

The Arts (2002)

Years 1 to 10 Sourcebook Guidelines (Part 5 of 12)

Note: The PDF version of this document has been split into sections for easier download. This file is Part 5 of 12.

Dance — elaborations

Elaborations of the level statement for Foundation Level

<p>Level statement <i>Students begin to develop awareness of dance as an expression of the whole person in addition to learning functional motor skills. Students communicate and take turns in shared movement experiences with peers, teachers and carers. They recognise and react to dance experiences.</i></p>			
<p>Content — Students experience dance through the following components:</p>			
<i>Space</i>	<i>Time</i>	<i>Energy</i>	<i>Action</i>
<p>Awareness of dance as an expression of the whole person: Students:</p> <ul style="list-style-type: none"> • participate in dance activities that develop: <ul style="list-style-type: none"> – cognitive aspects (developing communication and expression through dance) – emotional aspects (building trust and confidence) – physical aspects (gaining muscular and skeletal strength and coordination and an awareness of the body as an instrument of communication). • explore and respond to stimulus material that is appropriate to their needs and interests • communicate and express feelings and experiences in dance activities involving the combination of space, time, energy and action. <p>Space:</p> <ul style="list-style-type: none"> – moving through spatial levels of low, medium and high – making shapes with the whole body or with isolated parts of the body – moving in different directions, e.g. forward, backward, diagonally, in circles – negotiating different pathways e.g. moving around, under, over, through. <p>Time: moving at different speeds e.g. fast, slow, slowing down, speeding up.</p> <p>Energy: moving with different qualities e.g. weak, strong, suspending, falling.</p> <p>Action: movements that travel (crawl, roll, slide) and stay on the spot (shiver, collapse, wriggle).</p> <p>Communicate and take turns in shared movement experiences with peers, teachers and carers:</p> <ul style="list-style-type: none"> • participate in dance activities that involve: <ul style="list-style-type: none"> – using body language to communicate or express thoughts, feelings and ideas (inner state), how they relate to others and the events or happenings experienced – experiencing movements such as being supported, cradled, rocked or held – reciprocating movements such as counterbalance on a seesaw – controlling movements that use strength such as pushing, pulling experiences. <p>Recognise and react to dance experiences:</p> <ul style="list-style-type: none"> • use action words and words associated with feelings • experience dance activities through visual, tactile and auditory senses • recall and describe the content of the dances they experience. 		<p>Students may (with varying levels of support):</p> <ul style="list-style-type: none"> • associate certain movements with particular sounds • create shapes with their bodies to represent a favourite object • demonstrate awareness of contrast in levels, directions and speed such as low and high, forward and backward, slow and fast • demonstrate awareness of strength by controlling the energy of movements with the appropriate amount of effort • develop awareness of others involved in dance activities by responding to the movement of others • use facial expression and body language to express emotion in response to images or tactile experiences • make suggestions about ways of moving across a space, negotiating a chosen route with a partner or using a range of actions • offer constructive comments on how a dance could be improved • practise and repeat a pattern of movement to be performed independently • recall a dance experience • show willingness to participate in a dance experience by giving verbal, signed or physical signals • explore locomotor movement through space by transferring weight onto different body parts • use lengths of fabric, props, items of clothing or medical equipment such as wheelchairs to emphasise a movement or create new movements. 	

Examples of learning outcomes developed from the Level Statement for Foundation Level — Dance The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently or use a different space from other students.		
F.1 Students make movement responses to language and music cues. Students demonstrate an awareness of large and small movements. Students create movements in response to various stimuli such as music, emotions and events. Students choose appropriate props for the kinds of dance in which they may participate.		
F.2 Students explore and demonstrate their feelings through body language or facial expression when dancing. Students demonstrate basic body control skills when dancing. Students demonstrate movement patterns with contrasting movement qualities. Students move freely around people and obstacles.		
F.3 Students demonstrate a willingness to participate in dance activities by initiating a positive response. Students identify movements they recognise such as jump, roll or swing. Students express how they felt when they danced by using facial expressions, signing or verbal responses. Students identify places where they have experienced dance.		
Possible connections to other strands of the curriculum: <ul style="list-style-type: none"> • Arts: Drama; Media; Music; Visual Arts • English: Cultural — making meaning in contexts; Operational — operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Communication • Mathematics: Number; Spatial Concepts and Visualisation • Science: Energy and Change • Studies of Society and Environment: Time, Continuity and Change; Place and Space; Culture and Identity • Technology: Information; Materials; Systems. 	Possible links to cross-curricular priorities: <ul style="list-style-type: none"> • Literacy: following directions and responding to instructions; communicating in familiar and unfamiliar situations and locations. • Numeracy: memorising and repeating patterns. • Lifeskills: regulating behaviour appropriately in a range of situations; accepting positive feedback and reinforcement from others; learning how to access community resources; developing control over body movements; developing meaningful gesture. • Futures: recognising cause, effect and consequences; learning confidence in a range of lifelike situations; becoming aware of recreational and vocational possibilities e.g. wheelchair dancing and other dance groups for people with disabilities; learning to address attitudinal barriers to participating in the arts; learning to use technologies that will support participation in visits to public arts spaces. 	Considerations for learning environments: <ul style="list-style-type: none"> • Classroom: select the placement of furniture and equipment with regard to dance activities; minimise visual and auditory distractions within the classroom and in the surrounding environment; employ specialised equipment such as communication devices to facilitate expression in dance; adjust the physical location of the teacher/carer relative to the student so that communication is facilitated by proximity; minimise background glare, noise and interruptions. • Wider community: make sure the space and size of pathways is suitable for students in wheelchairs or using walking frames. <p>See 'Planning for learning and assessment' for further assistance and suggestions.</p>
Support materials and references Peter, M. 1997, <i>Making Dance Special</i> , David Fulton Publishers, London.		

Sequence of core learning outcomes with elaborations — **Dance Level 1**

<p>Level statement <i>Students use dance components to communicate their experiences and observations of the world around them. They become aware of others in the space as they perform and create. Students work individually and with others. They discuss their personal response to their own and others' dance. Students demonstrate safe warm-up techniques in preparation for movement.</i></p>											
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<p>DA 1.1 Students use dance components to explore communication through movement.</p>											
<p>Dance components:</p> <ul style="list-style-type: none"> • Space: <ul style="list-style-type: none"> – travel in different directions such as forward, backward, sideways, along diagonals – move through low (ground level), medium (standing level) and high (head height, in the air) levels – make different shapes with the body such as circular shapes, angular shapes, long or short shapes, big or small shapes. • Time: <ul style="list-style-type: none"> – move at different speeds such as fast and slow, getting faster or slower. • Energy: <ul style="list-style-type: none"> – move with different amounts of energy such as high energy, low energy, varying levels of energy. • Action: <ul style="list-style-type: none"> – everyday movements that travel (locomotor), such as run, crawl, jump, slide and roll and movements that stay on the spot (non-locomotor) such as sit, lie, curl up, gesture. <p>Explore communication through movement:</p> <ul style="list-style-type: none"> • combine dance components in various ways to communicate an idea or feeling • form: <ul style="list-style-type: none"> – shape a group of movements to communicate an idea or feeling – join movements together to literally interpret or replicate an experience, emotion, object, creature or sensory impression – repeat single movements to communicate an idea or feeling. • think about and discuss the movements used and likes and dislikes about ways of moving. 		<p>Students may:</p> <p>Use dance components identified for Level 1.</p> <ul style="list-style-type: none"> • Explore shape and size by using their own bodies to create the shapes and sizes they see around them e.g. students may make large, round shapes like beach balls; long, tall shapes like the school flag pole; or spiky shapes like some plants. • Copy the motions of moving objects/people/animals e.g. create swishing movements like an elephant's trunk; jump long distances and up high like a kangaroo; create floating movements with their arms in the air like floating clouds. <p>Understand that movement is a form of communication.</p> <ul style="list-style-type: none"> • Communicate how they felt on a sad occasion by combining movements that use low levels (ground), low levels of energy and non-locomotor movements in personal space. • Create some movements that communicate their knowledge of or likes/dislikes about a character in a book being read to them by using repetition and varying energy levels e.g. a busy character using sharp, fast percussive movements; a dreamy character using sustained, slow, floating movements; a boisterous character using large shapes with high energy and high levels. 									

DA 1.2 Students demonstrate awareness of self and others when performing.	
<p>Demonstrate awareness of self and others:</p> <ul style="list-style-type: none"> demonstrate awareness of self and others when moving in the performance space by considering where they are in relation to others — are they too close and knocking into each other or too far away and removed from the experience? <p>Performance considerations:</p> <ul style="list-style-type: none"> use different speeds of movements or different amounts of energy to communicate a feeling or idea through performance perform own, peers' or teacher's choreography perform informally (for peers in the classroom) or formally (for an invited audience of students, parents or another class) use the dance components of space, time and energy to perform actions (locomotor and non-locomotor movements) warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet. 	<p>Students may:</p> <p>Demonstrate respect for other students' dance sharing.</p> <ul style="list-style-type: none"> Sit quietly and watch when peers share their dances. Applaud at the end of a dance if appropriate. <p>Adjust the space, time and energy of movements to avoid others and objects in the dance space.</p> <ul style="list-style-type: none"> Show awareness of personal space by: taking care not to knock others; modifying movements such as jumping or stretching an arm when there are others or objects in the space; moving freely when travelling in different pathways such as under, over or around others. Show awareness of general space by: maintaining distance to others in a large area; moving freely when others are travelling in opposite directions in the space. Spontaneously perform in a playful, exploratory manner anywhere in a given space. Perform locomotor movements to express emotion e.g. happy emotion — movements that are light (energy), quick (time), high (levels) and travel in different directions within the space, taking account of other dancers. Perform group movements that accompany songs learnt during music lessons e.g. <i>Ring-a-ring-a-rosy</i>, <i>Old Macdonald</i>, <i>Twinkle Twinkle</i>, <i>Kangaroo</i>.
DA 1.3 Students describe their personal responses to their own and others' dance.	
<p>Describe personal responses:</p> <ul style="list-style-type: none"> discuss movements when choreographing and performing dance, as well as when watching others choreograph and perform respond to dance in various ways such as drawing, talking or moving. <p>Others' dance:</p> <ul style="list-style-type: none"> dance from various sources, such as live performance and choreography by peers and invited dance artists; visiting a live performance; and video recordings or television programs. 	<p>Students may:</p> <p>Communicate ideas and feelings about dances experienced.</p> <ul style="list-style-type: none"> Talk about dance that has been created in the classroom, viewed on video or seen in live performance by: copying some of the movements that were liked and discussing why e.g. I saw this movement (child spins) and I like it because it makes my arms swing out; copying some of the movements that weren't liked and discussing why e.g. I saw this movement (child jumps) but I don't like jumping, I like running. Respond to viewed dances by communicating likes or dislikes through dance e.g. show through facial expression whether a dance was liked or disliked; demonstrate favourite movements. Draw some shapes that were created in the dance by people's bodies. Use simple dance language to describe everyday locomotor and non-locomotor actions e.g. roll, leap, stand, sit and shake.

Sequence of core learning outcomes with elaborations — **Dance Level 2**

<p>Level statement <i>Students deliberately select and order dance components in the creation of sequences to express feelings and relationships and to communicate narratives. They communicate the intended meaning of movement sequences through facial expression and body language in performance. Students work individually and with others. They recognise and identify dance components when they respond to dance. They respond through various communication methods, such as writing, talking, moving or drawing. Students demonstrate safe warm-up techniques in preparation for movement.</i></p>											
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<p>DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p>											
<p>Select dance components to create movement sequences: Consider what needs to be communicated through dance and reflect those considerations through the choice of dance components such as:</p> <ul style="list-style-type: none"> Space: moving in different pathways through personal space (in close proximity to others or objects) and general space (spread out in the space) such as upward, downward, around, under, over and through. Time: making movements last for different lengths of time, such as making four movements last 4 counts or 16 counts, and using the accent of the music or accompaniment to guide the movement, such as using the strong accent in the music to jump and the lighter accent to spin. Energy: varying the effect or look of movements by changing the movement qualities e.g. change a walk to a stomp using percussive movement qualities or change an arm punch to a swing using swinging movement qualities. using actions that travel (locomotor) and stay on the spot (non-locomotor) and make choices about what actions best suit what is being communicated through dance e.g. joy could be communicated by running or by jumping on the spot. <p>Communicate feelings, relationships and narratives: Communicate feelings, relationships and narratives in movement sequences by introducing forms such as:</p> <ul style="list-style-type: none"> Contrast: using high and low levels, weak and strong energy, fast and slow time or curved and angular shapes. Binary: a dance with two sections that deal with opposite ideas such as night and day, hot and cold. Narrative: telling a story through dance so that it has a beginning, middle and end. 		<p>Students may: Understand and apply dance components identified for Level 2.</p> <ul style="list-style-type: none"> Select floor patterns such as travelling forward, backward, diagonally and in a zigzag to reflect the route from their school to their home. They combine locomotor movements such as running with non-locomotor movements such as shaking to interpret the mode of travel e.g. a bus that moves swiftly along the road, but shakes and shudders at a stoplight. Communicate an understanding of contrast by showing the difference between curved shapes and angular shapes e.g. create shapes that look like smooth, rolling waves and the sharp angles in machines. <p>Communicate feelings, relationships and narratives through deliberate selection of dance components.</p> <ul style="list-style-type: none"> Communicate an understanding of different energy levels by showing the difference between percussing and swinging movements e.g. create a short sequence of eight movements that depict the different energy qualities an elephant uses when it moves, such as stomping (percussing) when it walks, swinging its tail and trunk and relaxing to the ground to lie down (falling). Create sequences in binary form to communicate understanding about night and day or hot and cold e.g. section one could be created and performed to 16 counts of music incorporating movements that look like they are melting in the heat and section two could be created and performed to 16 counts of music incorporating movements that look like they are shivering and freezing in the cold. These sequences also demonstrate an understanding of contrast. Choose four aspects of their day and create a narrative dance e.g. create movements that represent (i) getting out of bed, (ii) catching the bus, (iii) learning at school and (iv) going home. 									

DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.	
<p>Communicate through performance:</p> <ul style="list-style-type: none"> • explore use of facial expression and body language during performance. Students perform a sequence several times with different facial expressions and body language and discuss how these changes affect the meaning of the dance. • explore how dancers use space and proximity in various ways to show relationships with each other and with an audience • use dance components in performed movement sequences to communicate emotions and ideas e.g. movements using low levels and sustained energy to express sadness, lethargy or mystery • explore how combinations of dance components can be applied to convey a variety of moods, emotions, relationships and ideas. <p>Performance considerations:</p> <ul style="list-style-type: none"> • warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet. • perform own, peers' or teacher's choreography • perform informally (for peers in the classroom) or formally (for an invited audience of students, parents, or another class). 	<p>Students may:</p> <p>Use facial expression and body language to communicate feelings, relationships and narratives.</p> <ul style="list-style-type: none"> • Use facial expression and body language to communicate a feeling or mood associated with the sequence being performed e.g. smiling and performing movements while facing the audience to communicate happiness or joy or looking down to the ground and turning away from the audience to communicate sadness. <p>Perform simple combinations of locomotor and non-locomotor movements.</p> <ul style="list-style-type: none"> • Perform simple combinations of movements in silence, to teacher's counting or to musical accompaniment. • Rely on visual and verbal prompting for movement from teacher or other dancers. • Demonstrate an understanding of simple rhythmic patterns by maintaining movement in time to the music e.g. walking in time to the music or staying frozen for a set number of beats. • Perform combinations of movements along uncomplicated floor patterns and move freely through the space e.g. running and skipping in circles, jumping forward and backward and rolling side to side, whilst in the same space as others, being careful not to come into contact with anyone else.
DA 2.3 Students identify dance components when responding to their own and others' dance.	
<p>Identify dance components:</p> <ul style="list-style-type: none"> • discuss the dance components in students' own dances and identify these components when used in live or videoed dance performances by other dance artists • identify components of space, time and energy from the Levels 1 and 2 core content • recognise movements that are changed by the use of different dance components e.g. jumps that travel or stay on the spot • discuss how dance components are used to create meaning, change meaning and convey different meanings. <p>Responding to own and others' dances:</p> <ul style="list-style-type: none"> • respond to dance in various ways such as drawing, talking or moving • view a range of dances. This could include watching performances of choreography in the classroom, viewing performance by other classes or watching video, television or live performances. 	<p>Students may:</p> <p>Recognise and describe the space, time and energy of selected movements in a dance.</p> <ul style="list-style-type: none"> • Talk about movement in dances they have seen in relation to their own dance e.g. I really liked the swinging arm movements in the dance we saw on video so I used it in my own dance. • Identify dance components in their own and others' dance e.g. she was crouched low on the ground (levels), in a small shape (shape) to show she was hiding, or he ran very fast (action and time) from one corner to the other (direction) to hold onto his imaginary kite. • Identify form in their own and others' dance e.g. my dance had two parts — one was about my favourite character in the book we are reading in class, the other part was about a character I did not like. • Begin to describe movement in terms of space, time and energy e.g. swaying softly (energy), on the spot (space) very slowly (time).

Sequence of core learning outcomes with elaborations — **Dance Level 3**

<p>Level statement <i>Students combine and manipulate dance components when creating sequences or modifying intended meanings of existing movement sequences. They perform movement sequences from beginning to end with accuracy. They demonstrate awareness of audience through use of appropriate focus. Students work individually and collaboratively for a familiar audience and specific purpose. They interpret and evaluate their own and others' dance using various communication methods, such as writing, talking, moving or drawing. Students demonstrate safe warm-up techniques in preparation for movement.</i></p>							
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p>Space</p> <ul style="list-style-type: none"> • symmetry and asymmetry • group formations • relationships between people and objects in the space <p>Action</p> <ul style="list-style-type: none"> • locomotor and non-locomotor movements </td> <td style="vertical-align: top;"> <p>Time</p> <ul style="list-style-type: none"> • variety of time signatures such as $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ <p>Function</p> <ul style="list-style-type: none"> • recreation </td> <td style="vertical-align: top;"> <p>Energy</p> <ul style="list-style-type: none"> • sustaining • suspending • vibrating <p>Analysis</p> <ul style="list-style-type: none"> • interpretation of a choreographer's use of dance components and visual and aural elements </td> <td style="vertical-align: top;"> <p>Form</p> <ul style="list-style-type: none"> • canon • movement motifs • ternary </td> </tr> </table>				<p>Space</p> <ul style="list-style-type: none"> • symmetry and asymmetry • group formations • relationships between people and objects in the space <p>Action</p> <ul style="list-style-type: none"> • locomotor and non-locomotor movements 	<p>Time</p> <ul style="list-style-type: none"> • variety of time signatures such as $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ <p>Function</p> <ul style="list-style-type: none"> • recreation 	<p>Energy</p> <ul style="list-style-type: none"> • sustaining • suspending • vibrating <p>Analysis</p> <ul style="list-style-type: none"> • interpretation of a choreographer's use of dance components and visual and aural elements 	<p>Form</p> <ul style="list-style-type: none"> • canon • movement motifs • ternary
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<p>DA 3.1 Students modify intended meanings of movement sequences using dance components.</p>							
<p>Modify intended meanings of movement sequences:</p> <ul style="list-style-type: none"> • explore the aspects of choreographed movement sequences that make the meaning clear e.g. the particular movements, the use of space, time or energy, the use of facial expression and body language. <p>Use of dance components:</p> <ul style="list-style-type: none"> • dance components such as: <ul style="list-style-type: none"> – symmetry (balanced) and asymmetry (unbalanced) – group formations: small or large groups of dancers in lines, circles, diagonals, clusters, squares throughout the space – relationships of students in the space to other students and objects: e.g. students in close proximity may suggest friendship; if they are more spread out it may suggest a less close relationship – energy: explore altering meanings by repeating the same movement phrase but changing the energy (core content Levels 1 to 3) – movement motifs: a repeated shape that is either frozen or moves and represents a stimulus such as happiness. • ternary form: a dance with three sections (i) a movement phrase, (ii) a different movement phrase, (iii) a return to the first movement phrase • canon: a choreographic device where different people perform a movement sequentially at different times. It is similar to a round in a song such as <i>Row, row, row your boat</i>, but uses movement in place of or along with lyrics • focus on one individual dance component such as space e.g. asymmetry. Students could learn a series of movements and improvise to create new ones by making all the movements appear asymmetrical (unbalanced). 		<p>Students may: Understand and apply dance components identified for Level 3.</p> <ul style="list-style-type: none"> • Create a dance in ternary form to express understanding of the cycle of day and night e.g. (i) a section with movement motifs that represent the sun, (ii) a new section with movement motifs that represent the moon, (iii) a return to the first section. • Use canon to depict understanding of the ceaseless motion of the ocean e.g. Group 1 begins performing 16 counts of movements that reflect the motion of the waves. Group 2 begins the same sequence of movements after 8 counts. <p>Change the meaning of identified movements or movement motifs.</p> <ul style="list-style-type: none"> • Change the meaning of movements in dances students may have created or learnt in the following way: <ul style="list-style-type: none"> – identify some movements that have particular meanings e.g. the movements in this dance are about friendship because everyone skips in a circle holding hands and the dancers do a 'handshaking' movement as if to greet each other – decide how to modify the meaning of the movements e.g. instead of the 'handshaking' movement being used for a greeting, we could change the way the movement is done by crouching down on a low level and standing back to back, so that it becomes a secret handshake for our class. 					

DA 3.2 Students perform rehearsed movement sequences with focus and accuracy.	
<p>Perform rehearsed movement sequences:</p> <ul style="list-style-type: none"> • practise choreography and perform it for others • learn and practise each other's choreography or sequences taught by the teacher. Practise individual steps, combinations of steps and whole sequences. Practise at a slower speed without music, to build confidence, then practise with music. With music at a low level, use verbal prompts to support students while they perform movements. • warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet. <p>Perform with focus and accuracy:</p> <ul style="list-style-type: none"> • focus on looking at the audience, using facial expression and body language to communicate with them and adjusting performance according to audience response when performing for a formal or an informal audience • accurately reproduce movements in a sequence when performing • with guidance, critique how they execute their movements e.g. when doing a jump — how high should it be? • provide feedback to each other (peer assessment) e.g. I think Shane could have stretched his arms so that they were straight and not bent. 	<p>Students may:</p> <p>Recall practised movement sequences.</p> <ul style="list-style-type: none"> • No longer rely on visual and verbal prompting from teacher or other students, but commit movement sequences to memory by practising individually or with others by: <ul style="list-style-type: none"> – practising difficult steps or phrases until a movement is mastered (accuracy) – practising the whole dance from beginning to end, consciously making adjustments to movements practised earlier, to the use of space in relation to others, to performing movements with control and to keeping in time with the accompaniment (focus and accuracy) – focusing on communicating with an audience during performance – where appropriate, facing the audience in order to communicate with them – enlarging movements and body language and make sure facial expressions can be clearly seen. <p>Perform combinations of locomotor and non-locomotor movements accurately.</p> <ul style="list-style-type: none"> • Perform more complex combinations of movements than in previous levels, including: <ul style="list-style-type: none"> – quick changes in direction (running in one direction then walking swiftly in another) or level (moving quickly from sliding or rolling on a low level to jumping at a high level) – greater coordination and strength (finishing a leap on one leg and not overbalancing or performing a series of quick arm movements one after the other whilst walking or skipping).
DA 3.3 Students interpret their own and others' dance.	
<p>Interpret dance:</p> <ul style="list-style-type: none"> • make statements that describe what they perceive the dance to be about • make supported statements of interpretation by recognising dance components from the Levels 1 to 3 core content and making connections to their interpretation e.g. the dance is a welcoming dance because the dancers are performing waving movements that face the people they are welcoming, they have smiles on their faces and the words of the song they are dancing to are 'welcome to my party' • explore and share the types of recreational dance the students participate in within the community. The students may teach each other these dances. 	<p>Students may:</p> <p>Infer meaning from dance.</p> <ul style="list-style-type: none"> • Interpret or state what a dance is about. • Support the interpretation with reference to identified movements e.g. the dance was a welcome dance because of the waving movements, shaking hands and happy faces. • Comment on other possible interpretations of the dance e.g. I think the dance is about happiness in the harvest season, but it could also be about growth because they repeat a movement that looks like it could be a wheat plant growing.

Sequence of core learning outcomes with elaborations — **Dance Level 4**

<p>Level statement <i>Students use improvisation to create new and original movements. They improvise with a practised movement sequence to communicate their own interpretation of the purpose and function of the dance. Students work individually and collaboratively for a specific audience and purpose. They interpret and evaluate dance using appropriate terminology and making reference to dance components. Students use various communication methods, such as writing, talking, moving or drawing. Students demonstrate safe warm-up techniques in preparation for movement.</i></p>											
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<p>DA 4.1 Students use improvisation to create new movement for a specific purpose.</p>											
<p>Improvisation to create new movement:</p> <ul style="list-style-type: none"> • explore creating spontaneous, unplanned movement individually or in pairs. When confidence and trust are developed, improvise movement within a large group setting. • create new movement in order to communicate or express something • use dance components such as: <ul style="list-style-type: none"> – stillness: moments when dancers are perfectly still in the space – combining dynamics: mixing the force with which a movement is done and the movement quality e.g. strong (force) percussive (quality) movements – focus: (i) where the attention of the dancer is concentrated and (ii) where the attention of the audience is drawn. <p>Specific purpose:</p> <ul style="list-style-type: none"> • student identified: to create a dance with various sections that differ in their subject matter using movements that reflect the subject matter (see 'variation' below) • teacher identified: to create a dance that involves movements that identify who you are as individuals and welcomes new students to the school. <p>Forms:</p> <ul style="list-style-type: none"> • climax: the moment of highest intensity and interest. • variation: incorporating movement phrases with differing subject matter e.g. a section about school, followed by a section about holidays, followed by a section about favourite hobbies. 		<p>Students may:</p> <p>Understand and apply dance components identified for Level 4.</p> <ul style="list-style-type: none"> • Explore a stimulus such as war and peace using the following dance components: <ul style="list-style-type: none"> – create shapes that are symmetrical, use smooth, curved lines (shape) and move in quick (time), light (energy) ways to depict peace and harmony; create shapes that are asymmetrical, use hard, angular lines (shape) and move in slow (time), powerful (energy) ways to depict war and turbulence – use group formations to modify the focus e.g. if the focus is in the centre of the space where everyone is gathered to suggest unity, change the group formations of students in the space so that they are scattered in small groups, each group on a different level (space) to change the focus and suggest disharmony. <p>Respond to a range of stimulus material through improvisation.</p> <ul style="list-style-type: none"> • Improvise by speculating about the appearance of movements if the space, time or energy were changed e.g. exploring how a social barn dance would look if choreographed in square floor patterns or at very fast speeds or with strong percussive energy. • Respond to spoken words or images by improvising with a peer e.g. When words such as strength or force are spoken, the students may move as if they are lifting or pushing a heavy object; when images of political power are displayed the students may create a motif that depicts someone standing over someone else. <p>Choreograph dance to reflect a specific purpose.</p> <ul style="list-style-type: none"> • Create a dance for a specific purpose, such as to educate about an issue, by incorporating a climax into the movement sequence e.g. students may use narrative form to tell the story of the plight of the boat people fleeing their country. 									

DA 4.2 Students perform movement sequences with improvised sections.	
<p>Perform sequences with improvised sections:</p> <ul style="list-style-type: none"> • practise choreographed sequences, created by students, peers or teacher • identify a moment in the dance where it would be appropriate to break away from structured choreography and perform some improvisation e.g. when people are scattered in groups, use improvisation as a way for each individual to come back and create one group • improvised sections may appear differently each time or with slight variations • improvisation is often a very personal experience. Allow students to volunteer to perform their improvisations to others, rather than selecting a student or group of students. • warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet. 	<p>Students may:</p> <p>Improvise within a known, practised movement sequence.</p> <ul style="list-style-type: none"> • Use improvisation during performance to personalise a section of a dance e.g. students may learn and practise a dance to welcome new students to the school, but for 32 counts in the middle of the dance improvise movements that reflect the students' own personalities. • Improvise different ways of getting down from a high level to a low level (space) or of moving from one group formation to several smaller groups. <p>Perform locomotor and non-locomotor movements with accuracy and clarity.</p> <ul style="list-style-type: none"> • Maintain the integrity of a movement regardless of the timing of the accompaniment or the space in which it is performed e.g. although students may be close together and moving quickly to the music, they still fully stretch their arms out to the side.
DA 4.3 Students analyse elements of dances from various cultural and historical contexts.	
<p>Analyse elements of dance:</p> <ul style="list-style-type: none"> • focus on a short section of a dance, rather than attempt to analyse an entire dance • analyse: <ul style="list-style-type: none"> – cultural and historical contexts – dance components (space, time, energy, action) – visual elements (dancers, props, lighting, costumes, setting) – aural elements (things that can be heard) – the intent (saying what the dance is about). <p>Cultural and historical contexts:</p> <ul style="list-style-type: none"> • cultural contexts of students and the school community. Make links with the local community and invite members to share their dance with the students or obtain video recordings of dances. Follow appropriate protocols when studying dance from various cultures. • cultural and historical contexts related to Studies of Society and Environment classroom activities • ways in which dance informs and educates about cultural and historical contexts, e.g. dances performed by early settlers in Australia were shaped by folk traditions they brought with them, as well as their social class and life experiences • movements that are performed, costumes worn, performance space used and accompanying music • ways dance components are used in these contexts. 	<p>Students may:</p> <p>Describe, interpret and evaluate short sections of selected dances.</p> <ul style="list-style-type: none"> • Describe the dance components of the section including: <ul style="list-style-type: none"> – action — movements such as skipping, walking, clapping, hopping – space such as levels, directions, group formations – time such as dancing to a steady 4/4 beat – energy such as strong, percussive movements – visual setting such as the props, costumes and lighting – aural setting such as the music, voices, silence. • Interpret what is happening in the dance by referring to the movements, aural setting and visual setting to support the interpretation. • Evaluate the section e.g. it was enjoyable to watch because I understood what was happening and I could see the dancers enjoying themselves. <p>Identify how aspects of specific cultural contexts are represented through dance.</p> <ul style="list-style-type: none"> • Identify costumes, setting, music and specific movements that are particular to a historical or cultural context, such as the clothing worn when line dancing or the music that accompanies Balinese dance.

Sequence of core learning outcomes with elaborations — **Dance Level 5**

<p>Level statement <i>Students adapt dance components and consider function and purpose of dance when choreographing movement sequences. Students model specific techniques from genres such as classical ballet, contemporary dance or popular dance. Students work individually and collaboratively for specific purposes. They reflect on dance across a range of contexts and comment on how the meanings of movements change or differ from one context to the next. They communicate through various methods such as writing, talking, moving or drawing. Students create and perform suitable exercises that articulate the value of warm-up for injury prevention.</i></p>											
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<p>DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p>											
<p>Adapt dance components to reflect functions and purposes:</p> <ul style="list-style-type: none"> • consider the space for the choreography — walk around the perimeter of the space, identify where prompt and opposite prompt are, get a feel for the size of the space, view the space from the audience's perspective • consider the flooring of the space — is it conducive to jumping, rolling or sliding. Adapt the use of genre-specific technique and energy to suit the dance surface. • explore the manipulation of dynamics by improvising movement quality • explore dance forms of: <ul style="list-style-type: none"> – embellishment — manipulation of movement motifs by adornment of the dancers' movement – rondo — a form with three or more movement themes which return periodically to the main theme – transitions — actions or sequences that link movement phrases or major sections of a dance • consider the function of the dance — ritual, social or artistic — and adapt the components accordingly e.g. adapt character dance technique to reflect a more social folk dance function. <p>Cultural and historical contexts:</p> <ul style="list-style-type: none"> • cultural contexts of students and the school community. Make links with the local cultural community and invite members to share their dance with the students or obtain video recordings of dance if available. Follow appropriate protocols when studying dance from various cultures. • historical background of culturally specific dance forms which reflect the personal and family histories of class members • dances that are developed for one purpose and adapted for another purpose e.g. a social folk dance, adapted for performance to an audience. 		<p>Students may:</p> <p>Apply and adapt dance components identified for Level 5.</p> <ul style="list-style-type: none"> • Devise movement phrases and sequences that suit music with irregular time signatures e.g. the student may choreograph to 7/8 time music, but add moments of stillness or repeat or embellish movements when adapting the choreography to suit a piece of music. • Manipulate dynamics to change the meaning of movements throughout a dance e.g. create a movement with percussive, movement qualities and use it again but with sustained movement qualities so the meaning of the movement appears to change. <p>Choreograph dance that demonstrates understanding of the functions and purposes of dance.</p> <ul style="list-style-type: none"> • Devise sequences that reflect a social function using rondo form e.g. (i) whole group dance, (ii) small groups, (i) whole group, (iii) individuals, (i) whole group. <p>Adapt dance components to reflect cultural or historical contexts.</p> <ul style="list-style-type: none"> • Use genre-specific techniques to represent a historical context such as court dance. • Use genre-specific techniques to reflect a cultural context such as Indian temple dance. • Use genre-specific techniques in ways that reflect the intent of the dance being created e.g. students may use popular social dance movements to welcome visitors to the school, creating a welcoming, fun atmosphere. 									

DA 5.2 Students model genre-specific techniques when performing movement sequences.	
<p>Model genre-specific technique:</p> <ul style="list-style-type: none"> • practise techniques from genres such as ballet, modern dance, jazz dance, tap dance and traditional cultural dances • participate in technique classes focusing on executing correct technique and maintaining correct alignment • develop confidence in performing genre-specific technical skills • develop an awareness of the strengths and limitations of each student's body • use mirrors and teacher and peer correction to help students feel and execute correct alignment • warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. Include movements that link to the genre-specific technique being learnt during the lesson. The genre-specific component of a warm-up is an ideal place to encourage students to think about their alignment and the way movements are executed in a particular genre. • use or ignore the music during performance according to the context of the sequence e.g. in some instances when performing contemporary dance the performers may have to ignore the music. 	<p>Students may:</p> <p>Demonstrate understanding of safe dance practices applicable to the dance components identified for Level 5.</p> <ul style="list-style-type: none"> • Control alignment when performing genre-specific techniques in the following ways: <ul style="list-style-type: none"> – when moving using turnout of the legs or parallel position of the legs, ensure knees are in the same alignment as feet – maintain correct posture for genre-specific techniques – support the back by maintaining pelvic stability – sustain correct use of genre-specific techniques throughout performance e.g. maintain turnout and arm positions in ballet technique for a whole sequence. <p>Demonstrate genre-specific techniques within students' physical capabilities.</p> <ul style="list-style-type: none"> • Adapt movements according to personal physical strength such as avoiding straining when lifting legs higher. • Develop the energy and stamina needed to perform a physically challenging dance sequence. • Confidently perform social dance moves such as grapevine patterns while maintaining accuracy of technical skills.
DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.	
<p>Articulate how meanings of movements change:</p> <ul style="list-style-type: none"> • apply an analysis model to various dance works in order to: <ul style="list-style-type: none"> – identify movement motifs used by a particular choreographer and discuss whether the interpretation of the motif changes from dance work to dance work – identify similar movements used by choreographers from the same era e.g. both contemporary choreographers, or different eras e.g. early modern and post-modern, and discuss the interpretation of the movements – identify similar movements used by choreographers from various cultures and discuss whether the cultural context changes the interpretation of the movements. <p>Cultural and historical contexts:</p> <ul style="list-style-type: none"> • explore and analyse the artistic, ritual and social purposes of dance from a range of cultural and historical contexts • evaluate dance from various cultural and historical contexts and use an analysis model to identify culturally or historically specific aspects of movement. 	<p>Students may:</p> <p>Identify and interpret movement motifs from selected dances.</p> <ul style="list-style-type: none"> • Compare and contrast the movement content of two different dance works by the same Australian choreographer, one from his/her early career and one from his/her current work. Identify similar movement motifs and discuss how the motifs may change due to time or the context of the dances. • Compare sections of two different choreographers' dance works, from the same country, genre and era. Identify similar movement motifs and discuss how the meaning of the motifs changes as a result of each choreographer's philosophy and dance background. <p>Demonstrate understanding of the influence of various contexts upon the appearance and application of movements within dances.</p> <ul style="list-style-type: none"> • Identify components of two different dance works by two different choreographers working in different cultural settings. Identify similar movement motifs and discuss how the meaning of the motifs changes according to the cultural context in which they exist. • Make supported judgments when evaluating dance by referring to the dance components, but also to the background to the work, such as the choreographer's philosophy, the historical, cultural or social context in which the work emerged and the stimulus for the work.

Sequence of core learning outcomes with elaborations — **Dance Level 6**

<p>Level statement <i>Students explore combinations of dance components and reflect on current dance practice in the creation of dance. They adapt technical skills and demonstrate expression and interpretation during performance. Students modify their performance of dances for different environments and purposes. Students articulate understanding of their own physical abilities in relation to performance. Students recognise and acknowledge personal preferences when analysing dance. Students analyse dance using an analysis model. They communicate through various methods such as writing, talking, moving or drawing. Students work individually and collaboratively for specific audiences and purposes within various contexts. They create safe warm-up exercises that draw connections to technique used in performance.</i></p>											
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<p><i>Action</i></p> <ul style="list-style-type: none"> • genre-specific technique 	<p><i>Function</i></p> <ul style="list-style-type: none"> • empowerment 	<p><i>Analysis</i></p> <ul style="list-style-type: none"> • application of an analysis model to a whole dance • justification of personal preference 									
<p>DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.</p>											
<p>Draw on ideas from current dance practice:</p> <ul style="list-style-type: none"> • view current dance works, live or recorded, and listen to current practising choreographers speak about the influences, inspirations and stimulus for their work • view contemporary performance in non-traditional performance spaces e.g. site-specific works • consider current dance practice from a wide range of genres such as ballet, modern dance, musical theatre, popular dance and traditional cultural dance • participate in choreographic workshops that focus on creating dance and draw on the style of current choreographers • invite local dance practitioners to work with the students in a collaborative manner to create a contemporary dance work, thereby allowing students to see and participate in the choreographic process of a current dance practitioner • learn sections of sequences by choreographers from past eras • adapt sequences by choreographers from past eras using a range of choreographic devices and movements to reflect contemporary issues and themes • improvise using sequences by choreographers from past eras as stimuli. <p>Forms:</p> <ul style="list-style-type: none"> • abstraction — a process that distils the essence of an image, feeling or idea, culminating in a non-realistic representation • accumulation — where a phrase is extended by subsequent additional movements whilst returning sequentially to the original phrase. (AB ABC ABCD) • retrograde — performing the movement motif backwards. 		<p>Students may: Apply and adapt dance components and forms identified for Level 6.</p> <ul style="list-style-type: none"> • Identify changes in time signature throughout a piece of music (mixed metre) and create sequences that recognise the changes, using the accent of the music to highlight a movement. • Challenge the energy with which movement is usually executed in a genre-specific technique e.g. question whether a plié always has to be done with smooth, sustained energy. • Use choreographic devices such as accumulation, abstraction and retrograde to create a new movement sequence e.g. modify a classical ballet sequence through the use of accumulation so that the traditional classical movement patterns are no longer identifiable. • Use abstraction and embellishment to create more sophisticated movement motifs that communicate viewpoints about relevant political, cultural or social issues • Manipulate genre-specific techniques to match the abilities of other dancers. • Modify choreography to suit non-traditional performance spaces e.g. modify the way rolls or leaps are performed if the dance takes place on a grass surface or incorporate protective clothes such as kneepads. <p>Research current dance practice — stimulus and philosophy.</p> <ul style="list-style-type: none"> • Investigate movements, choreographic techniques and approaches, use of visual, aural and oral elements and performance space evident in the work of contemporary dance artists and select relevant aspects that inform students' own developing choreographic approaches. <p>Reflect current dance practice in their own choreography.</p> <ul style="list-style-type: none"> • Create new motifs inspired by techniques and approaches used by contemporary dance artists from a range of genres. 									

DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.	
<p>Perform in a range of genres:</p> <ul style="list-style-type: none"> perform dance from a range of genres such as ballet, modern dance, musical theatre, popular dance and traditional cultural dance perform choreography from a range of sources, such as self, peers, teachers, visiting choreographers or members of the local dance community. <p>Adapting dance to suit performance situations:</p> <ul style="list-style-type: none"> consider the performance space e.g. size, flooring, ceiling height and ground surface of an outdoor venue and adapt the space, time and energy with which movements are performed to reflect those considerations adapt the space, time and energy of movements to accommodate costumes that may restrict movement adapt the space (directions, group formations, personal and general space) to accommodate a change in the number of dancers (if some are absent or more join the dance). 	<p>Students may:</p> <p>Demonstrate understanding of safe dance practices applicable to the dance components identified for Level 6.</p> <ul style="list-style-type: none"> Control deliberate falls and movements that are 'off centre' or being performed in a non-traditional space such as a park or at the school tuckshop. Replicate and modify performance styles of particular choreographers and performers and adapt movement to suit physical capabilities e.g. realising their body is not strong enough to jump as high as required, so creating the illusion of height through lifting the eye line and projecting upward. Pay attention to detail with regard to positions of the hands and feet and placement of the head, in order to enhance genre-specific technique. <p>Adapt physical skills to suit the performance context.</p> <ul style="list-style-type: none"> Adapt technical skills to anticipate changes in direction of movement or changes in music particularly when adapting for a change from recorded to live music. Use stylistically appropriate body language, facial expression, time, space and energy to communicate interpretation of role in performance e.g. when performing traditional classical character roles or communicating mood or character in a modern dance work.
DA 6.3 Students analyse current dance practice from various contexts using an analysis model.	
<p>Analyse current dance practice from various perspectives:</p> <ul style="list-style-type: none"> apply an analysis model when viewing current dance works (live or recorded) and listening to choreographers discussing the influences, inspirations and stimulus for their work consider the interpretation of various genres in current practice e.g. ballet, modern dance, musical theatre, popular dance and traditional cultural dance identify the roles of dancers in the creative processes used in current dance practice and the ways in which they are empowered by those processes consider cultural and historical contexts of dance and how they impact upon current dance practices, e.g. the work of Bangarra Dance Theatre. <p>Analysis mode for appreciation:</p> <ul style="list-style-type: none"> Adshead's analysis model is a popular appreciation model. It involves the following four stages: (i) description, (ii) discernment of form, (iii) interpretation and (iv) evaluation. although Adshead's model is suggested, teachers are not limited solely to its use. 	<p>Students may:</p> <p>Research current dance practice within national and international contexts.</p> <ul style="list-style-type: none"> Compare and discriminate between dances by current dance practitioners from differing cultural backgrounds to gain an understanding of different choreographic processes, philosophy and stimuli, as a result of cultural, social or political backgrounds. <p>Apply an appreciation model to selected dances.</p> <ul style="list-style-type: none"> Use an analysis model to write or speak about dance in a way that integrates the stages e.g. when discerning the form, interpret why the form was used and evaluate its effectiveness, rather than dealing with the three sections separately. Describe how movements appear, are used or are executed in dances from various contexts by commenting on the technical aspects e.g. 'the jump used a great deal of energy to get off the ground and when the dancer landed he made sure he landed with bent knees so as not to injure himself.' Make reasoned judgments about dance by supporting evaluation with a description of the dance components and background information about the choreographer's philosophy, the historical, cultural or social context in which the work emerged and the stimulus for the work.