

Unit Description [copy from syllabus]

In Unit 3, students will investigate how choreographers use dance to communicate a viewpoint, in a social, political or cultural context, to an audience. Students will develop and extend their application of dance concepts and skills to create and perform their own dance that communicates meaning. By examining Australian and international dance works and choreographers, students will expand their knowledge and understanding of how a choreographer's life experiences influence the subject matter of their dance works and their choreographic processes. Through exploring current and historical Australian and world issues and the viewpoints of the people involved, students will deepen their understanding of how social, political and cultural concerns around the world affect dance. Students will explore a range of dance works to consider current and historical issues and agendas, including those affecting Aboriginal peoples and Torres Strait Islander peoples, and develop their own informed viewpoints, communicating these perspectives through dance.

By the end of this unit, students will analyse the philosophies, choreographic processes, dance works and movement styles of choreographers to understand how viewpoints in various social, political and cultural contexts are shaped and communicated to an audience through dance. Students will experiment with contemporary dance and the dance concepts and skills to create and perform dance that communicates a viewpoint to an audience.

While contemporary dance is the focus of this unit, at least one other dance genre or style will be studied to enhance student knowledge and understanding of communicating viewpoints through dance. If studying other dance genres and styles, learning experiences should mirror the contemporary dance subject matter provided.

Unit requirements

Choreographers and dance works must be covered within the subject matter. Stephen Page is a mandatory choreographer for this unit. Refer to suggested choreographers and dance works within each area of study.

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.

Students will:

- 1. demonstrate an understanding of dance concepts and skills in social, political and cultural contexts*
- 2. apply literacy skills to communicate ideas*
- 3. organise and apply the dance concepts when choreographing dance in social, political and cultural contexts*
- 4. analyse and interpret dance concepts and skills to reflect on own and others' dance*
- 5. apply technical skills when performing dance that communicates social, political or cultural viewpoints*
- 6. realise meaning through expressive skills when performing dance that communicates social, political or cultural viewpoints*
- 7. create contemporary dance to communicate a social, political or cultural viewpoint for particular purposes and contexts*
- 8. evaluate dance, justifying use of dance concepts and skills within social, political or cultural purposes and contexts.*

Assessment Plan:				
Task	%	Objectives to be assessed	Conditions	Date
Summative internal assessment 1 (IA1): Performance	20%	1. demonstrate an understanding of style-specific movements 5. apply technical skills in the contemporary dance style 6. realise meaning through expressive skills that communicate a social, political or cultural viewpoint for a stated purpose	<ul style="list-style-type: none"> Preparation time: 10-15 hours (rehearsal and presentation); this will involve class time and students' own time Performance time: continuous sequence of 3-4minutes Other: <ul style="list-style-type: none"> May be presented individually, in pairs or in small groups (max 4), assessed individually 	Term 1 Week 5
Task	%	Objectives to be assessed	Conditions	Date
Summative internal assessment 2 (IA2): Choreography	20%	<i>1. demonstrate an understanding of elements of dance, structure and production elements in relation to chosen purpose, context and viewpoint</i> <i>2. apply literacy skills using relevant dance terminology and language conventions that communicate ideas about the dance concepts within the chosen purpose, context and text</i> <i>3. organise and apply the elements of dance, choreographic devices and production elements for a chosen purpose and context</i> <i>7. create a contemporary dance to communicate a social, political or cultural viewpoint</i> <i>8. evaluate the dance by justifying choices made in terms of elements of dance, structure and production elements used to communicate meaning.</i>	<ul style="list-style-type: none"> Preparation time: 10-15hours (including development and presentation); this will involve class time and students' own time. Length of choreography <ul style="list-style-type: none"> 2-4 minutes or equivalent section of a larger work May be presented individually, in pairs or in small groups. Individual choreography in a larger work must be able to be authenticated) Choreographic Statement 	Term 2 Week 5

			<ul style="list-style-type: none"> Written, 300-400 words 	
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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 st Century Skill/s
Social Political Cultural Purpose Context Viewpoint Genre Style Contemporary Jazz Musical Theatre Technical Skills Expressive Skills	Demonstrate Apply Analyse Interpret Realise Create Evaluate Justify	<ul style="list-style-type: none"> Comprehending texts with viewing, listening and responding to interpret and analyse. Creating texts Understanding dance vocabulary Visual literacy-how visual elements create meaning? 	<ul style="list-style-type: none"> Critical thinking- reflecting on dance practices and problem solving Collaboration- participating, interacting and contributing to performance and choreography activities Communication- using dance language, symbols and texts to communicate meaning ICT skills- accessing and analysing information Creative Thinking- generating and applying new ideas, seeing and making links Personal and Social skills- management of self, time, planning and organising
		Numeracy Skills	Cognitive Verbs

<p>Elements of Dance Structure Production Elements</p>		<ul style="list-style-type: none"> • Manipulating time signatures and rhythmic structures • Spatial awareness of Relationships- own body, body and others, body and objects, body and space. 	<p><u>Demonstrate</u>- prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition</p> <p><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.</p> <p><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.</p> <p><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.</p> <p><u>Realise</u>- create or make; actualise; make real or concrete; give reality or substance to.</p> <p><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 functional whole</p> <p><u>Evaluate</u>- make judgements about ideas, dance works, in relation to selected criteria to determine the merit, value or significance.</p> <p><u>Justify</u>- 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
Term 4 week 5,6,7	1,2,3,4,5,6	<p>identify and demonstrate, using a reverse chronology approach, an understanding of the background and life experiences of Stephen Page and at least one other choreographer to consider influences on - philosophies</p> <ul style="list-style-type: none"> - choreographic processes - choice of genre/s and the development of their personal movement style and aesthetic - aesthetic choices to communicate meaning in their dances <ul style="list-style-type: none"> • identify, analyse and explore issues from different contexts through research and discussion to consider viewpoints that have been or could be expressed through dance, including <ul style="list-style-type: none"> - social contexts, e.g. equality (race, gender, sexuality), financial, abuse (drug, alcohol), depression, divorce, euthanasia, violence, loneliness, peer pressure, bullying, body image, how one's actions affect another person - political contexts, e.g. freedom of speech, liberty, power of the media, terrorism, wars, political unrest, disposition or displacement of peoples - cultural contexts, e.g. religious beliefs, life and death, heroes, nationalism, issues affecting Indigenous peoples • apply literacy through written and oral communication to construct extended responses and choreographic statements, including using <ul style="list-style-type: none"> - dance terminology to explain and evaluate meaning, purpose, context, movement, dance concepts and skills - language conventions <p>- critical literacies, including the documentation of dance through digital still and moving images</p> <p>- research (print and electronic media) skills to inform knowledge and understanding</p> <ul style="list-style-type: none"> • analyse, interpret and evaluate the meaning of dance (live or recorded), including purpose, 	<p>5.1</p> <ul style="list-style-type: none"> • Identify and discuss the big picture of the unit: How is dance used to communicate viewpoints? • Discuss the Inquiry Questions: How does a choreographer's cultural background affect the communication of their viewpoint in dance? How does a choreographer's selection and manipulation of movement by the elements of dance, structure and production elements affect the communication of social, political or cultural viewpoints to an audience? How are the technical and expressive skills used to communicate social, political or cultural viewpoints to an audience? • Revise Key terminology- context, purpose, genre, style, meaning and intent. • Research Task Groups of 2- Stephen Page (half class) Bob Fosse (half class)- develop a mind map of choreographer's philosophy on dance and relevant biographical information. 	
		<p>5.2 Continue Research Task- focus on key questions</p> <p>What is the philosophy of the choreographer?</p> <p>How do they develop their choreography? What is their choreographic process?</p> <p>Does the choreographer have a specific movement style?</p> <p>What is the social, political or cultural view point of the dance work you have watched? (Section of Mathinna and a section of Cabaret)</p> <p>What elements of dance and technical/expressive skills does the choreographer use to communicate the intent?</p>	<p>Access to Mathinna and Cabaret (keep drive so students can access on Distribution depending on their choreographer)</p>	
		<p>5.3 GOLD AWARDS</p>		
		<p>6.1 Continue task- ready for presentation</p> <p>In groups of 4 (2opposite pairs join)- Present your information- allow time for group members to collect notes on opposite choreographer.</p>		

		<p>context, and social, political or cultural viewpoints, and justify these in their own and others' dance to consider</p> <ul style="list-style-type: none"> - the selection and application of the dance concepts and skills - various artistic and aesthetic viewpoints - the influence of context and purpose, including factors such as gender, age, physicality and background • identify and apply safe dance practices in contemporary and other dance genres and styles, including <ul style="list-style-type: none"> - mechanically correct movements during warm-up and cool-down suitable to genre and style - 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 • develop and apply own and others' feedback to refine the communication of meaning in - choreography, through analysing and evaluating choreographic choices - performance, through analysing and evaluating the use of technical and expressive skills <p>• create movement phrases and sequences, and develop motifs in contemporary and other dance genres and styles in response to Australian and international stimulus, such as - images, text, current events, personal experiences, environments, objects, technology, issues, traditional cultural movement, other artworks and/or the work of other choreographers to develop a social, political or cultural viewpoint</p>	<p>In your group- create a 3 column Venn Diagram in your books demonstrating similarities and differences in how choreographers communicate viewpoints.</p>	
			<p>6.2 View a different section of Mathinna- students Analyse the use of technical and expressive skills by the dancers Consider if the technical and expressive skills of the dancers assists in communicating the meaning of the piece- give examples to justify responses.</p>	
			<p>6.3 Students:</p> <ul style="list-style-type: none"> - Participate in teacher led warm ups appropriate to each style of dance (jazz, contemp) - Learn a variety of basic contemporary and jazz sequences, identifying and applying safe dance practices to each sequence and discussing different characteristics of each style - Learn a sequence in the style of contemporary dance with a teacher chosen context: develop a theme/viewpoint for the piece and adapt movements to communicate the theme/viewpoint, perform for an audience, discuss and evaluate technical and expressive skills uses to communicate the viewpoint 	
			<p>7.1 Jazz warm up- Learn a sequence in the style of Jazz/Musical Theatre with a teacher chosen context: develop a theme/viewpoint for the piece and adapt movements to communicate the theme/viewpoint, perform for an audience, discuss and evaluate technical and expressive skills uses to communicate the viewpoint</p>	
			7.2 catch up	
			7.3 catch up	
Term 1 Week 1	1,2,3,4,7,8	<ul style="list-style-type: none"> • develop and apply own and others' feedback to refine the communication of meaning in - choreography, through analysing and evaluating choreographic choices 	<p>1.1</p> <ul style="list-style-type: none"> <input type="checkbox"/> re-cap unit <input type="checkbox"/> discuss (use ppt slide with cog verb def to guide) big picture questions – in groups butchers paper with 	

		<ul style="list-style-type: none"> • create movement phrases and sequences, and develop motifs in contemporary and other dance genres and styles in response to Australian and international stimulus, such as - images, text, current events, personal experiences, environments, objects, technology, issues, traditional cultural movement, other artworks and/or the work of other choreographers to develop a social, political or cultural viewpoint 	<p>question, info/answer it etc., rotate groups- come back to whole group with key responses.</p> <input type="checkbox"/> First section of IA1	
			<p>1.2</p> <input type="checkbox"/> Use the choreography from IA1 to manipulate in groups to a theme (groups, choose a theme)	Implication Sequence
			<p>1.3</p> <input type="checkbox"/> Stimulus choreo activity. (groups, images as stimulus)	Implication Sequences
2,3,4,5	1,2,5,6	<ul style="list-style-type: none"> • perform and refine technical skills and expressive skills when learning, rehearsing and executing increasingly complex movements in - contemporary dance, including <ul style="list-style-type: none"> □□□ Key characteristics, e.g. gravity, floor work, parallel stance, flexed hand and feet positions, contraction and release, fall and recovery □□□ Core movements, e.g. turns, kicks, collapses, contraction, high release, fall, recovery, drop catch, shifts of weight, tilt, swing, jump, spirals, walks, runs, slides, drags, leaps, rolls, moving into and out of the floor - other dance genres and styles • synthesise their understanding of the integration of technical skills and expressive skills in the rehearsal and performance of contemporary dance and other dance genres and styles to communicate meaning by <ul style="list-style-type: none"> - refining a variety of technical skills, including control, coordination, balance, strength, flexibility, alignment, timing, rhythm, extension, spatial awareness, and genre- and style-specific techniques - varying spatial elements, including levels, directions and floor patterns - varying time and dynamic elements - demonstrating relationships with other dancers, 	<p>2.1</p> <input type="checkbox"/> Greta Thurnberg Reading Comprehension Activity (6 groups, page each, digest into notes on large post its, gallery walk)	
			<p>2.2</p> <input type="checkbox"/> Mathinna- Page? The Why? The How? Characteristics?	
			<p>2.3</p> <input type="checkbox"/> Fosse- just cabaret? did other dance works convey his viewpoint?	
			<input type="checkbox"/> Continue IA1	
			<p>3.1</p> <input type="checkbox"/> Ghost Dances- reading and analysis practice	
			<p>3.2</p> <input type="checkbox"/> Cont IA1	
			<p>3.3</p> <input type="checkbox"/> Cont IA1	
			<p>4.1</p> <input type="checkbox"/> Cry- reading and analysis practice	
			4.2 Cont IA1	
			4.3 Cont IA1	
			5.1 Cont IA1	
			5.2 Cont IA1	

		<p>space and objects</p> <ul style="list-style-type: none"> - interpreting choreographic ideas through expressive skills, including musicality, focus (eyeline, concentration), projection of intent, facial expression, body expression/body characterisation, confidence, energy - applying safe dance practices 	<p>5.3 DRAFT IA1</p>	
6,7,8,9	1,2,3,7,8	<p>identify, analyse and explore issues from different contexts through research and discussion to consider viewpoints that have been or could be expressed through dance, including - social contexts, e.g. equality (race, gender, sexuality), financial, abuse (drug, alcohol), depression, divorce, euthanasia, violence, loneliness, peer pressure, bullying, body image, how one's actions affect another person</p> <ul style="list-style-type: none"> - political contexts, e.g. freedom of speech, liberty, power of the media, terrorism, wars, political unrest, disposition or displacement of peoples - cultural contexts, e.g. religious beliefs, life and death, heroes, nationalism, issues affecting Indigenous peoples <ul style="list-style-type: none"> • apply literacy through written and oral communication to construct extended responses and choreographic statements, including using - dance terminology to explain and evaluate meaning, purpose, context, movement, dance concepts and skills - language conventions - critical literacies, including the documentation of dance through digital still and moving images - research (print and electronic media) skills to inform knowledge and understanding <ul style="list-style-type: none"> • analyse, interpret and evaluate the meaning of dance (live or recorded), including purpose, context, and social, political or cultural viewpoints, and justify these in their own and others' dance to consider - the selection and application of the dance concepts and skills - various artistic and aesthetic viewpoints 	<p>6.1 Feedback</p>	
			<p>6.2Feedback</p>	
			<p>6.3 Performance IA1</p>	
			<p>7.1</p> <p>1. Do Now- how can you determine a choreographer's characteristics? What do you look for in readings and watching dance works?</p> <p>2. Learning Goal- I can identify the characteristics of choreographer Christopher Bruce's style.</p> <p>I can use the characteristics to create movement. ?????</p> <p>3. Reading 1 to half the class, Reading 2 to other half. use the following code to annotate the reading. *interesting ?don't understand/confusing tick-already knew #mustsharethis</p> <p>4. Join partners and share findings.</p> <p>5. share as a class- what characteristics can we infer so far?</p> <p>6. Watch Ghost Dances - can we infer more characteristics?</p> <p>7. Chor. Activity- use 2 of the Bruce's characteristics to create a movement sequence- theme- loss.</p> <p>Characteristics: styles- ballet, contemporary, folk and popular dance stimulus- always a strong use and does in-depth research themes- link to human condition, political or social issues. Abstraction Emotive and theatrical dance pieces</p>	
			<p>7.2</p> <p>1. Do Now- Reflect on <i>Ghost Dances</i>- what inspired you? What ideas has it brought to the forefront for your own choreography? What characteristics of Christopher Bruce do you see in your own choreography?</p> <p>2. Learning Goal: I can deconstruct the performance piece <i>Cry</i>. I can identify the characteristics of choreographer, Alvin Ailey.</p> <p>3. Reading 1- shorter reading. What can we identify as the characteristics of the dance work, <i>Cry</i>?</p> <p>4. Watch <i>Cry</i> (17mins)- Notetaking Table</p> <p>5. Reading 2- Use a concept map to deconstruct the piece</p>	

		<p>- the influence of context and purpose, including factors such as gender, age, physicality and background</p> <p>identify and apply safe dance practices in contemporary and other dance genres and styles, including</p> <ul style="list-style-type: none"> - mechanically correct movements during warm-up and cool-down suitable to genre and style - 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 • develop and apply own and others' feedback to refine the communication of meaning in <ul style="list-style-type: none"> - choreography, through analysing and evaluating choreographic choices - performance, through analysing and evaluating the use of technical and expressive skills • create movement phrases and sequences, and develop motifs in contemporary and other dance genres and styles in response to Australian and international stimulus, such as <ul style="list-style-type: none"> - images, text, current events, personal experiences, environments, objects, technology, issues, traditional cultural movement, other artworks and/or the work of other choreographers to develop a social, political or cultural viewpoint 	<p>further now that you know more about the work involved.</p> <p>6. How effectively does Ailey use the Dance Concepts to convey the emotion of the dance work, <i>Cry</i>?</p>	
			7.3 Manipulation of movement sequences using different choreographer's characteristics.	
			8.1	
			8.2	
			8.3	
10,11,12,13	1,2,3,7,8	<p>create and present cohesive contemporary dance, and dance in other genres and styles, by - selecting an idea in response to stimulus in a social, political or cultural context</p> <ul style="list-style-type: none"> - identifying that the purpose is to challenge and provoke an audience - using the idea from selected stimulus to develop a social, political or cultural viewpoint that links to the purpose <p>• organise and apply the dance concepts to communicate a viewpoint through the creation of</p>	<p>9.1- Start Choreo Task</p>	
			9.2	
			9.3	
			10.1	
			10.2	

		<p>a dance by</p> <ul style="list-style-type: none"> - improvising and selecting relevant movements - manipulating movement through the elements of dance and structure - selecting and integrating relevant production elements • document (through a written or oral explanation) the meaning of their dance in a choreographic statement, including - explaining the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration) purpose, context and viewpoint - evaluating the dance by justifying choices made in terms of the key structure, elements of dance and production elements used to communicate meaning. 	10.3 DRAFT CHOREOGRAPHY	IA2- Draft
			1.1	
			1.2	
			1.3 CHOREOGRAPHY TASK DUE	IA2

YEAR-TO-YEAR INFORMATION:

Differentiation [for small groups or individuals]:

LESSON SEQUENCE

WEEK	LESSON 1	LESSON 2	LESSON 3
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			

