus, movement styles and production elements are manipulated and combined to create meaning</li> <li>- where the impetus for this dance work comes from in Khan's background</li> <li>- why choreographers want to tell their story and viewpoints</li> <li>- what viewpoints the students have.</li> </ul> </li> </ul> </li> </ul> <p><b>Responding task</b></p> <ul style="list-style-type: none"> <li>• Students: – revisit the generic structure of an extended (800–1000 word) analytical essay. Break down the essay to identify key points relating to structure, vocabulary, audience and purpose <ul style="list-style-type: none"> <li>- use the structure, or parts of it, to practise writing responses to professional dance works and students' own dance works</li> <li>- complete an analytical essay writing task in response to the YouTube video <i>Sacred Monsters - Akram Khan and Sylvie Guillem</i> under exam conditions</li> <li>- receive feedback so they can refine their essays.</li> </ul> </li> <li>• Flipped classroom — Students watch the YouTube video <i>Possibly Maybe (Contemporary) - Cole and Alisson (All Star)</i> for homework. Write a response analysing and evaluating how successful dynamics and expressive skills have been manipulated by the choreographer to communicate meaning.</li> </ul> <p><b>Teacher-devised movement</b></p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- participate in warm-up and cool-down exercises including basic contemporary and hip-hop concepts</li> <li>- learn a short sequence (at least 48 counts) of a teacher-devised fusion of contemporary and jazz dance styles in response to an artwork stimulus. Focus on and refine technical and expressive skills</li> <li>- listen to a teacher explanation of their choreographic process.</li> </ul> </li> </ul> <p><b>Movement activity</b></p>	<ul style="list-style-type: none"> <li>• <a href="#">1/2 Akram Khan - What Do Artists Do All Day ?</a></li> <li>• <a href="#">Twyla Tharp's In the Upper Room,</a></li> <li>• <a href="#">Ballet de Lorraine, 'In the upper room'</a></li> <li>• <a href="#">Choreographer Twyla Tharp Dancers' "Movin' Out",</a></li> <li>• <a href="#">The Australian Ballet, 'My life as a stomper' - article</a></li> </ul>
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		<ul style="list-style-type: none"> <li>• develop and apply their own and others' feedback to refine the communication of meaning of – choreography and the development of a personal movement style through analysing and evaluating choreographic choices <ul style="list-style-type: none"> <li>– performance through analysing and evaluating the use of technical and expressive skills</li> </ul> </li> <li>• perform and refine technical and expressive skills when learning, rehearsing and executing a range of simple and complex movements in discrete and fused movement styles</li> </ul>	<ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>– work in groups of four to extend the teacher-devised contemporary and jazz style fusion movement sequence with their own contemporary and jazz fusion <ul style="list-style-type: none"> <li>▪ communicating the same viewpoint as the teacher</li> <li>▪ manipulating given motifs (1–2 minutes duration)</li> <li>▪ maintaining emphasis on fusion of movement styles</li> </ul> </li> <li>– focus on expressive and technical skills to enhance the performance of the movement sequence (refining activity)</li> <li>– perform for the class</li> <li>– work individually to create a written response evaluating the success of the communication of meaning through the manipulation of choreographic devices and the fusion of movement styles.</li> </ul> </li> </ul> <p><b>Homework activity</b></p> <ul style="list-style-type: none"> <li>• Students research two choreographers and listen to them speak about their choreographic process (see examples in 'Possible resources' column). Ask students to consider the professional choreographer's processes in relation to their own choreographic process.</li> </ul>	
9 Hours	1,2,3,4,5,6,7,8	<p>In this course, students will:</p> <ul style="list-style-type: none"> <li>• investigate choreographic and performance problems unique to discrete and fused movement styles, and document solutions in digital form (written and visual) by <ul style="list-style-type: none"> <li>– identifying and explaining problem/s</li> <li>– generating and implementing solution/s to the problem/s</li> </ul> </li> <li>- evaluating the success of the proposed solution/s</li> <li>• identify and apply safe dance practices for discrete and fused movement styles, including <ul style="list-style-type: none"> <li>- mechanically correct movements during warm-up and cool-down suitable to genre and style</li> <li>- using exercises and choreography suitable for the age, physical development and ability of the students</li> <li>- discussing the potential risks of movements, particularly elevations, landings and floor work</li> <li>- considering adaptations required due to the physical environment</li> </ul> </li> <li>• develop and apply their own and others' feedback to refine the communication of meaning</li> </ul>	<p>Watch the YouTube video <i>A Choreographer's Creative Process in Real Time, Wayne McGregor   TED Talks</i>. Discuss the three choreographic processes and how the choreographer explains his background influences and their effect on his choreography.</p> <p><b>Movement activity</b></p> <ul style="list-style-type: none"> <li>• Get students to work in pairs and choose a word linked to a current social issue, e.g. media, poverty or loss: <ul style="list-style-type: none"> <li>– each student should individually</li> </ul> </li> <li>§ picture the word in front of them and use their body to trace the outside of the letters, joining the movements into a short sequence</li> <li>§ use a different body part to trace the inside of the letters, which will become a second short sequence of movement.</li> <li>• Students: <ul style="list-style-type: none"> <li>– return to their pair and perform their sequences to their partner</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">A Choreographer's Creative Process in Real Time, Wayne McGregor   TED Talk</a></li> <li>• Choreographic activity flashcards</li> <li>• <a href="#">Florence Tensile Alwin Nikolais,</a></li> </ul>

	<p>of</p> <ul style="list-style-type: none"> <li>- choreography and the development of a personal movement style through analysing and evaluating choreographic choices</li> <li>- performance through analysing and evaluating the use of technical and expressive skills</li> <li>• perform and refine technical and expressive skills when learning, rehearsing and executing a range of simple and complex movements in discrete and fused movement styles</li> <li>• synthesise their understanding of the integration of technical and expressive skills in the rehearsal and performance of dance in a personal movement style to communicate meaning by</li> <li>- refining a variety of technical skills, including control, coordination, balance, strength, flexibility, alignment, timing, rhythm, extension, spatial awareness, and genre- and style-specific techniques</li> <li>- varying spatial elements including levels, directions and floor patterns</li> <li>- varying time and dynamic elements</li> <li>- demonstrating relationships with other dancers, space and objects</li> <li>- interpreting choreographic ideas through expressive skills, including musicality, focus (eyeline, concentration), projection of intent, facial expression, body expression / body characterisation, confidence, energy</li> <li>- applying safe dance practices</li> <li>• explore, improvise and experiment to identify own preferred movement style through</li> <li>- identifying preferred movement genres, styles and body parts as stimulus</li> <li>- researching and trialling other movement practices, such as yoga, tai chi, Muay Thai and capoeira</li> <li>- integrating technologies such as projections and lighting into choreographic processes and movement creation</li> <li>- working in traditional and non-traditional performance spaces</li> <li>- using the elements of dance, structure and production elements in non-traditional ways</li> <li>• create movement phrases and sequences and develop motifs in response to stimulus such as different environments, images, text, current events, personal experiences, objects, technology,</li> </ul>	<ul style="list-style-type: none"> <li>§ finding moments in the sequence where the movement allows connection between the partners, e.g. a small physical connection, movement in unison or a small section of partner work</li> <li>§ working quickly and making quick decisions as modelled in the TED talk <i>A Choreographer's Creative Process in Real Time   TED Talks</i></li> <li>- perform the movement sequence to the class</li> <li>- write short responses to the following questions</li> <li>§ How did this choreographic process encourage the creation of interesting movement sequences?</li> <li>§ Did the movement sequence communicate meaning?</li> <li>§ Is or isn't this choreographic process one you would use? Explain why</li> <li>§ How might the process be used as a step within a larger choreographic process and what might it achieve?</li> <li>§ How would you adapt this choreographic activity to help you create movement in your own choreographic process?</li> <li>- in pairs, discuss viewpoints on the social issue chosen in the first step of this movement activity. Choose one viewpoint to focus on for the remainder of the movement activity.</li> </ul> <p><b>Movement creation — movement stimulus</b></p> <ul style="list-style-type: none"> <li>• Students: - work in pairs with a flashcard containing a choreographic theme § experiment with movement relating to the theme but stay 3 m from their partner at all times</li> <li>§ experiment with movement relating to the theme, with every new movement changing level</li> <li>- complete the choreographic activity</li> <li>- discuss with their partner</li> <li>§ how they could incorporate this new movement into their dance</li> <li>§ how they kept the movement communicating the viewpoint while also meeting the challenges of the flashcard</li> <li>§ how this choreographic activity might be used in their own choreographic process</li> <li>- choose a segment of the movement from this activity and join it to their previous movement sequence.</li> </ul>	
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		<p>other artworks and/or the work of other choreographers</p> <ul style="list-style-type: none"> <li>• create dance that explores physical environments such as specific sites by interacting with the architecture and/or digital products, e.g. dance film through shots, camera angles, movement and editing techniques</li> <li>• create and present a cohesive dance by <ul style="list-style-type: none"> <li>- selecting an idea in response to stimulus</li> <li>- identifying the purpose and context for the dance</li> <li>- identifying the physical and/or virtual environment for the dance work, such as stage, specific site, dance film</li> <li>- using an idea from selected stimulus to identify a viewpoint that links to the purpose and context</li> <li>- organising and applying the dance concepts to communicate meaning through the creation of dance by <ul style="list-style-type: none"> <li>▪ selecting and integrating relevant production elements, such as projections, lighting, performance area/s</li> <li>▪ selecting relevant movements</li> <li>▪ manipulating movement through the elements of dance and structure</li> <li>▪ modifying and integrating movement phrases and sequences</li> </ul> </li> </ul> </li> </ul>	<p><b>Movement creation in a new environment</b></p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- extend the partner movement sequences from the previous activity by being given a new environment in which to choreograph</li> <li>- use the influence of the environment to manipulate the movement sequences to reflect and suit the environment and enhance the communication of a viewpoint on their chosen social issue. The environment includes place, space, architecture, sound, levels and building materials</li> <li>- discuss as a class: 'How has the environment affected the fusion of movement and the communication of meaning?'</li> </ul> </li> </ul> <p><b>Movement creation — adding production elements</b></p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- extend the movement sequence from the last activity by adding production elements, including a digital background. Students may need to move to another environment or project the background</li> <li>- explore how production elements and interaction with the digital background can enhance the communication of meaning</li> <li>- use expressive and technical skills to polish the movement sequences (refining activity)</li> <li>- perform their dance sequence in front of the class</li> <li>- individually complete an analysis and evaluation worksheet on each pair's performance. The worksheet provides scaffolding for peer feedback on the choreographic process and includes analysis of <ul style="list-style-type: none"> <li>▪ movement styles and fusion applied</li> <li>▪ effect of production elements and environments on the creation of movement and communication of meaning</li> <li>▪ how technical and expressive skills can be used to enhance the communication of meaning.</li> </ul> </li> </ul> </li> </ul> <p><b>Responding practice (exam conditions)</b></p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- view an excerpt from <i>Florence Tensile Alwin Nikolais</i></li> <li>▪ How successfully has Nikolais used choreographic devices, form and fused movement to communicate</li> </ul> </li> </ul>	
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			<p>meaning?</p> <ul style="list-style-type: none"> <li>- conduct a self-reflection activity to begin analysis of their own movement style and choreographic process. They complete an open questions worksheet, e.g. <ul style="list-style-type: none"> <li>▪ When I choreograph I...</li> <li>▪ I begin my choreography when...</li> <li>▪ My favourite movement style is...</li> <li>▪ The choreographic device I most enjoy manipulating is...</li> <li>▪ Creating motifs...</li> <li>▪ I know my choreography is finished when...</li> </ul> </li> </ul> <p><b>'TED talk' creation</b></p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- create their own three-minute 'TED talk' explaining: <ul style="list-style-type: none"> <li>▪ why they love dance</li> <li>▪ how their background influences their choreography</li> <li>▪ how they describe their own movement style, and which styles are fused</li> <li>▪ what their usual choreographic process is</li> <li>▪ how they would like to challenge their own choreographic process to create stronger choreographic works</li> </ul> </li> <li>- film their talk — audio and visual.</li> </ul> </li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Students watch their peers' 'TED talks' to understand how choreographers are influenced by their background and the choreographic processes they prefer.</li> </ul>	
6 Hours	1,2,3,4,5,6,7,8	<p>In this course, students will:</p> <ul style="list-style-type: none"> <li>• investigate choreographic and performance problems unique to discrete and fused movement styles, and document solutions in digital form (written and visual) by <ul style="list-style-type: none"> <li>- identifying and explaining problem/s</li> <li>- generating and implementing solution/s to the problem/s</li> <li>- evaluating the success of the proposed solution/s</li> </ul> </li> </ul>	<p>Mind mapping</p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- create a mind map of key moments in life and how these might influence issues they would like to express a viewpoint about</li> <li>- add to the mind map the movement styles they have learned in their lives and indicate which ones they most enjoy working in.</li> </ul> </li> </ul> <p>Movement creation</p> <ul style="list-style-type: none"> <li>• Students: <ul style="list-style-type: none"> <li>- choose a memorable (and appropriate)</li> </ul> </li> </ul>	<p>Bangarra,  <a href="http://www.bangarra.com.au/">www.bangarra.com.au/</a>  • Bangarra: Frances Rings + David Page <a href="#">Terrain</a>,</p>

		<ul style="list-style-type: none"> <li>· identify and apply safe dance practices for discrete and fused movement styles, including <ul style="list-style-type: none"> <li>- mechanically correct movements during warmup and cool-down suitable to genre and style</li> <li>- using exercises and choreography suitable for the age, physical development and ability of the students</li> <li>- discussing the potential risks of movements, particularly elevations, landings and floor work</li> <li>- considering adaptations required due to the physical environment</li> </ul> </li> <li>· develop and apply their own and others' feedback to refine the communication of meaning of <ul style="list-style-type: none"> <li>- choreography and the development of a personal movement style through analysing and evaluating choreographic choices</li> <li>- performance through analysing and evaluating the use of technical and expressive skills</li> </ul> </li> <li>· apply literacy through written and oral communication to construct extended responses and choreographic statements, including using <ul style="list-style-type: none"> <li>- dance terminology to explain meaning, purpose, context, movement, dance concepts and skills</li> <li>- language conventions</li> <li>- critical literacies, including the documentation of dance through digital still and moving images</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>moment from their background to share with the class. Students individually form a viewpoint of this moment in their life <ul style="list-style-type: none"> <li>- design and record a choreographic process (written or audio taped)</li> <li>- use this record/recording to guide the creation of a long movement sequence (at least 128 counts) of fused movement styles that express a viewpoint on a moment in their life. Consider a variety of strategies for creating and fusing movement. Choreography should include: <ul style="list-style-type: none"> <li>§ motif</li> <li>§ choreographic devices</li> <li>§ elements of dance</li> <li>§ production elements</li> </ul> </li> <li>- share their choreographic process with the class</li> <li>- as a class, discuss the pros and cons of processes</li> <li>- refine and adjust their choreographic process. Changes to the process must be documented throughout choreography/creation of movement sequence</li> <li>- respond to feedback as teacher checks progress at two points throughout the activity</li> <li>- refine the sequence using expressive and technical skills (refining activity)</li> <li>- write a 300–400 word choreographic statement that <ul style="list-style-type: none"> <li>§ explains the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration) purpose, context and viewpoint</li> <li>§ evaluates the dance by justifying choices made</li> </ul> </li> </ul> </li> </ul>	
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		<ul style="list-style-type: none"> <li>- research (print and electronic media) skills to inform knowledge and understanding of dance concepts and skills</li> <li>· analyse, interpret and evaluate the meaning of dance through a variety of choreographers (live or recorded) who fuse movement, genre and style, looking at purpose, context and viewpoints, and justify these in their own and others' dance to consider</li> <li>- the selection and application of the dance concepts and skills</li> <li>- various artistic and aesthetic viewpoints</li> <li>- the influence of context and purpose, including factors such as gender, age, physicality and background, including cultural heritage and dance training</li> </ul>	<p>in terms of the key structure, and the dance and production elements used to communicate meaning</p> <ul style="list-style-type: none"> <li>- write a 300 word evaluation on a problem and solution identified during the choreographic process</li> <li>- perform choreography for the class</li> <li>- respond as a class, giving written feedback in note form</li> <li>- engage with teacher's verbal feedback, and audio-tape feedback for future reference.</li> </ul> <p>Responding practice (exam conditions)</p> <ul style="list-style-type: none"> <li>· Students:</li> <li>- watch YouTube clip Bangarra: Frances Rings + David Page Terrain</li> <li>- respond to an unseen question</li> <li>- use editing skills and teacher feedback to improve responding essays and strengthen writing.</li> </ul>	
12 hours	1,2,3,4,7,8	<p>In this course, students will:</p> <ul style="list-style-type: none"> <li>· investigate choreographic and performance problems unique to discrete and fused movement styles, and document solutions in digital form (written and visual) by</li> <li>- identifying and explaining problem/s</li> <li>- generating and implementing solution/s to the problem/s</li> <li>- evaluating the success of the proposed solution/s</li> <li>· identify and apply safe dance practices for discrete and fused movement styles, including</li> </ul>	<p>Project assessment task: Choreography component</p> <ul style="list-style-type: none"> <li>· Explore a range of stimuli focused on issues relevant to young adults in society, e.g. images, text, current events, personal experiences, environments, objects, technology or the work of choreographers and other artists.</li> <li>· Students select a stimulus and issue and determine a personal viewpoint and the meaning that will be communicated through the movement and dance work.</li> <li>· Students organise and apply the dance concepts to communicate the</li> </ul>	

		<ul style="list-style-type: none"> <li>- mechanically correct movements during warmup and cool-down suitable to genre and style</li> <li>- using exercises and choreography suitable for the age, physical development and ability of the students - discussing the potential risks of movements, particularly elevations, landings and floor work</li> <li>- considering adaptations required due to the physical environment</li> <li>· develop and apply their own and others' feedback to refine the communication of meaning of</li> <li>- choreography and the development of a personal movement style through analysing and evaluating choreographic choices</li> <li>· explore, improvise and experiment to identify own preferred movement style through</li> <li>- identifying preferred movement genres, styles and body parts as stimulus</li> <li>- researching and trialling other movement practices, such as yoga, tai chi, Muay Thai and capoeira</li> <li>- integrating technologies such as projections and lighting into choreographic processes and movement creation</li> <li>- working in traditional and non-traditional performance spaces</li> <li>- using the elements of dance, structure and production elements in non-traditional ways</li> <li>· create movement phrases and sequences</li> </ul>	<p>viewpoint/meaning through the choreography of the dance by:</p> <ul style="list-style-type: none"> <li>- exploring and identifying dance genres and styles, and other movement practices, which inform a preferred way of moving</li> <li>- selecting relevant movements</li> <li>- creating and manipulating movement through the elements of dance and structure</li> <li>- creating motifs that support the communication of meaning in the dance</li> <li>- deciding how and where to use choreographic devices to strengthen the dance's structure, movement and meaning</li> <li>- selecting and integrating relevant production elements</li> <li>- creating, synthesising and combining movement sequences and production elements into a dance that cohesively communicates personal viewpoint and meaning</li> <li>- receiving and responding to feedback to refine the communication of meaning through choreographic choices.</li> <li>· Students draft a choreographic statement for the dance:</li> <li>- explaining the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration) purpose, context and viewpoint</li> <li>- evaluating the dance by justifying choices made in terms of the key elements of dance, structure and production elements used to communicate meaning.</li> </ul>	
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		<p>and develop motifs in response to stimulus such as different environments, images, text, current events, personal experiences, objects, technology, other artworks and/or the work of other choreographers</p> <ul style="list-style-type: none"><li>• create dance that explores physical environments such as specific sites by interacting with the architecture and/or digital products, e.g. dance film through shots, camera angles, movement and editing techniques</li><li>• create and present a cohesive dance by<ul style="list-style-type: none"><li>- selecting an idea in response to stimulus</li><li>- identifying the purpose and context for the dance</li><li>- identifying the physical and/or virtual environment for the dance work, such as stage, specific site, dance film</li><li>- using an idea from selected stimulus to identify a viewpoint that links to the purpose and context</li><li>- organising and applying the dance concepts to communicate meaning through the creation of dance by<ul style="list-style-type: none"><li>§ selecting and integrating relevant production elements, such as projections, lighting, performance area/s</li><li>§ selecting relevant movements</li><li>§ manipulating movement through the elements of dance and structure</li></ul></li></ul></li></ul>		
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		<p>§ modifying and integrating movement phrases and sequences</p> <ul style="list-style-type: none"> <li>· document (written or oral explanation) the meaning of their dance in a choreographic statement by <ul style="list-style-type: none"> <li>- explaining the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration) purpose, context and viewpoint</li> <li>- evaluating the dance by justifying choices made in terms of the key structure; elements of dance and production elements used to communicate meaning</li> </ul> </li> </ul>		
8 hours	1,5,6	<p>In this course, students will:</p> <ul style="list-style-type: none"> <li>· identify and apply safe dance practices for discrete and fused movement styles, including <ul style="list-style-type: none"> <li>- mechanically correct movements during warm-up and cool-down suitable to genre and style</li> <li>- using exercises and choreography suitable for the age, physical development and ability of the students</li> <li>- discussing the potential risks of movements, particularly elevations, landings and floor work</li> <li>- considering adaptations required due to the physical environment</li> </ul> </li> <li>· develop and apply their own and others' feedback to refine the communication of meaning of <ul style="list-style-type: none"> <li>- performance through analysing and evaluating the use of technical and expressive skills</li> </ul> </li> <li>· perform and refine technical and</li> </ul>	<p>Performance component</p> <ul style="list-style-type: none"> <li>· Teach choreography to performers.</li> <li>· Students: <ul style="list-style-type: none"> <li>- refine and rehearse the dance to ensure smooth transitions between sections, and technical and expressive skills of dancers</li> <li>- receive and respond to feedback throughout the rehearsal to refine the communication of meaning through technical and expressive skills for performance</li> </ul> </li> </ul> <p>§ respond to an audio-visual recording of the draft performance and have opportunities for further self, peer and teacher feedback</p> <ul style="list-style-type: none"> <li>- polish and rehearse the dance using feedback from draft performance</li> <li>- present the dance work (choreography and performance). If the choreography is presented as a dance film, students should ensure that conditions, especially time length, are met.</li> </ul>	

		<p>expressive skills when learning, rehearsing and executing a range of simple and complex movements in fused movement styles</p> <ul style="list-style-type: none"> <li>· synthesise their understanding of the integration of technical and expressive skills in the rehearsal and performance of dance in a personal movement style to communicate meaning by</li> <li>- refining a variety of technical skills, including control, coordination, balance, strength, flexibility, alignment, timing, rhythm, extension, spatial awareness, and genre- and stylespecific techniques</li> <li>- varying spatial elements including levels, directions and floor patterns</li> <li>- varying time and dynamic elements</li> <li>- demonstrating relationships with other dancers, space and objects</li> <li>- interpreting choreographic ideas through expressive skills, including musicality, focus (eyeline, concentration), projection of intent, facial expression, body expression/body characterisation, confidence, energy</li> <li>- applying safe dance practices</li> </ul>		
4 hours	1,2,4,8	<p>In this course, students will:</p> <ul style="list-style-type: none"> <li>· investigate choreographic and performance problems unique to discrete and fused movement styles, and document solutions in digital form (written and visual) by</li> <li>- identifying and explaining problem/s</li> </ul>	<p>Responding component</p> <ul style="list-style-type: none"> <li>· Students:</li> <li>- refine the choreographic statement for dance that</li> <li>§ explains the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration), purpose, context and viewpoint</li> </ul>	

		<ul style="list-style-type: none"> <li>- generating and implementing solution/s to the problem/s</li> <li>- evaluating the success of the proposed solution/s</li> <li>• apply literacy through written and oral communication to construct extended responses and choreographic statements, including using</li> <li>- dance terminology to explain and evaluate meaning, purpose, context, movement, dance concepts and skills</li> <li>- language conventions</li> <li>- critical literacies, including the documentation of dance through digital still and moving images</li> <li>- research (print and electronic media) skills to inform knowledge and understanding of dance concepts and skills</li> </ul>	<ul style="list-style-type: none"> <li>§ evaluates the dance by justifying choices made in terms of key structure, elements of dance and production elements used to communicate meaning</li> <li>- take pictures/video of the choreographic process throughout the creation of the work</li> <li>- consider choreographic problem/s encountered from working in and developing personal style and communicating the meaning of the dance and how problems were solved</li> <li>- write an evaluative response to a choreographic problem/s arising from working in and developing their own personal style to communicate the meaning of dance that</li> <li>§ identifies and explains no more than two choreographic problems</li> <li>§ generates solution/s to the choreographic problem/s</li> <li>§ analyses the success of the proposed solution/s to the choreographic problem/s</li> <li>§ includes video excerpts and/or still images to illustrate the problem/s and/or the solution/s</li> <li>- edit written responses</li> <li>- seek feedback regarding written responses and choice of photographs/video excerpts from peers and teachers</li> <li>- refine written responses and photograph/video excerpt choices</li> <li>- submit their project as a multimodal presentation which includes</li> <li>§ for responding, written and visual responses</li> <li>§ for choreography, an audio-visual record of the dance</li> <li>§ for performing, an audio-visual record of the</li> </ul>	
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			dance (if footage is different to the choreography).	
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**YEAR-TO-YEAR INFORMATION:**

**Differentiation [for small groups or individuals]:**

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