

# Dance 2019 v1.1

## General Senior Syllabus

This syllabus is for implementation with Year 11 students in 2019.

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# 1 Course overview

## 1.1 Introduction

### 1.1.1 Rationale

The arts are an intellectually engaging intersection of lateral thought and practice. They interrogate the human experience and challenge our understandings by encouraging and provoking alternative ways of seeing, thinking and doing. They enable us to know and observe our world collectively and as individuals. They reveal a sense of who we are and might become as we make connections and new meaning of the world around us and our place in it.

Creative and expressive communication is central to the arts. Students learn to pose and solve problems, work independently and in collaboration, and create and convey meaning from various viewpoints. New skills are learnt and knowledge is created through the investigation and experience of valued traditions and practices across various art forms.

The arts encourage unity through active involvement in building cultural literacy by respecting and valuing the meaningful and unique impact of Aboriginal people's and Torres Strait Islander people's contribution to Australia's arts knowledge, traditions and experience. Australia's multicultural identity, cultural inheritance and contemporary arts practice is enhanced through this recognition and the shared inspirations of the broader Asia-Pacific community.

Dance uses the body as an instrument for expression and communication of ideas. It encourages the holistic development of a person, providing a way of knowing about oneself, others and the world. It is a means by which cultural heritage is preserved and translated through time.

Engaging in dance allows students to develop important, lifelong skills. Dance provides opportunities for students to critically examine and reflect on their world through higher order thinking and movement. Through studying Dance as both artist and as audience, students will develop a range of interrelated concepts, understanding and skills in dance as an art form and as a means of social inclusion. Students will study dance in various genres and styles, embracing a variety of cultural, societal and historical viewpoints integrating new technologies in all facets of the subject. Historical, current and emerging dance practices, works and artists are explored in global contexts and Australian contexts, including the dance of Aboriginal peoples and Torres Strait Islander peoples. Students will learn about dance as it is now and explore its origins across time and cultures.

Exploring dance through the lens of making (choreography and performance) and responding engages students in creative and critical thinking. As students create and communicate meaning through dance they develop aesthetic and kinaesthetic intelligence in addition to personal and social skills. Self-confidence is developed alongside an awareness of, and respect for, the body. The study of this subject increases the quality of personal and physical wellbeing and fosters social inclusion through focused experiences of valued collaborative practice.

This subject prepares young people for participation in the 21st century by building skills and resources. Dance has the means to prepare students for future possibilities, with highly transferrable skills and the capacity for flexible thinking and doing. The study of dance enables the application of critical thinking and literacy skills through which students create, demonstrate, express and reflect on meaning made through movement. Critical thinking and literacy skills are essential skills for the artist as both maker and audience, and learning in Dance prepares students to engage in a multimodal world. A course of study in Dance establishes a basis for further education and employment across many fields, both in the arts and culture industries and

beyond. Dance develops individuals who are culturally sensitive, creative, complex and reflective thinkers.

### **Assumed knowledge, prior learning or experience**

The key ideas of making and responding identified in the P–10 Australian Curriculum: The Arts continue in senior syllabuses throughout The Arts learning area. Prior experience in any or all of The Arts subjects will provide students with an understanding of making and responding as learning and assessment in Dance.

Through making, students 'learn about and use knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions' (Australian Curriculum, 2017). Making is working *in* the art form as artist. Through responding, students 'explore, respond to, analyse and interpret artworks' (Australian Curriculum, 2017). Responding is working *about* the art form as audience.

### **Pathways**

Dance is a General subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in Dance can establish a basis for further education and employment in the field of dance, and to broader areas in creative industries and cultural institutions.

The demand for creativity in employees is rising in a world of rapid technological change. As more organisations value work-related creativity and diversity, the processes and practices of dance develop transferable 21st century skills essential for many areas of employment. As people are asked to think innovatively and differently, unconventionally and from new perspectives, the role of 'the creative' across many workplaces is increasingly in demand. Diverse pathways may include fields such as psychology, social work, counselling, law, journalism and human relations.

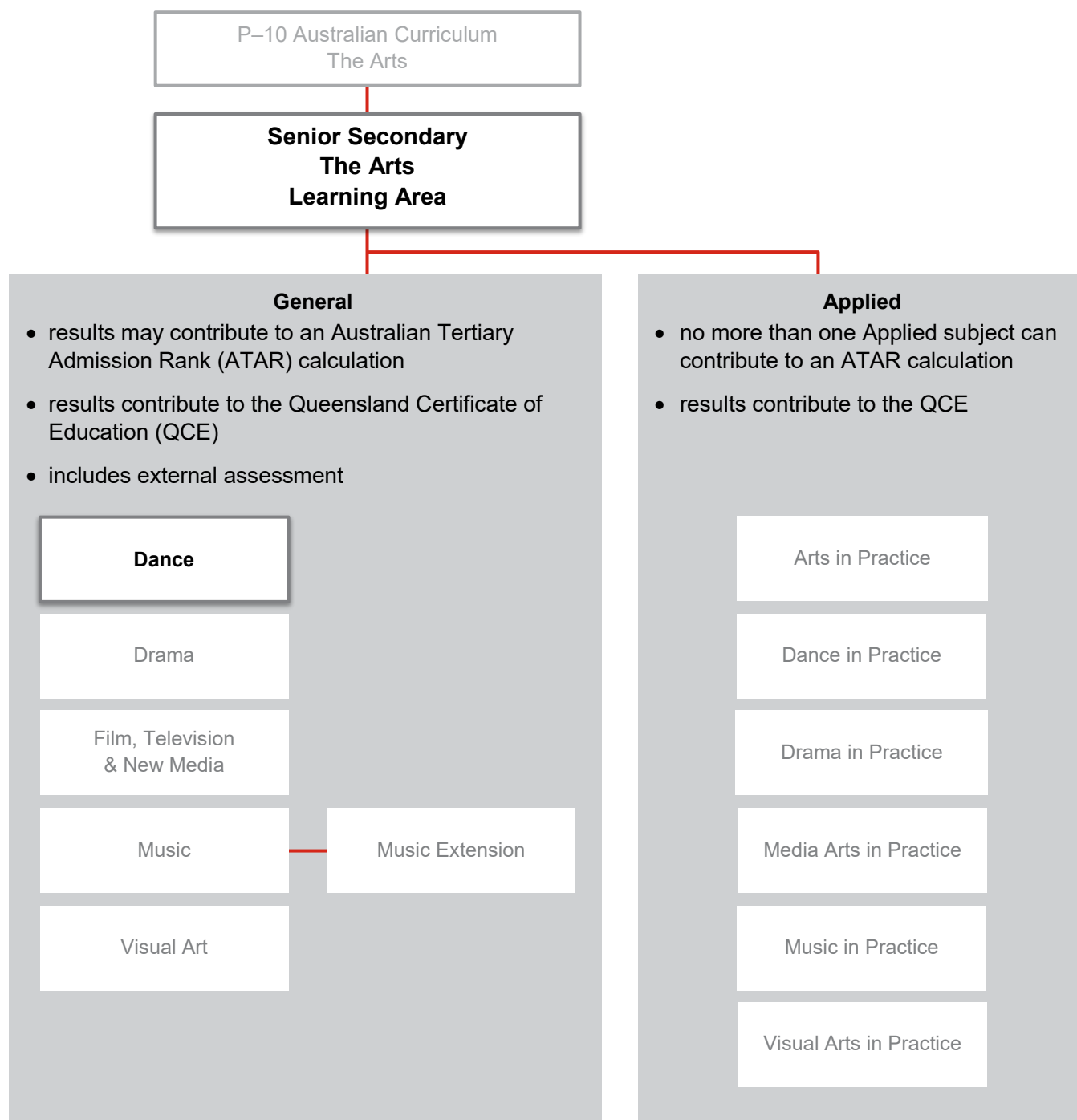
Tertiary studies, vocational education or work experience in the area of Dance can lead to and benefit careers in diverse fields such as:

- arts administration and management, e.g. artist manager, arts administrator, booking agent, copyright/royalties manager, tour manager, venue manager, events and festivals manager/producer, arts and cultural advisor/administrator
- communication, e.g. writer, communication strategist, arts editor, blogger/vlogger
- creative industries, e.g. professional performer, choreographer, choreologist, independent artist and practitioner, artistic director, costume designer, dance technologist, dance videographer, producer, rehearsal director, theatre technician, stage manager
- education, e.g. educator in schools, private studios, universities and professional dance company education programs
- public relations, e.g. campaign manager, publicist, creative director
- research, e.g. dance researcher and academic, dance journalist/critic
- science and technology, e.g. dance health professional with further specialised training in areas of medicine, health, therapy.

## 1.1.2 Learning area structure

All learning areas build on the P–10 Australian Curriculum.

Figure 1: Learning area structure



### 1.1.3 Course structure

Dance is a course of study consisting of four units. Subject matter, learning experiences and assessment increase in complexity from Units 1 and 2 to Units 3 and 4 as students develop greater independence as learners.

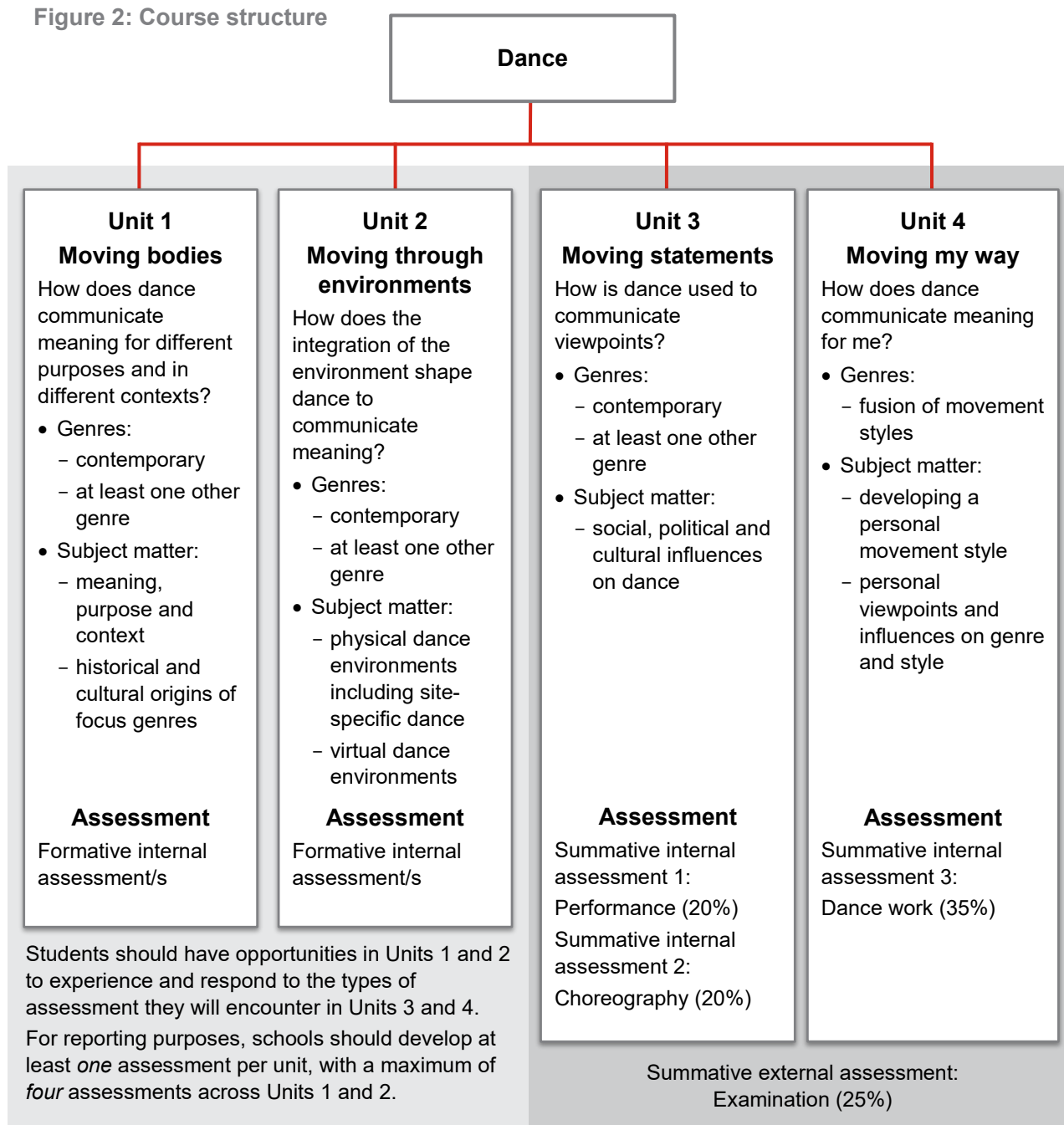
Units 1 and 2 provide foundational learning, which allows students to experience all syllabus objectives and begin engaging with the course subject matter. Students should complete Units 1 and 2 before beginning Unit 3. It is recommended that Unit 3 be completed before Unit 4.

Units 3 and 4 consolidate student learning. Only the results from Units 3 and 4 will contribute to ATAR calculations.

Figure 2 outlines the structure of this course of study.

Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment.

Figure 2: Course structure



## 1.2 Teaching and learning

### 1.2.1 Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn. Assessment provides evidence of how well students have achieved the objectives.

Syllabus objectives inform unit objectives, which are contextualised for the subject matter and requirements of the unit. Unit objectives, in turn, inform the assessment objectives, which are further contextualised for the requirements of the assessment instruments. The number of each objective remains constant at all levels, i.e. Syllabus objective 1 relates to Unit objective 1 and to Assessment objective 1 in each assessment instrument.

Syllabus objectives are described in terms of actions that operate on the subject matter. Students are required to use a range of cognitive processes in order to demonstrate and meet the syllabus objectives. These cognitive processes are described in the explanatory paragraph following each objective in terms of four levels: retrieval, comprehension, analytical processes (analysis), and knowledge utilisation, with each process building on the previous processes (see Marzano & Kendall 2007, 2008). That is, comprehension requires retrieval, and knowledge utilisation requires retrieval, comprehension and analytical processes (analysis).

By the conclusion of the course of study, students will:

Syllabus objective	Unit 1	Unit 2	Unit 3	Unit 4
1. <u>demonstrate</u> an understanding of <u>dance concepts and skills</u>	•	•	•	•
2. <u>apply</u> literacy skills	•	•	•	•
3. <u>organise</u> and apply the dance concepts	•	•	•	•
4. <u>analyse</u> and <u>interpret</u> dance concepts and skills		•	•	•
5. <u>apply</u> <u>technical skills</u>	•	•	•	•
6. <u>realise meaning</u> through <u>expressive skills</u>	•	•	•	•
7. <u>create</u> dance to communicate <u>meaning</u>	•	•	•	•
8. <u>evaluate</u> dance, justifying the use of dance concepts and skills.	•	•	•	•

#### 1. demonstrate an understanding of dance concepts and skills

When students demonstrate, they use movement when performing and choreographing, or provide a written or verbal response when responding. They recognise the dance concepts (elements of dance, structure and production elements) and dance skills (technical and expressive) through making and responding to dance. By presenting performance or choreographic ideas, or stating briefly ideas, characteristics or choices, students make clear the purpose, context and viewpoints of dance in various genres and styles.

#### 2. apply literacy skills

When students apply literacy skills in Dance, they select appropriate language conventions for particular purposes and contexts. They use appropriate grammar and systematically arrange words, phrases, clauses and sentences to express meaning in texts. Students recognise, distinguish and apply genre-specific features appropriate to the text. They use and understand appropriate referencing conventions that acknowledge the expertise of others, sourced information and ideas. When students apply literacy skills, they also comprehend



and use their knowledge and understanding of other critical literacies — kinaesthetic (body), visual, oral, aural and digital literacies — in particular circumstances to communicate meaning.

### **3. organise and apply the dance concepts**

When students organise, they improvise, select and arrange movement into sequences and sections to structure the dance work. They apply dance concepts when they use their knowledge and understanding of elements of dance, structure and production elements to select, explore and manipulate movement through a creative process in a chosen genre or style to communicate meaning. When students apply the elements of dance, they comprehend and use their knowledge and understanding of kinaesthetic (body), visual, aural and digital literacies in particular circumstances.

### **4. analyse and interpret dance concepts and skills**

When students analyse, they break down and examine movement, critically identifying sections and connections between the elements of dance, structure and production elements. They consider the interplay between technical and expressive skills in the performance of the work. Analysis focuses on finding patterns, links and identifying similarities and differences between the dance concepts and skills. When students interpret, they draw meaning from dance works to explain the choice of movement, use of the dance concepts and skills in various artistic, aesthetic and cultural viewpoints.

### **5. apply technical skills**

When students apply technical skills, they demonstrate their physical capabilities and execution of genres and styles. These capabilities include control, coordination, balance, strength, flexibility, alignment, timing, extension, and spatial awareness as relevant to the genre and style-specific technique or movement. Their knowledge and understanding of the technical skills required for the performance rely on kinaesthetic (body), visual and aural literacies for particular contexts and purposes.

### **6. realise meaning through expressive skills**

When students realise, they perform genre- and style-specific techniques or movements to communicate meaning of an idea or concept (whether representational or abstract) using the expressive skills. The expressive skills include interpretive qualities such as musicality, focus (eyeline, concentration), projection, body and facial expression, characterisation, confidence and energy. These underpin the techniques and processes needed to communicate the meaning or choreographic statement. When realising meaning, students draw predominately on kinaesthetic (body), visual and aural literacies.

### **7. create dance to communicate meaning**

When students create, they problem-solve, improvise, critically reflect, plan and make decisions in the choreographing of dance using elements of dance and structure (choreographic devices and form) to shape movement in different genres and styles. They synthesise and combine movement sequences into a coherent work to communicate their meaning or choreographic statement. They use production elements to support and enhance the meaning.

## 8. evaluate dance, justifying the use of dance concepts and skills

When students evaluate, they make judgments about the ideas, dance concepts and skills evident in dance works in relation to meaning, purpose and context. Students examine and determine the value or significance of dance from various artistic, aesthetic and cultural viewpoints. When students justify, they give valid reasons or evidence to support an answer, response or conclusion. They synthesise their knowledge and understanding of the dance concepts (elements of dance, structure and production elements) and dance skills (technical and expressive) into a coherent and complex response to express opinions, ideas and arguments.

### 1.2.2 Underpinning factors

There are three skill sets that underpin senior syllabuses and are essential for defining the distinctive nature of subjects:

- literacy — the set of knowledge and skills about language and texts essential for understanding and conveying Dance content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

These skill sets, which overlap and interact, are derived from current education, industry and community expectations. They encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

Together these three skill sets shape the development of senior subject syllabuses. Although coverage of each skill set may vary from syllabus to syllabus, students should be provided with opportunities to learn through and about these skills over the course of study. Each skill set contains identifiable knowledge and skills that can be directly assessed.

### Literacy in Dance

Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Dance is essential for student achievement.

Students need to learn and use knowledge and skills of reading, viewing and listening to understand and learn the content of Dance. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Dance content they have learnt.

To understand and use Dance content, teaching and learning strategies include:

- breaking the language code to make meaning of Dance language and texts
- comprehending language and texts to make literal and inferred meanings about Dance content
- using Dance ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

To analyse and evaluate Dance content, teaching and learning strategies include: making conclusions about the purpose and audience of Dance language and texts

- analysing the ways language is used to convey ideas and information in Dance texts

- transforming language and texts to convey Dance ideas and information in particular ways to suit audience and purpose.

These aspects of literacy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and instrument-specific marking guides (ISMGs) for Dance.

Suggestions for developing literacy in Dance include:

- drawing on sources of information, such as observations, demonstrations, discussions, lectures, interviews, live and recorded productions, books, computer software, journal articles, magazines, newspapers, broadcast media, advertisements, videos or films, online resources and soundscapes
- using language for the purposes of, for example, developing an idea, expressing a personal aesthetic, devising symbolism, describing a process, interpreting and analysing still and moving images, explaining a relationship, narrating a visual story, evaluating an argument, synthesising information, justifying a position, researching concepts/foci, reporting results, arguing a position, proposing action, interpreting a theory and persuading
- presenting information through, for example, sketches, photographs, commentary on live and recorded productions, extended writing, short responses, letters, reviews, oral presentations, seminars, demonstrations, websites, podcasts, blogs, interviews, visual journal notes and critiques.

### Critical literacy

Critical literacy involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, oral, visual and written texts. Students engage critical literacy skills to identify and challenge representations in texts, and think flexibly about how meaning is contextual and influenced by both the maker and the audience. Students should be taught to identify and use the distinctive literacy skills that are appropriate for particular contexts.

- Aural literacy** is the ability to actively use critical listening skills to interpret, analyse and evaluate sounds, dialogue and argument to make decisions. It also involves creating messages using selected sounds and dialogue, and the purposeful integration of sound into the design of products.
- Digital literacy** is the ability to use technologies to find, apply and share information in order to solve a problem or create knowledge.
- Kinaesthetic literacy** is the ability to use body movement to communicate and interpret meaning.
- Oral literacy** is the ability to use and interpret language, voice and expression to communicate meaning.
- Visual literacy** is the ability to look closely at visual texts, observing and describing visual elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements, and symbols to create visual texts.
- Written literacy** is the ability to select appropriate language and written features to express meaning in response to particular purposes and contexts. This involves using correct grammar and systematically arranging words, phrases, clauses and sentences. It is also the capacity to correctly interpret and comprehend meaning, genre and structure of written texts.

## Critical literacies through live performance

Attending a live performance provides the opportunity for students to be exposed to an authentic realisation of the subject of dance. Being part of an audience develops 'artistic literacy' as it draws on a range of critical literacies to enhance the student's ability to respond incisively and deconstruct both the choreography and the performance in depth. The authentic performance experience builds understanding of the complex nature of the choreographer's and performers' roles in communicating meaning. Due to the ephemeral nature of dance, the live experience allows students to engage with the immediacy and energy of the performers, and the effect and meaning of complex visual imagery, including multimedia, costumes and symbolic sets. The centrality of the relationship between the choreography, the performer and the audience is realised and celebrated through the live medium. As students engage with the art form of dance as an audience, they share responses with other audience members and can make immediate visceral and intellectual connections between their own developing practice and that of professionals.

## Numeracy in Dance

Although much of the explicit teaching of numeracy skills occurs in Mathematics, being numerate involves using mathematical skills across the curriculum. Therefore, numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers.

To understand and use Dance content, teaching and learning strategies include:

- identifying the specific mathematical information in the learning area
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- communicating and representing the language of numeracy in teaching, as appropriate.

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Dance.

## 21st century skills

The 21st century skills identified in the following table reflect a common agreement, both in Australia and internationally, on the skills and attributes students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

21st century skills	Associated skills	21st century skills	Associated skills
critical thinking	<ul style="list-style-type: none"> <li>• analytical thinking</li> <li>• problem-solving</li> <li>• decision-making</li> <li>• reasoning</li> <li>• reflecting and evaluating</li> <li>• intellectual flexibility</li> </ul>	creative thinking	<ul style="list-style-type: none"> <li>• innovation</li> <li>• initiative and enterprise</li> <li>• curiosity and imagination</li> <li>• creativity</li> <li>• generating and applying new ideas</li> <li>• identifying alternatives</li> <li>• seeing or making new links</li> </ul>
communication	<ul style="list-style-type: none"> <li>• effective oral and written communication</li> <li>• using language, symbols and texts</li> <li>• communicating ideas effectively with diverse audiences</li> </ul>	collaboration and teamwork	<ul style="list-style-type: none"> <li>• relating to others (interacting with others)</li> <li>• recognising and using diverse perspectives</li> <li>• participating and contributing</li> <li>• community connections</li> </ul>
personal and social skills	<ul style="list-style-type: none"> <li>• adaptability/flexibility</li> <li>• management (self, career, time, planning and organising)</li> <li>• character (resilience, mindfulness, open- and fair-mindedness, self-awareness)</li> <li>• leadership</li> <li>• citizenship</li> <li>• cultural awareness</li> <li>• ethical (and moral) understanding</li> </ul>	information & communication technologies (ICT) skills	<ul style="list-style-type: none"> <li>• operations and concepts</li> <li>• accessing and analysing information</li> <li>• being productive users of technology</li> <li>• digital citizenship (being safe, positive and responsible online)</li> </ul>

Dance helps develop the following 21st century skills:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- information & communication technologies (ICT) skills.

These elements of 21st century skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Dance.

### 1.2.3 Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation in Australia. As part of its commitment, the QCAA affirms that:

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history
- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English
- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples
- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at [www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives](http://www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives).

Where appropriate, Aboriginal perspectives and Torres Strait Islander perspectives have been embedded in the subject matter.

Through engagement with artists' work, Aboriginal students and Torres Strait Islander students are able to see themselves, their identities and their cultures reflected in Dance. In addition, all students develop respect for and recognition of the world's oldest continuous living culture, and understand the significant contribution of Australia's First Peoples to dance, through both contemporary and historical traditions and practices. The inclusion and acknowledgement of Aboriginal dance and Torres Strait Islander dance, and broader arts content and practices, will assist the education of all students and in building intercultural understanding. This understanding helps support learning at the cultural interface, encouraging students to make connections between their own worlds and the worlds of others, build on shared interests and commonalities, develop empathy with others, and insight into themselves as part of a diverse, global community.

*Protocols* are appropriate ways of interacting with performers, artists, communities and the cultural material of Aboriginal peoples and Torres Strait Islander peoples. The protocols encourage ethical conduct and promote interaction based on good faith and mutual respect.

Teachers should:

- view Aboriginal culture and Torres Strait Islander culture as living and evolving, and not historical phenomena, with new forms of expression as an important part of contemporary Aboriginal communities and Torres Strait Islander communities
- be mindful that there is not one Aboriginal culture and one Torres Strait Islander culture, and there is great diversity among different communities; each community has its own unique collection of stories, cultural values, customs and languages
- accept that there are diverse styles and identities belonging to language groups across the mainland and the islands, and respect the diversity of contributions of Aboriginal arts makers and performers and Torres Strait Islander arts makers and performers
- recognise the ownership and control of cultural heritage, including Aboriginal people's and Torres Strait Islander people's body painting, images, motifs, stories and other forms of cultural expression, and consult with communities on the use and representation of their cultural heritage
- maintain respectful relationships with Aboriginal artists and communities and Torres Strait Islander artists and communities to ensure that the practice and transmission of Aboriginal people's cultural expressions and Torres Strait Islander people's cultural expressions are continued for future generations
- provide Aboriginal arts makers and their communities, and Torres Strait Islander arts makers and their communities control over how their cultural heritage is presented to ensure the interpretation, integrity and authenticity of a performance work is not presented out of context in a way that affects the cultural meaning
- use appropriate cultural protocols when accessing cultural material to value and respect arts makers and their works, and use appropriate terminology and current perspectives
- recognise language groups of artists when acknowledging and attributing artistic works, cultural heritage material, sources and images
- undertake extensive consultation before interpreting or adapting contemporary dance to acknowledge important elements of culture as many Aboriginal dance steps and combinations of dance forms and Torres Strait Islander dance steps and combinations of dance forms belong to particular language groups; permission from language group owners is required to perform those steps and dances
- seek consent of Aboriginal owners and Torres Strait Islander owners of the traditional work prior to any performance or recording of a dance piece, ensuring that all relevant details of the performance or recording have been disclosed
- understand that Aboriginal peoples and Torres Strait Islander peoples have the right to maintain confidentiality about secret and sacred aspects of their personal and cultural heritage
- consider interpretation, context and integrity when discussing the cultural value of subject matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials
- recognise copyright ownership of artists in the reproduction and distribution of work, and how this affects the use of imagery and artworks
- allow opportunities for re-interpretation of historical records through a contemporary context, particularly in representations in historical arts forms
- discuss issues such as payment, transport and other services when arranging workshops, speaking engagements and interviews with Aboriginal artists and Torres Strait Islander artists.

## 1.2.4 Pedagogical and conceptual frameworks

### Making and responding

In Dance, making and responding are interconnected. When students make dance works, they are informed by their knowledge and experiences as an audience of the dance works and practices of others. Making in Dance involves the processes of choreographing and performing. Making helps students reach their creative and expressive potential and helps them experience and appreciate a deeper understanding of the role of dance in communicating ideas. When students respond, they are informed by their knowledge and experiences as an artist. Responding in Dance involves reflection and critique of how meaning is communicated in their own and others' work, including professional practice.

The syllabus objectives in Dance reflect this interconnection by integrating the knowledge, understanding and skills acquired through both making and responding. The objectives recognise that when students work as artist and audience, making involves work *in* the art form, while responding involves work *about* the art form. Engagement in Dance develops students' knowledge and understanding of the interrelated nature of the dance concepts and skills and how they are applied to shape and communicate meaning.

The objectives for each unit and the subject matter are drawn from the syllabus objectives. These specify the concept and subject matter of the unit through a continued integration of making and responding learning activities.



## Inquiry learning

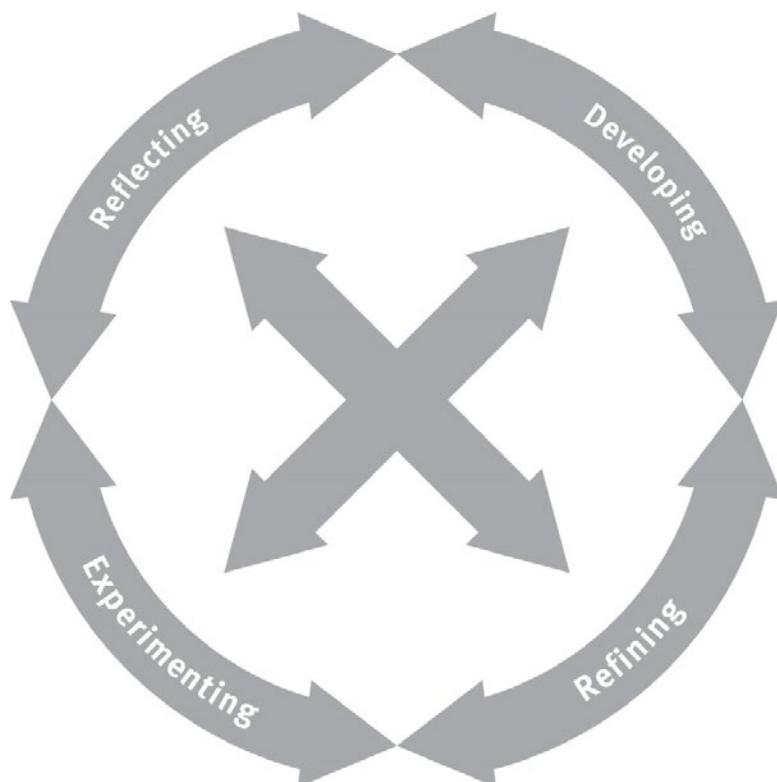
Inquiry learning in Dance is a creative process that places equal emphasis on content and processes. The meaning of *knowing* in Dance not only requires students to experience and remember, but also considers and interrogates possible questions and answers. This enables young people to use their knowledge and understandings and apply them across a range of contexts to achieve different purposes. It requires students, through making (choreographing and performing) and responding, to solve problems through questions that have more than one possible resolution. This develops students' critical and creative thinking skills, and contributes to their ability to participate in aesthetic processes. Through a creative inquiry process, students learn from each other, together with others and from those outside of the classroom. Inquiry is recursive in nature as understandings in dance are continually reviewed and refined based on new learning and questions.

In Dance, inquiry learning involves processes such as:

- experimenting with, exploring, experiencing, imagining and generating movement ideas
- developing, planning, structuring and organising solutions to problems, creating meaning
- refining and resolving ideas, sharing through choreographing, performing and responding to dance
- reflecting, evaluating responses and possibilities, justifying choices and decisions in their own and others' works.

The processes are interrelated, non-hierarchical and non-sequential, as illustrated in Figure 3.

**Figure 3: Inquiry learning in Dance**



## Reverse chronology for historical understanding

Within each unit, reverse chronology is an effective approach to investigate arts practice. This approach begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms. Reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and practices. This differs from a customary chronological approach that would begin in the past and follow a sequential path to the present.

The benefits of a reverse-chronology approach to learning about historical traditions of the art form of dance include:

- helping an understanding of ourselves, and the decisions and choices made by artists in the present, by examining and acknowledging the influences and events that affected previous generations
- fostering research skills in an inquiry learning model, in which students pose questions about the causes and effects of influences and compare dance of past and present times
- ensuring enough time is dedicated to focus on relevant historical practices
- engaging students who are more interested in ideas that relate to themselves and the time they inhabit, which enables them to follow connecting pathways more effectively
- understanding how knowledge of historical forms and practices helps an understanding of those of the current day.

### 1.2.5 Subject matter

Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with Dance. It is particular to each unit in the course of study and provides the basis for student learning experiences.

Subject matter has a direct relationship to the unit objectives, but is of a finer granularity and is more specific. These statements of learning are constructed in a similar way to objectives. Each statement:

- describes an action (or combination of actions) — what the student is expected to do
- describes the element — expressed as information, mental procedures and/or psychomotor procedures
- is contextualised for the topic or circumstance particular to the unit.

### Organisation of subject matter

Subject matter in Dance is organised under an inquiry learning process, with each unit guided by inquiry questions. The inquiry questions that frame each unit in this syllabus place the student at its centre. Prior knowledge from traditional dance genres and styles is built on, while significant concepts and essential questions are identified in each unit, unifying knowledge and understandings in Dance.

## Inquiry questions

The inquiry questions are realised through the processes of making (choreographing and performing) and responding to dance.

- Unit 1: **Moving bodies** focus question: How does dance communicate meaning for different purposes and in different contexts?
  - Inquiry questions:
    - How do purpose and context influence the manipulation of movement through selection of the elements of dance, structure and production elements to communicate meaning?
    - How do dancers use and alter technical and expressive skills to communicate meaning for different purposes and in different contexts?
- Unit 2: **Moving through environments** focus question: How does the integration of the environment shape dance to communicate meaning?
  - Inquiry questions:
    - How does the communication of meaning vary when dance is created and presented in and through specific physical sites and in virtual environments?
    - How do specific physical sites and virtual environments influence the manipulation of movement through selection of dance concepts to communicate meaning?
    - How do dancers use and alter dance skills (technical and expressive) to communicate meaning in specific sites and in virtual environments?
- Unit 3: **Moving statements** focus question: How is dance used to communicate viewpoints?
  - Inquiry questions:
    - How does cultural background affect the communication of a choreographer's 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?
- Unit 4: **Moving my way** focus question: How does dance communicate meaning for me?
  - Inquiry questions:
    - How does background affect movement styles and choreographic processes of choreographers?
    - How does your own background influence your personal aesthetic and choreographic process?
    - How are the technical and expressive skills personalised to develop a personal movement style?
    - How do you use your own social, political, cultural, geographical contexts and influences to create a dance communicating a personal viewpoint?

## Context, purpose and viewpoints

Contexts are the circumstances or situations in which dance works are explored and made by choreographers and performers, and experienced by audiences. Contexts inform the purpose of dance and influences choreographic meaning, genre interpretation and style.

Context and purpose work together to communicate meaning and inform the selection and interpretation of movement. Movement is manipulated by applying the dance concepts and skills to communicate meaning.

Meaning may refer to the intent, i.e. what a choreographer or performer communicates or expresses in a dance work, or it may refer to what a viewer understands and interprets from a dance work.

Contexts may include:

- sociological — relating to human social behaviour, especially focusing on cultural and environmental factors
- historical — relating to moods, attitudes, influences and conditions that existed in a certain time or time period
- political — relating to government or public affairs of a country or organisation
- personal — relating to emotions, sensory experiences, personal philosophy, beliefs and ideas
- geographical — relating to physical or natural features of regions
- cultural — relating to social influences and representations of time, place, politics, purpose, ethnicity, gender, spiritual and secular beliefs, and how these contribute to engagement, communication and meaning of dance works
- environmental — relating to the natural world, as a whole or in a particular geographical area, as affected by human activity
- technological — relating to a collection of techniques, skills, methods and processes used to produce products or services.

Purpose is the intended function of a dance in its cultural and/or aesthetic context. The range of purposes may include to:

- empower
- challenge or provoke
- chronicle or document
- celebrate
- educate
- empathise
- inform
- entertain.

Viewpoints are the perspectives, lenses or frames through which we make and respond to dance. Students make dance by working as artists, choreographing and performing. They respond to dance through the lens of both artist and audience, making informed critical judgments about their own and others' dance work.

By using and manipulating the dance concepts and skills, students communicate meaning from a particular viewpoint in an identified context, for a particular purpose.

## Dance practices and processes

Students engage with the dance concepts and skills through techniques and processes involved in the practices of choreography, performance and responding.

- Choreographing refers to the creative process of using dance concepts and skills to explore movement and make dance works in different contexts, for different purposes, and through different viewpoints to communicate meaning. It involves processes such as improvising, exploring, selecting, creating, manipulating and structuring movement to communicate their intentions.
- Performing refers to the acquisition and application of physical skills through the processes of practising, rehearsing, refining, applying and integrating technical and expressive capabilities.
- Responding refers to the processes of describing, explaining, interpreting, evaluating and critically analysing their own and others' dance work.

## Safe dance practices

Safe dance practices involve the selection and execution of safe movement to allow students to engage in dance practices and processes with a greatly reduced risk of injury. They develop an understanding of their own bodies' capabilities and maintenance, and develop kinaesthetic intelligence, critical thinking and awareness of how the body moves in dance.

## Texts

Any material, whether kinaesthetic, visual, written, spoken or digital in form, that relates to dance and that can be 'read' by an audience. These may include (but are not restricted to) dance works (live and recorded performances), movements, speeches, interview transcripts, program notes, photographs, documentaries, vlogs, blogs and websites. Texts should be selected to reflect the cultural diversity of dance.

### Selecting texts

When selecting texts for study in Dance, teachers consider the needs and interests of individuals and class groups to determine which texts will best meet their students' learning needs.

Teachers have an ethical responsibility to deal with the subject matter of Dance in ways that are age-appropriate, and that respect their students' values and those of their families and community. To meet this responsibility, teachers give careful consideration to the selection of texts for study and the ways selected texts may be perceived, interpreted and treated in class.

## Genre and style

Genre refers to the broad categories of dance based on shared characteristics identifiable in the contexts, e.g. contemporary, ballet, musical theatre, hip-hop, ballroom dance.

Style is a specific category within a genre that can be based on a:

- smaller range of shared characteristics, e.g. romantic ballet style in the ballet genre
- particular choreographer's technique or distinguishing characteristic, e.g. Martha Graham style
- performer's or company's individual characteristics, e.g. Bangarra Dance Theatre style.

Style develops through a characteristic selection, manipulation and ordering of the dance concepts and skills.

## Body

The body is the material or instrument for dance and uses movement vocabulary or actions developed by manipulating the elements of dance. The manipulation and organisation of movement into a structure, and the refinement of technical and expressive skills, allow students to communicate meaning in choreography and performance.

Actions or movements of the body are often referred to as fundamental movement skills. These movements can travel from one space to another, e.g. walking, running, hopping, skipping, leaping or crawling (locomotor movements), or move on the spot above a stationary base (non-locomotor movements), e.g. bending, stretching, twisting, shaking, bouncing, rising, sinking, pushing, pulling, or swinging and swaying.

## Dance concepts and skills

Students develop concepts and skills through the dance practices and processes of choreographing, performing and responding. In Dance, a course of study interconnects dance concepts and skills, as illustrated in Figure 4. They consist of:

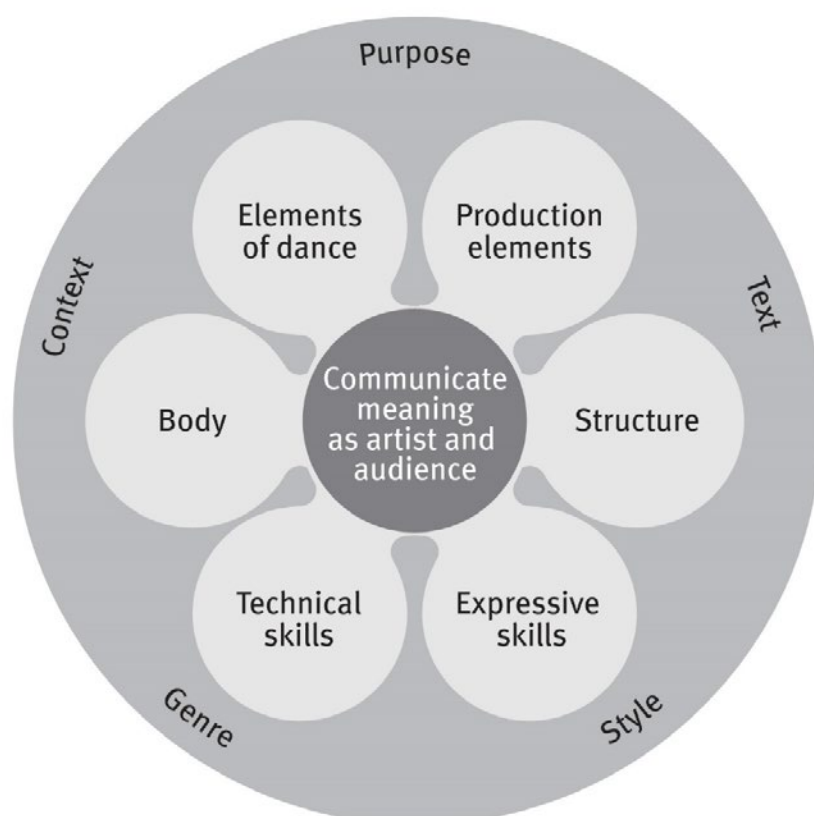
- elements of dance
- structure
- production elements
- dance skills.

Dance concepts and skills are the foundation and working material of dance. Students will learn to manipulate the concepts and skills through different purposes, contexts, genres and styles. They will consider these concepts and skills through various viewpoints, both as artist and as audience.

The quality of performance is enhanced when the performer has not only mastered the manipulation of the dance concepts and skills but can also understand and relate to the choreographic meaning.

Students explore, analyse, understand and use aspects of dance concepts and skills in making and responding experiences.

**Figure 4: Dance concepts and skills**



## Elements of dance

The elements of dance are the movement elements. They are discrete, but should not be studied in isolation as they are interrelated. The elements are used and manipulated to craft movement of the body to communicate the selected meaning of the choreography. They include:

- space — where the body moves, including level, dimension/size, direction, shape, active space, positive space, negative space, general space, personal space, planes, pathways and performance area
- time — when dance occurs and how long it takes, including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat
- dynamics — how dance is created and performed, including weight, force, energy and movement qualities
- relationships — when the body dances, associations or connections that occur between: body parts (e.g. right arm to left arm, hand to face); the body and the floor (e.g. close to, away from); the body and objects (e.g. a chair, fan, stick, scarf); the body and space (e.g. an expansive or limited relationship); and the body and others (e.g. dance to one or more dancers).

## Structure

The structure of a dance work is based on how the choreographer chooses to communicate meaning through the relationship between the dance concepts and skills. Structuring devices, including the use of technologies, are ways of creating new or developing existing movement materials and frameworks, and are used to create the overall structure of a whole or section of a dance work. They include:

- choreographic devices — the tools a choreographer selects and uses to shape movement to communicate ideas, e.g. repetition, canon, call and response, contrast, unison, retrograde, instrumentation, accumulation, embellishment, fragmentation, motif, motif and development, improvisation
- form — the overall structural organisation or shape of a dance, e.g. sequence, phrase, transition, binary (AB), ternary (ABA), rondo (ABACA), narrative, improvisation, literal, abstract, chance, episodic.

## Production elements

The production elements are the non-movement elements. They are used and manipulated to support the stated meaning of the choreography. They may include:

- lighting
- performance space
- aural elements — sound, e.g. music, spoken word, SFX, found sound, silence
- costume
- sets
- props
- technologies.



## Dance skills

Dance skills may be categorised as technical and expressive. They are interrelated, complementary and underpin the concepts and processes needed to create and communicate choreographic meaning. They are:

- technical skills — physical capabilities and execution, such as control, coordination, balance, strength, flexibility, alignment, timing, rhythm, extension, spatial awareness, and genre- and style-specific techniques
- expressive skills — interpretive qualities, such as musicality, focus (eyeline, concentration), projection of intent, facial expression, body expression/characterisation, confidence and energy.

## Choreographers, performers and dance works

Subject matter draws on the diversity of dance practices and processes, but the pedagogy of reverse chronology focuses learning on current approaches to choreography and performing dance to make links to relevant and influential past practices, traditions, genres and styles.

Teachers may use the suggested choreographers, performers and dance works as a guide for suitable choices of practice, and may use, add to, or replace the suggestions to suit local needs. The only mandated choreographer is Stephen Page for Unit 3, but the selection of his works is open to the teacher.

## 1.3 Assessment — general information

Assessments are formative in Units 1 and 2, and summative in Units 3 and 4.

Assessment	Unit 1	Unit 2	Unit 3	Unit 4
Formative assessments	•	•		
Summative internal assessment 1			•	
Summative internal assessment 2			•	
Summative internal assessment 3				•
Summative external assessment			•	•

### 1.3.1 Formative assessments — Units 1 and 2

Formative assessments provide feedback to both students and teachers about each student's progress in the course of study.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

For reporting purposes, schools should devise at least *two* but no more than *four* assessments for Units 1 and 2 of this subject. At least *one* assessment must be completed for *each* unit.

The sequencing, scope and scale of assessments for Units 1 and 2 are matters for each school to decide and should reflect the local context.

Teachers are encouraged to use the A–E descriptors in the reporting standards (see Section 1.4) to provide formative feedback to students and to report on progress.

### 1.3.2 Summative assessments — Units 3 and 4

Students will complete a total of *four* summative assessments — three internal and one external — that count towards their final mark in each subject.

Schools develop *three* internal assessments for each senior subject, based on the learning described in Units 3 and 4 of the syllabus.

The three summative internal assessments will be endorsed and the results confirmed by the QCAA. These results will be combined with a single external assessment developed and marked by the QCAA. The external assessment results for Dance will contribute 25% towards a student's result.

## **Summative internal assessment — instrument-specific marking guides**

This syllabus provides instrument-specific marking guides (ISMGs) for the three summative internal assessments in Units 3 and 4.

The ISMGs describe the characteristics evident in student responses and align with the identified assessment objectives. Assessment objectives are drawn from the unit objectives and are contextualised for the requirements of the assessment instrument.

### **Criteria**

Each ISMG groups assessment objectives into criteria. An assessment objective may appear in multiple criteria, or in a single criterion of an assessment.

### **Making judgments**

Assessment evidence of student performance in each criterion is matched to a performance-level descriptor, which describes the typical characteristics of student work.

Where a student response has characteristics from more than one performance level, a best-fit approach is used. Where a performance level has a two-mark range, it must be decided if the best fit is the higher or lower mark of the range.

### **Authentication**

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own. Authentication strategies outlined in QCAA guidelines, which include guidance for drafting, scaffolding and teacher feedback, must be adhered to.

## **Summative external assessment**

The summative external assessment adds valuable evidence of achievement to a student's profile. External assessment is:

- common to all schools
- administered under the same conditions at the same time and on the same day
- developed and marked by the QCAA according to a commonly applied marking scheme.

The external assessment contributes 25% to the student's result in Dance. It is not privileged over the school-based assessment.

## 1.4 Reporting standards

Reporting standards are summary statements that succinctly describe typical performance at each of the five levels (A–E). They reflect the cognitive taxonomy and objectives of the course of study.

The primary purpose of reporting standards is for twice-yearly reporting on student progress. These descriptors can also be used to help teachers provide formative feedback to students and to align ISMGs.

### Reporting standards

A
<p>The student, in <u>making</u> and <u>responding</u>, <u>demonstrates</u> an understanding of <u>dance concepts and skills</u>, using relevant examples to make clear interconnections and <u>relationships</u> when retrieving and comprehending information.</p> <p>The student uses analytical processes by: <u>applying</u> literacy skills through articulated ideas and <u>controlled structure</u> to enhance communication of <u>meaning</u>; <u>organising</u> and <u>applying</u> dance concepts to make explicit <u>purpose</u> and <u>context</u> through a cohesive dance work; <u>analysing</u> and <u>interpreting</u> by deconstructing choices made in dance concepts and skills to communicate meaning in a given purpose and context; and applying <u>technical skills</u>, showing sustained control and accuracy of complex movements in a cohesive performance.</p> <p>The student uses knowledge by: <u>realising</u> performance, showing a synthesis of <u>expressive skills</u> that communicate subtleties of meaning; <u>creating</u> dance that reveals complex and subtle layers of meaning to communicate a viewpoint with impact; and <u>evaluating</u>, showing <u>well-reasoned</u> justification with discerning examples that reveal the interrelationship between purpose, context and meaning.</p>
B
<p>The student, in making and responding, demonstrates an understanding of dance concepts and skills using relevant examples that identify relationships when retrieving and comprehending information.</p> <p>The student uses analytical processes by: applying literacy skills through <u>sequenced</u> and connected ideas to <u>express</u> meaning; organising and applying dance concepts to reveal choices that support purpose and context; analysing and interpreting dance, identifying complex relationships between dance concepts and skills; and applying technical skills, showing accuracy and extension of complex movements through <u>space</u>.</p> <p>The student uses knowledge by: realising meaning in a performance through integration of expressive skills; creating dance that shows an integration of dance concepts to communicate meaning; and evaluating, showing justification using examples that reveal connections between purpose, context and meaning.</p>
C
<p>The student, in making and responding, demonstrates an understanding of dance concepts and skills when retrieving and comprehending information.</p> <p>The student uses analytical processes by: applying literacy skills, using relevant dance terminology, referencing and <u>language conventions</u> to communicate ideas and meaning; organising and applying dance concepts for a chosen purpose and context; analysing and interpreting by making connections between dance concepts and skills and the stated purpose or context; and applying technical skills in <u>style-specific</u> techniques.</p> <p>The student uses knowledge by: realising meaning in a performance through expressive skills; creating dance to communicate meaning; and evaluating and justifying using the dance concepts and skills.</p>

## D

The student, in making and responding, demonstrates an understanding of dance concepts or skills when retrieving and comprehending information.

The student uses analytical processes by: applying literacy skills to describe ideas; organising dance concepts to develop transitions between short sequences of movement; explaining dance concepts and skills; and applying technical skills of coordination, timing and spatial awareness in isolated movement phrases.

The student uses knowledge by: using focus, projection, facial and/or body expression when performing isolated phrases of movement; using elements of dance, structure or production elements to shape ideas into movement sequences; and providing opinions or comments about dance concepts or skills.

## E

The student, in making and responding, identifies isolated dance concepts or skills when retrieving and comprehending information.

The student uses analytical processes by: using terminology to identify dance; developing isolated sequences of movement; describing movement or elements of dance; and recalling isolated phrases of movement.

The student uses knowledge by: using intermittent energy when performing; selecting isolated movements to show ideas; and describing movement or elements of dance.

## 2 Unit 1: Moving bodies

### 2.1 Unit description

In Unit 1, students explore the different purposes and contexts for dance, and how different dance genres and styles communicate meaning. Students experience current and historical genres and styles of dance, including contemporary and at least one other genre or style. They investigate the historical and cultural origins of the genres and styles, identifying key characteristics, movements and vocabulary. Students explore how choreographing in specific dance genres and styles influences the creative process and the selection of dance concepts to communicate meaning.

Students investigate and rehearse their technical skills to enhance genre and style-specific techniques. They refine their expressive skills to communicate a choreographer's meaning. Students analyse and evaluate a variety of dance, including their own work, that of other Australians (including Aboriginal peoples and Torres Strait Islander peoples), people from the Asia-Pacific region, and other international choreographers and performers, justifying the manipulation of the elements and skills to communicate meaning. Through analysis, they develop their knowledge and understanding of dance language, referencing and language conventions. Safe dance practices will be embedded in this unit to build students' understanding of how these practices vary between the different genres and styles. By the end of the unit, students will have explored how the body moves in a variety of genres and styles and will have experienced how meaning is communicated through dance.

#### Unit requirements

Choreographers, performers and dance works must be covered within the subject matter. Refer to suggested choreographers and dance works within each area of study.

### 2.2 Unit objectives

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 various purposes and contexts
2. apply literacy skills to communicate ideas
3. organise and apply the dance concepts when choreographing dance in different genres and styles and in various contexts and purposes
5. apply technical skills in various genres and styles when performing
6. realise meaning through expressive skills when performing for particular purposes in particular contexts
7. create dance to communicate meaning for particular purposes in particular contexts
8. evaluate dance, justifying the use of dance concepts and skills for particular purposes in particular contexts.

**Note:** Objective 4 is not assessed in this unit.

## 2.3 Area of study: How does dance communicate meaning for different purposes and in different contexts?

### Inquiry questions

- How do purpose and context influence the manipulation of movement through selection of the elements of dance, structure and production elements to communicate meaning?
- How do dancers use and alter technical and expressive skills to communicate meaning for different purposes and in different contexts?

#### Subject matter

In this area of study, students will:

- use a reverse chronology approach to identify and explain, through research and practical exploration, the historical development of
  - contemporary dance, investigating the important role of ballet, including influences of key figures, such as Marius Petipa, Serge Diaghilev, George Balanchine, and influences of key figures in the evolution of contemporary dance, such as Isadora Duncan, Martha Graham, Merce Cunningham, Twyla Tharp and Steve Paxton
  - key figures and influences on the evolution of other dance genres, such as hip-hop, jazz and world dance
- identify and explain the movements, the elements of dance, structure and production elements used in contemporary and other dance genres and styles
- demonstrate an understanding of the use of technical skills and expressive skills in different genres and styles, including contemporary, to understand purpose and context of dance
- 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
- analyse, interpret and evaluate the meaning of dance (live or recorded), including purpose, context and viewpoints, and justify these in their own and others' dance to consider
  - the selection and application of the dance concepts and skills to movement
  - various artistic and aesthetic viewpoints
  - influence of context and purpose, including factors such as gender, age, physicality, background
- identify and apply safe dance practices in contemporary dance and other dance genres and styles, including
  - using mechanically correct movements during warm-up and cool-down suitable to genre and style
  - 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
- develop and apply their own and others' feedback to refine the communication of meaning of
  - choreography, through analysing and evaluating choreographic choices
  - performance, through analysing and evaluating the use and integration of technical and expressive skills
- create movement phrases and sequences and develop motifs in contemporary and other dance genres and styles in response to stimulus such as images, text, current events, personal experiences, environments, objects, technology, other artworks and/or the work of other choreographers
- create and present a cohesive dance by
  - improvising and selecting an idea in response to stimulus

## Subject matter

- identifying the purpose and context for the dance
- using an idea from selected stimulus to identify a viewpoint that links to the purpose and context
- organising and applying the dance concepts to communicate meaning through the creation of dance by
  - selecting relevant movements
  - manipulating movement through the application of 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 elements of dance, structure and production elements used to communicate meaning
- perform and refine technical skills and expressive skills when learning, rehearsing and executing simple and complex movements in
  - contemporary dance, including
    - 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, for example
    - hip-hop, e.g. isolations, swing, twist, turn, shake, bend, stretch, rock, jump, kick, punch, walk, run, slide, drag and roll
    - jazz, e.g. isolations, varied rhythms, layouts, jazz walks, ball change, *chassé*, fan kicks, barrel jump, hitch kick
    - ballet, e.g. turn out, pointed feet, codified technique, including feet and arm positions, *plié*, *tendu*, pirouette, arabesque, *sauté*
- synthesise understanding of the technical and expressive skills in the rehearsal and performance of contemporary dance and other dance genres and styles to communicate meaning by
  - 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, space and objects
  - 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

Suggested choreographers, performers and dance works. (**Note:** The following are examples only and are not mandatory.)

- Contemporary:
  - Natalie Weir: *The Host; Where the Heart Is; Seven Deadly Sins*
  - Gideon Obarzanek: *Connected; Glow*
  - Vicki Van Hout: *Long Grass; Wirad'journi*
  - Ghenoa Gela: *Fragments of Malungoka — Women of the Sea*
  - Mia Michaels: *Addiction; Eyes*
  - Travis Wall: *Beautiful Friends; Medicine*
  - Sarah Boulter: *My Love; Resolve*
  - Stacey Tookey: *Luminous*

Other dance genres and styles, such as:

- Hip-hop
  - Royal Family



### Subject matter

- Les Twins
- Jabbawockeez
- competitions such as Vibe and World Hip-Hop Dance Championships
- Ian Eastwood: *Strawberry Bubblegum*; *Little Things*
- Jazz
  - Kelly Abbey: *Blackbird*; *Let Me Think About It*
  - Wade Robson: *Fame*; *Hummingbird and Flower*
- Ballet
  - Marius Petipa: *Sleeping Beauty*; *The Nutcracker*; *Swan Lake (revival)*
  - Serge Diaghilev's Ballet Russes Company: Vaslav Nijinsky: *The Rite of Spring*; Michel Fokine: *Petrushka*
  - George Balanchine: *Jewels*; *Apollo*

## 2.4 Assessment guidance

In constructing assessment instruments for Unit 1, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives; if more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 (see Section 1.3.1) to experience and respond to the types of assessment they will encounter in Units 3 and 4.

The following techniques are suggestions for assessment for Unit 1:

- performance
- choreography.

## 3 Unit 2: Moving through environments

### 3.1 Unit description

In Unit 2, students investigate how the integration of the environment that a dance is created for and presented in shapes how meaning is communicated. These environments include physical spaces, such as a conventional stage or a specific site, and virtual spaces, such as film or digital platforms. In all instances, the environment is integral to the dance; that is, the use of dance concepts and skills to communicate the intention of the dance would be altered if the dance was presented in another environment.

Students explore how physical and virtual environments have an impact on the choreographer's creative process and selection of dance concepts, and the performer's use of the dance skills to communicate meaning. Students synthesise their knowledge and understanding of the conventions of each environment and analyse, interpret and evaluate dance, justifying the manipulation of movement through the application of dance concepts and skills to communicate meaning. Students develop their knowledge and understanding of dance concepts and skills through a study of various physical and virtual dance environments. These concepts, skills and environments are those used by choreographers and performers in Australia, including Aboriginal artists, Torres Strait Islander artists and international figures.

Students explore dance-making through the genre of contemporary dance and at least one other genre. Safe dance practices will be addressed, building an understanding of how these practices vary between the different environments. By the end of the unit, students will have explored how dance in conventional spaces may adapt to different environments, including site-specific dance, dance for the camera and dance in a digital platform. Students will have explored how the environment that a dance is created for, and performed in, affects the communication of meaning.

#### Unit requirements

Choreographers and dance works must be covered within the subject matter. Refer to suggested choreographers and dance works within each area of study.

### 3.2 Unit objectives

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 physical and virtual environments
2. apply written and oral literacy skills to communicate ideas
3. organise and apply the dance concepts when choreographing dance works in physical and virtual environments
4. analyse and interpret dance concepts and skills in dance works created for and presented in physical and virtual environments
5. apply technical skills when performing dance works in different physical and virtual environments
6. realise meaning through expressive skills when performing dance works in different physical and virtual environments

7. create dance for physical and virtual environments to communicate a stated meaning
8. evaluate dance, justifying the use of dance concepts and skills in physical and virtual environments.

### 3.3 Area of study: How does the integration of the environment shape dance to communicate meaning?

#### Inquiry questions

- How does the communication of meaning vary when dance is created and presented in and through specific physical sites and in virtual environments?
- How do specific physical sites and virtual environments influence the manipulation of movement through selection of dance concepts to communicate meaning?
- How do dancers use and alter dance skills (technical and expressive) to communicate meaning in specific sites and in virtual environments?

#### Subject matter

In this area of study, students will:

- demonstrate, using a reverse chronology approach, an understanding of the current and historical development of dance in different environments, including
  - physical environments, including site-specific dance
  - virtual environments through digital products, including dance film and digitally animated figures
  - by investigating the influences of key choreographers of dance in different environments — their philosophies, choreographic processes, choice of genre and style and aesthetic choices
- apply literacy through written and oral communication to construct extended responses and choreographic statements, including
  - 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
- analyse, interpret and evaluate the meaning of dance in different environments (live or recorded), including purpose, context and 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
  - the influence of context and purpose, including factors such as gender, age, physicality, background
  - the influence of the environment
- solve choreographic and performance problems unique to dance in different environments in digital (written and visual) form by
  - identifying and explaining the problem/s
  - generating and implementing solution/s to the problem/s
  - evaluating the success of the proposed solution/s
- identify and apply safe dance practices in contemporary and other dance genres and styles when working in different physical and virtual environments, including
  - 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 their own and others' feedback to refine the communication of meaning of
  - choreography, through analysing and evaluating choreographic choices

## Subject matter

- performance, through analysing and evaluating the use and integration of technical skills and expressive skills
- perform and refine technical skills and expressive skills when learning, rehearsing and executing simple and complex movements in different environments in
  - contemporary dance, including
    - 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, for example
    - hip-hop, e.g. isolations, swing, twist, turn, shake, bend, stretch, rock, jump, kick, punch, walk, run, slide, drag and roll
    - jazz, e.g. isolations, varied rhythms, layouts, jazz walks, ball change, *chassé*, fan kicks, barrel jump, hitch kick
- 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
  - 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, space and objects
  - 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
- create movement phrases and sequences and develop motifs in contemporary and other dance genres and styles 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
- create and present a cohesive dance by
  - improvising and selecting an idea in response to stimulus
  - identifying the purpose and context for the dance
  - using an idea from selected stimulus to identify a viewpoint that links to the purpose and context
  - organising and applying the dance concepts to communicate meaning through the creation of dance by
    - selecting relevant movements
    - manipulating movement through the elements of dance and structure
- manipulate movement phrases and sequences in
  - physical environments, such as a specific site by interacting with the architecture
  - digital products, such as dance film through shots, camera angles, movement and editing techniques
  - 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 elements of dance, structure and production elements used to communicate meaning.

Suggested choreographers, performers and dance works. (**Note:** The following are examples only and are not mandatory.)

Site-specific dance:

- Trisha Brown: *Roof Piece*
- Stephan Koplowitz: *Liquid Landscapes*

### Subject matter

- Heidi Duckler: *Space Opera — Table; Laundromatinee*
- Jerome Robbins: *West Side Story*
- Ghenoa Gela with Force Majeure: *Game of Seven*

Dance film:

- Richard James Allen and Karen Pearlman: *Rubberman Wins the Nobel*
- Shona McCullagh: *Fly; Break*
- Sue Healey: *Virtuosi; The Curiosities Video*
- Fred Astaire: *You're All the World to Me* (Royal Wedding)
- Gene Kelly: *The Worry Song* (*Anchors Aweigh*)
- Anne Plamondon: *Red Shoes*

Digital products:

- Merce Cunningham: *Biped*
- Ryan Woodward and Kori Wakamatsu: *Thought of You*
- motion capture
- choreographic programs such as Danceforms, Second Life, Laughing Squid, Miku Hatsune Anime Show.

## 3.4 Assessment guidance

In constructing assessment instruments for Unit 2, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives; if more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

The following techniques are suggestions for assessment for Unit 2:

- extended analytical response under examination conditions
- project — dance work.

## 4 Unit 3: Moving statements

### 4.1 Unit description

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.

## 4.2 Unit objectives

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:

Unit objective	IA1	IA2	EA
1. <u>demonstrate</u> an understanding of <u>dance concepts and skills</u> in social, political and cultural contexts	•	•	•
2. <u>apply</u> literacy skills to communicate ideas		•	•
3. <u>organise</u> and apply the dance concepts when choreographing dance in social, political and cultural contexts		•	
4. <u>analyse</u> and <u>interpret</u> dance concepts and skills to reflect on own and others' dance			•
5. apply <u>technical skills</u> when performing dance that communicates social, political or cultural viewpoints	•		
6. <u>realise meaning</u> through <u>expressive skills</u> when performing dance that communicates social, political or cultural <u>viewpoints</u>	•		
7. <u>create contemporary dance</u> to communicate a social, political or cultural viewpoint for particular <u>purposes</u> and contexts		•	
8. <u>evaluate</u> dance, <u>justifying</u> use of dance concepts and skills within social, political or cultural purposes and contexts.		•	•

## 4.3 Area of study: How is dance used to communicate viewpoints?

### 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 technical and expressive skills used to communicate social, political or cultural viewpoints to an audience?

### Subject matter

In this area of study, students will:

- 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
  - choreographic processes
  - choice of genre/s and the development of their personal movement style and aesthetic
  - aesthetic choices to communicate meaning in their dances
- 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
  - 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
  - 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
- 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
  - 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
  - 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
- perform and refine technical skills and expressive skills when learning, rehearsing and executing increasingly complex movements in
  - contemporary dance, including
    - key characteristics, e.g. gravity, floor work, parallel stance, flexed hand and feet positions, contraction and release, fall and recovery



## Subject matter

- 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
  - 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, space and objects
  - 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
- 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
- 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
- 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
  - 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
- organise and apply the dance concepts to communicate a viewpoint through the creation of a dance by
  - 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.

Stephen Page is the mandated choreographer for the unit, but works are suggestions only:

- *Ochres*
- *Mathinna*

Suggested choreographers, performers and dance works. (**Note:** The following are examples only and are not mandatory.)

Contemporary:

- Alvin Ailey: *Revelations*; *Cry*
- Christopher Bruce: *Ghost Dances*
- Neil Jeremia: *Migration*
- Yoram Karmi: *Bunker*
- Kate Champion: *Same, Same But Different*; *Already Elsewhere*
- Lloyd Newson: *Never Again*
- Matthew Bourne: *Swan Lake*

## Subject matter

- Hofesh Shechter: *Sun; Shelters; The Perfect Human*
- Stacey Tookey: *Mad World*

Jazz:

- Bob Fosse: *Cabaret; Rich Man's Frug*
- Christopher Gattelli: *Newsies*

Hip-hop:

- Andy Blankenbuehler: *Hamilton*
- Tabitha and Napoleon D'umo: *Dead and Gone; Bleeding Love*

## 4.4 Assessment

### 4.4.1 Summative internal assessment 1 (IA1): Performance (20%)

#### Description

This assessment is the demonstration of a range of cognitive, technical and expressive skills, and the application of theoretical and conceptual understandings through the psychomotor domain (see Marzano & Kendall 2007, 2008). Students will perform a contemporary dance devised by the teacher or a guest artist that involves students' application of identified skills.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a performance.

#### Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

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.

**Note:** Objectives 2, 3, 4, 7 and 8 are not assessed in this instrument.

#### Specifications

##### Description

Students will perform a contemporary dance devised by the teacher or a guest artist that communicates a particular social, political or cultural viewpoint to inform an audience.

The dance must be of suitable complexity, showing an integration of contemporary style-specific techniques through a continuous sequence that:

- includes a range of locomotor and non-locomotor movement, including complex movement phrases that involve a mixture of floor work, standing work, turning, travelling and elevations
- integrates a variety of technical skills, including alignment, balance, control, strength, coordination and flexibility
- incorporates varying spatial elements, including levels, directions and floor patterns
- incorporates varying time and dynamic elements
- shows relationships, including other dancers, space and objects (as appropriate)
- ensures safe execution of skills and technique.

##### Supporting evidence

Supporting evidence is required to substantiate teacher decisions made on performances. Evidence to support performances includes:

- an audiovisual recording of the devised contemporary dance performance

- choreographer's statement supplied by the teacher and embedded in the task description that
  - explains the stimulus, theme, ideas or inspiration in relation to their chosen purpose, context and viewpoint
  - explains the structure of the dance including technical and expressive skills requirements
- an audiovisual recording of the student performance. The following guidelines are strongly advised:
  - the camera should, wherever possible
    - be positioned from the point of view of the audience
    - remain static, with panning only to keep the dancer/s in view
    - be as horizontally in line with the dancer/s as possible
    - film full-body views of the dancer/s
    - keep the stage area in the frame to establish how the dancer/s relate to each other and the space
    - be placed at a distance and in appropriate lighting for ease of identification of each dancer
  - the recording of the dance sequence should be continuous with no pausing or editing except if required to change environment.

### Conditions

- Preparation time: 10–15 hours (rehearsal and presentation); this will involve class time and students' own time
- Performance time: continuous sequence of 3–4 minutes
- Other:
  - may be presented individually, in pairs or in small groups (maximum of four performers), but should be assessed individually
- Submission
  - performance — .mov, .mp4, .pptx or .avi for dynamic files
  - teacher choreographic statement — pdf or .pptx.

### Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the performance.

Criterion	Objectives	Marks
Understanding of style-specific movements	1	3
Applying technical skills	5	8
Realising meaning through expressive skills	6	9
<b>Total</b>		<b>20</b>

**Note:** Unit objectives 2, 3, 4, 7 and 8 are not assessed in this instrument.

## Instrument-specific marking guide

### Criterion: Understanding of style-specific movements

#### Assessment objective

1. demonstrate an understanding of style-specific movements

The student work has the following characteristics:	Marks
• demonstration of the whole dance, displaying <u>accurate</u> physical <u>recall of movement vocabulary</u> , phrases, sections and formations	3
• demonstration of an understanding of <u>style-specific</u> movements	2
• recall of <u>isolated</u> phrases of movement from the dance	1
• does not satisfy any of the descriptors above.	0

### Criterion: Applying technical skills

#### Assessment objective

5. apply technical skills in the contemporary dance style

The student work has the following characteristics:	Marks
• application shows synthesis of <u>technical skills</u> to present a cohesive performance	8
• application of technical skills displays sustained control of complex movements in <u>style-specific</u> technique	7
• application of technical skills shows accuracy and extension of movement through <u>space</u>	5–6
• application of technical skills in the <u>contemporary dance style</u>	4
• application of technical skills is evident through timing and spatial awareness in <u>isolated</u> movement phrases	3
• application of technical skills through coordination and linking of movement phrases	2
• demonstration of isolated phrases of movement	1
• does not satisfy any of the descriptors above.	0

## Criterion: Realising meaning through expressive skills

### Assessment objective

6. realise meaning through expressive skills that communicate a social, political or cultural viewpoint for the stated purpose

The student work has the following characteristics:	Marks
• realisation shows a synthesis of <u>expressive skills</u> that communicate subtleties of <u>meaning</u>	9
• realisation of meaning through sustained use of focus, projection, and facial and body expression to reveal <u>relationships</u> between <u>dancers</u> , audience or <u>space</u>	7–8
• realisation of meaning through variations in <u>movement qualities</u> and musicality (rhythm, accents, phrasing) to communicate the stated meaning	5–6
• realisation of meaning through expressive skills that communicate a social, political or cultural viewpoint for the stated <u>purpose</u>	4
• use of focus, projection, facial and/or body expression in <u>isolated</u> phrases of movement	2–3
• demonstration of variations in energy	1
• does not satisfy any of the descriptors above.	0

## 4.4.2 Summative internal assessment 2 (IA2): Choreography (20%)

### Description

This assessment focuses on the output or result of a process that requires the application of a range of cognitive, physical and creative skills, and theoretical and conceptual understandings to create a product. The choreographic process will include improvising, exploring, selecting, creating and structuring movement.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop their choreography.

### Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. demonstrate an understanding of elements of dance, structure, and production elements in relation to chosen purpose, context and viewpoint
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
3. organise and apply the elements of dance, choreographic devices and production elements for a chosen purpose and context
7. create a contemporary dance to communicate a social, political or cultural viewpoint
8. evaluate the dance by justifying choices made in terms of elements of dance, structure and production elements used to communicate meaning.

**Note:** Objectives 4, 5, and 6 are not assessed in this instrument.

### Specifications

#### Description

Students will choreograph a dance that communicates a social, political or cultural viewpoint. The purpose of the dance is to challenge and provoke the audience.

This task requires students to:

- investigate a social, political or cultural context, looking at current or historical events or issues
- use the chosen event or issue to identify a viewpoint that links to the purpose of challenging and provoking an audience
- use the dance concepts (elements of dance, structure and production elements) to create a contemporary dance
- complete a choreographic statement that
  - explains the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration) purpose, context and viewpoint
  - evaluates the dance by justifying choices made in terms of the key elements of dance; structure and production elements used to communicate meaning.

#### Supporting evidence

Supporting evidence is required to substantiate teacher decisions made on choreography.

Evidence to support choreography includes an audiovisual recording of the choreography to document the response (as appropriate) requiring only basic recording techniques and performance space. The following guidelines are strongly advised:

- the camera should, wherever possible
  - be positioned from the point of view of the audience
  - remain static, with panning only to keep the dancer/s in view
  - be as horizontally in line with the dancer/s as possible
  - film full-body views of the dancer/s
  - keep the stage area in the frame to establish how the dancer/s relate to each other and the space
  - be placed at a distance and in appropriate lighting for ease of identification of each dancer
- the recording of the dance sequence should be continuous with no pausing or editing except if required to change environment.

### Conditions

Students must be given continuous class time to develop the choreography.

- Preparation time: 10–15 hours (including development and presentation); this will involve class time and students' own time.
- Length of choreography
  - 2–4 minutes or equivalent section of a larger work (individual choreography in a larger work must be able to be authenticated)
  - may be presented individually, in pairs or in small groups.
- Choreographic statement
  - written, 300–400 words, or
  - filmed oral or audio explanation, 2–3 minutes
- Submission
  - choreographic statement — pdf, .mov, .mp4, .pptx or .avi for dynamic files
  - choreography — .mov, .mp4, .pptx or .avi for dynamic files.

### Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the choreography.

Criterion	Objectives	Marks
Evaluating dance concepts	1, 2 and 8	5
Applying dance concepts	3	6
Communicating meaning	7	9
<b>Total</b>		<b>20</b>

**Note:** Unit objectives 4, 5 and 6 are not assessed in this instrument.



## Instrument-specific marking guide

### Criterion: Evaluating dance concepts

#### Assessment objectives

1. demonstrate an understanding of elements of dance, structure, and production elements in relation to chosen purpose, context and viewpoint
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
8. evaluate the dance by justifying choices made in terms of the key elements of dance, structure and production elements used to communicate meaning

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• application of literacy skills through sequenced and connected ideas that enhance communication of <u>meaning</u> about the dance concepts</li><li>• evaluation of dance incorporates a well-<u>reasoned</u> justification using examples that reveal the interrelationship between <u>purpose</u>, context and meaning</li></ul>	4–5
<ul style="list-style-type: none"><li>• demonstration of an understanding of elements of dance, <u>structure</u>, and <u>production elements</u> in relation to chosen purpose, context and viewpoint</li><li>• application of literacy skills using relevant dance terminology and <u>language conventions</u> that communicate ideas about the dance concepts within the chosen purpose, context and text</li><li>• evaluation of the dance by justifying choices made in terms of the key <u>elements of dance</u>, <u>structure</u>, and <u>production elements</u> used to communicate meaning</li></ul>	3
<ul style="list-style-type: none"><li>• demonstration of understanding of elements of dance, structure and production elements</li><li>• application of literacy skills using relevant dance terminology and language conventions to communicate ideas and meaning</li><li>• evaluation of dance, justifying the use of elements of dance, structure or production elements in own dance work</li></ul>	2
<ul style="list-style-type: none"><li>• identification of elements of dance, structure or production elements</li><li>• use of language to communicate ideas</li><li>• description uses examples of elements of dance, structure or production elements</li></ul>	1
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Applying dance concepts

### Assessment objective

3. organise and apply the elements of dance, choreographic devices and production elements for a chosen purpose and context

The student work has the following characteristics:	Marks
• organisation and application makes <u>purpose</u> and context explicit through manipulation of movement and use of <u>production elements</u>	6
• organisation and application shows integration of <u>dynamics</u> and spatial <u>relationships</u> , enhancing the chosen purpose and context	5
• organisation and application reveals choices in production elements and <u>choreographic devices</u> , including motif/s, to support purpose and context	4
• organisation and application of the elements of dance, choreographic devices and production elements for a chosen purpose and context	3
• organisation of movement to develop transitions using the elements of dance, choreographic devices or production elements	2
• development of <u>isolated sequences</u> of movement	1
• does not satisfy any of the descriptors above.	0

## Criterion: Communicating meaning

### Assessment objective

7. create contemporary dance to communicate a social, political or cultural viewpoint

The student work has the following characteristics:	Marks
• creation of dance reveals complex and subtle layers of <u>meaning</u> to communicate viewpoint with impact and sensitivity	9
• creation of dance integrates dance concepts into a cohesive form to communicate stated viewpoint	7–8
• creation of dance shows <u>purposeful</u> selection of <u>production elements</u> to communicate meaning	6
• creation of <u>contemporary dance</u> to communicate a social, political or cultural viewpoint	5
• movement <u>sequences</u> use <u>elements of dance</u> or <u>structure</u> that link to meaning	3–4
• movements are selected to show ideas	1–2
• does not satisfy any of the descriptors above.	0

### **4.4.3 Summative external assessment (EA): Examination — extended response (25%)**

#### **General information**

Summative external assessment is developed and marked by the QCAA. In Dance, it contributes 25% to a student's overall subject result.

Summative external assessment draws from learning from both Units 3 and 4.

The external assessment in Dance is common to all schools and administered under the same conditions, at the same time, on the same day.

## 5 Unit 4: Moving my way

### 5.1 Unit description

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 requirements

Choreographers and dance works must be covered within the subject matter. Refer to suggested choreographers and dance works within each area of study.

## 5.2 Unit objectives

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:

Unit objective	IA3	EA
1. <u>demonstrate</u> an understanding of <u>dance concepts and skills</u> in own and others' dances	•	•
2. <u>apply</u> literacy skills to communicate ideas	•	•
3. <u>organise</u> and apply dance concepts using discrete and/or fused <u>genres</u> and <u>styles</u> in various contexts and <u>purposes</u>	•	
4. <u>analyse</u> and <u>interpret</u> dance concepts and skills to reflect on own and others' dance	•	•
5. apply <u>technical skills</u> in discrete and/or fused genres and styles	•	
6. <u>realise meaning</u> through <u>expressive skills</u> to communicate viewpoints	•	
7. <u>create</u> dance to communicate <u>meaning</u> that reflects <u>viewpoints</u> for various purposes and contexts	•	
8. <u>evaluate</u> dance, <u>justifying</u> use of dance concepts and skills in a given context.	•	•

## 5.3 Area of study: How does dance communicate meaning for me?

### Inquiry questions

- How does background affect movement styles and choreographic processes of choreographers?
- How does your own background influence your personal aesthetic and choreographic process?
- How are the technical and expressive skills used to develop a personal movement style?
- How do you use your own social, political, cultural, geographical contexts and influences to create a dance communicating a personal viewpoint?

### Subject matter

In this area of study, students will:

- 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
  - discrete and fused movement genres and styles
  - innovative practices, including choreographic processes, integration of production elements
  - philosophies and viewpoints
  - the selection and manipulation of movement by the elements of dance, structure, production elements and dance skills
- compare a choreographer's background and influences and how these are reflected in their movement style, choreographic processes and viewpoints
- apply literacy through written and oral communication to construct extended responses and

## Subject matter

- 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 of dance concepts and skills
- 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
  - 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, including cultural heritage and dance training
- 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
  - generating and implementing solution/s to the problem/s
  - evaluating the success of the proposed solution/s
- 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
  - 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
  - considering adaptations required due to the physical environment
- 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
  - performance through analysing and evaluating the use of technical and expressive skills
- 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
- 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
  - 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, space and objects
  - 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
- explore, improvise and experiment to identify own preferred movement style through
  - identifying preferred movement genres, styles and body parts as stimulus
  - researching and trialling other movement practices, such as yoga, tai chi, Muay Thai and capoeira
  - integrating technologies such as projections and lighting into choreographic processes and movement creation
  - working in traditional and non-traditional performance spaces
  - using the elements of dance, structure and production elements in non-traditional ways
- create movement phrases and sequences 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
- 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

## Subject matter

- editing techniques
- create and present a cohesive dance by
  - selecting an idea in response to stimulus
  - identifying the purpose and context for the dance
  - identifying the physical and/or virtual environment for the dance work, such as stage, specific site, dance film
  - using an idea from selected stimulus to identify a viewpoint that links to the purpose and context
  - organising and applying the dance concepts to communicate meaning through the creation of dance by
    - selecting and integrating relevant production elements, such as projections, lighting, performance area/s
    - selecting relevant movements
    - manipulating movement through the elements of dance and structure
    - modifying and integrating movement phrases and sequences
- document (written or oral explanation) the meaning of their dance in a choreographic statement by
  - 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.

Suggested choreographers, performers and dance works. (**Note:** The following are examples only and are not mandatory.)

- Akram Khan: *Desh; Lest We Forget: Dust*
- Frances Rings: *Terrain; Walkabout — 'Rations'; Unaipon*
- Stephen Tannos: *Creatures of Self-destruction; Hangin' On*
- Sonja Tayeh: *Possibly Maybe; Baggage*
- Lin Hwai-min: *Moon Water* (Cloud Gate Dance Theatre of Taiwan)
- Alwin Nikolais: *Tensile Involvement*

## 5.4 Assessment

### 5.4.1 Summative internal assessment 3 (IA3): Project — dance work (35%)

#### Description

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to develop a response to a stimulus. The response includes choreography, performance of the choreography, and responding to the choreographic process through written, spoken and/or digital form.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

#### Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

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.

#### Specifications

##### Description

The project is a coherent work consisting of three integrated components presented as a single item. It will include students responding to, choreographing and performing a dance work that communicates their personal aesthetic, including background, influences and preferences. The purpose of the project is to innovate through the creation of a dance work to communicate a personal viewpoint in response to selected stimulus. The personal context informs the purpose of the dance and influences choreographic meaning, genre selection and style.

This task requires students to:

- explore a range of stimulus, e.g. images, text, current events, personal experiences, environments, objects, technology or the work of choreographers and other artists
- select stimulus to determine their viewpoint and meaning to be communicated



- organise and apply the dance concepts to communicate the meaning and viewpoint through the choreography of a dance by
  - exploring and identifying dance genres and styles and other movement practices that inform their preferred way of moving
  - selecting relevant movements
  - manipulating the movement through the elements of dance and structure
  - selecting and integrating relevant production elements
- respond to the choreographic process by
  - completing a choreographic statement for their dance that
    - explains the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration) purpose, context and viewpoint
    - evaluates the dance by justifying choices made in terms of the key elements of dance, structure and production elements used to communicate meaning
  - completing an evaluative response to a choreographic problem/s that
    - identifies and explains choreographic problem/s (maximum of two) arising from developing their personal style that affect communication of meaning in their dance
    - generates solution/s to the choreographic problem/s
    - analyses and evaluates the success of the proposed solution/s to the choreographic problem/s, including still images or video excerpts to illustrate the problem/s and/or solution/s
- implement self, peer and teacher feedback to refine the communication of meaning through
  - choreographic choices
  - technical and expressive skills of the dancers
- perform the dance work.

**Note:** If the choreography is presented as a dance film, teachers will need to ensure that the performance time conditions are met.

### Supporting evidence

Supporting evidence is required to substantiate teacher decisions. Evidence will be in the form of a multimodal presentation which includes:

- for responding, written and visual responses
- for choreography, an audiovisual record of the dance created using the guidelines provided below for recording performing, as appropriate for the final format of the choreography

**Note:** These guidelines will not apply if the dance work is developed as a dance film.

- for performing, an audiovisual record of the dance
  - in which the camera should, wherever possible
    - be positioned from the point of view of the audience
    - remain static, with panning only to keep the dancer/s in view
    - be as horizontally in line with the dancer/s as possible
    - film full-body views of the dancer/s

- keep the stage area in the frame to establish how the dancer/s relate to each other and the space
- be placed at a distance and in appropriate lighting for ease of identification of each dancer
- the recording of the dance sequence should be continuous with no pausing or editing except if required to change environment.

**Note:** these guidelines will not apply if the dance work is developed as a dance film.

**Note:** if students perform someone else's choreographic work the additional choreographic statement will need to be provided.

### Conditions

- 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, .mp4, .pptx or .avi for dynamic files.

### Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the dance work.

Criterion	Objectives	Marks
Understanding dance concepts	1	3
Applying literacy skills	2	3
Analysing and evaluating dance concepts	4 and 8	6
Creating dance to communicate meaning	3 and 7	13
Realising meaning through technical and expressive skills	5 and 6	10
<b>Total</b>		<b>35</b>

## Instrument-specific marking guide

### Criterion: Understanding dance concepts

#### Assessment objective

1. demonstrate an understanding of elements of dance, structure, and production elements in relation to chosen purpose, context and viewpoint

The student work has the following characteristics:	Marks
• demonstration of an understanding of elements of dance, <u>structure</u> , and <u>production elements</u> using relevant examples to make clear interconnections and <u>relationships</u>	3
• demonstration of an understanding of elements of dance, structure, and production elements in relation to chosen <u>purpose</u> , context and viewpoint	2
• identification of elements of dance, structure, or production elements	1
• does not satisfy any of the descriptors above.	0

### Criterion: Applying literacy skills

#### Assessment objective

2. apply written literacy skills using relevant dance terminology and language conventions to communicate ideas and meaning

The student work has the following characteristics:	Marks
• application of written literacy skills through articulated ideas and controlled <u>structure</u> enhanced and informed by relevant dance terminology and language conventions	3
• application of written literacy skills using relevant dance terminology and <u>language conventions</u> to communicate ideas and <u>meaning</u>	2
• use of language to communicate ideas	1
• does not satisfy any of the descriptors above.	0

## Criterion: Analysing and evaluating dance concepts

### Assessment objectives

4. analyse and interpret the elements of dance and structure to examine a choreographic problem
8. evaluate dance by justifying choices made in terms of elements of dance, structure and production elements used to communicate meaning

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>analysis and interpretation offer solutions clearly linked to consideration of viewpoint and personal style/aesthetic</li><li>evaluation of dance incorporates a well-reasoned justification using examples of meaning in their work and solutions to choreographic problems that reveal the interrelationship between purpose, context and meaning</li></ul>	5–6
<ul style="list-style-type: none"><li>analysis and interpretation of elements of dance and structure to examine a choreographic problem</li><li>evaluation of dance by justifying choices made in terms of elements of dance, structure and production elements used to communicate meaning</li></ul>	3–4
<ul style="list-style-type: none"><li>identification of a choreographic problem</li><li>description of own work and solutions uses examples of elements of dance, structure or production elements</li></ul>	1–2
<ul style="list-style-type: none"><li>does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Creating dance to communicate meaning

### Assessment objectives

3. organise and apply the elements of dance, choreographic devices and production elements for a chosen purpose and context
7. create dance to communicate a personal viewpoint

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>organisation and application makes <u>purpose</u> and context explicit through manipulation of movement and use of <u>production elements</u></li><li>creation of dance reveals complex and subtle layers of <u>meaning</u> to communicate viewpoint with impact and sensitivity</li></ul>	12–13
<ul style="list-style-type: none"><li>organisation and application shows integration of <u>dynamics</u>, and spatial <u>relationships</u> enhance the chosen purpose and context</li><li>creation of dance is enhanced through cohesion of interconnected dance elements, <u>choreographic devices</u> and production elements</li></ul>	10–11
<ul style="list-style-type: none"><li>organisation and application reveals choices in production elements and choreographic devices, including motif/s and <u>form</u>, to support purpose and context</li><li>creation of dance integrates the elements of dance, choreographic devices and production elements to communicate the viewpoint</li></ul>	8–9
<ul style="list-style-type: none"><li>organisation and application of the elements of dance, choreographic devices and production elements for a chosen purpose and context</li><li>creation of dance to communicate a personal viewpoint</li></ul>	6–7
<ul style="list-style-type: none"><li>organisation of movement to develop transitions using elements of dance, choreographic devices or production elements</li><li>movement <u>sequences</u> use elements of dance, choreographic devices or production elements that link to stated viewpoint</li></ul>	4–5
<ul style="list-style-type: none"><li>development of short <u>sequences</u> of movement</li><li>use of elements of dance, choreographic devices or production elements to shape ideas</li></ul>	2–3
<ul style="list-style-type: none"><li>development of <u>isolated</u> movements</li><li>movements are selected to show ideas</li></ul>	1
<ul style="list-style-type: none"><li>does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Realising meaning through technical and expressive skills

### Assessment objectives

5. apply technical skills in a personal movement style
6. realise meaning through expressive skills to communicate a stated viewpoint

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• application shows sustained control and synthesis of <u>technical skills</u> to present a cohesive performance</li><li>• realisation shows subtleties of <u>meaning</u> through a synthesis of <u>expressive skills</u>, including <u>relationships</u> between <u>dancers</u>, <u>audience</u> or <u>space</u></li></ul>	9–10
<ul style="list-style-type: none"><li>• application of technical skills shows accuracy and extension of complex movements through space</li><li>• realisation of meaning through sustained use of focus, projection, facial and body expression, variations in <u>movement qualities</u> and musicality (rhythm, accents, phrasing) to communicate the stated meaning</li></ul>	7–8
<ul style="list-style-type: none"><li>• application of technical skills in a personal movement <u>style</u></li><li>• realisation of meaning through expressive skills that communicate the stated viewpoint</li></ul>	5–6
<ul style="list-style-type: none"><li>• coordination of movement, timing and spatial awareness is evident in <u>isolated</u> movement phrases</li><li>• use of focus, projection, facial and/or body expression in isolated phrases of movement</li></ul>	3–4
<ul style="list-style-type: none"><li>• demonstration of isolated phrases of movement</li><li>• demonstration of intermittent energy</li></ul>	1–2
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## 5.4.2 Summative external assessment (EA): Examination — extended response (25%)

### General information

Summative external assessment is developed and marked by the QCAA. In Dance, it contributes 25% to a student's overall subject result.

Summative external assessment draws from the learning in both Units 3 and 4.

The external assessment in Dance is common to all schools and administered under the same conditions, at the same time, on the same day.

### Description

The examination assesses the application of a range of cognitions to a provided question, selected from several options appropriate to the various specialisations.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

### Assessment objectives

This assessment technique is used to determine student achievement in the following 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.

**Note:** Objectives 3, 5, 6 and 7 are not assessed in this instrument.

### Specifications

#### Description

##### Extended response

An extended written response is based on the sustained application of students' cognitive abilities. Students are required to analyse, interpret and evaluate information in the development of a response to an unseen stimulus and an unseen question in a written mode.

The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained analysis, interpretation and evaluation to fully answer a question
- a response in the form of an analytical essay that expresses a viewpoint.

### Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: 800–1000 words
- Other:
  - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
  - students will be provided with contextual information during the examination to support understanding of the stimulus.

### Instrument-specific marking guide

No ISMG is provided for the external assessment.



## 6 Glossary

Term	Explanation
<b>A</b>	
<b>accomplished</b>	highly trained or skilled in a particular activity; perfected in knowledge or training; expert
<b>accuracy</b>	the condition or quality of being true, correct or exact; freedom from error or defect; precision or exactness; correctness; in science, the extent to which a measurement result represents the quantity it purports to measure; an accurate measurement result includes an estimate of the true value and an estimate of the uncertainty
<b>accurate</b>	precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
<b>adept</b>	very/highly skilled or proficient at something; expert
<b>adequate</b>	satisfactory or acceptable in quality or quantity equal to the requirement or occasion
<b>aesthetic</b>	specific artistic awareness; deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art; in Dance, standards of appropriateness and competency relevant to the genre/style/time/place (ACARA Australian Curriculum: The Arts glossary)
<b>analyse</b>	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
<b>applied learning</b>	the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts that may encompass workplace, industry and community situations; it emphasises learning through doing and includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills
<b>Applied subject</b>	a subject whose primary pathway is work and vocational education; it emphasises applied learning and community connections; a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from Applied syllabuses contribute to the QCE; results may contribute to ATAR calculations
<b>apply</b>	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
<b>appraise</b>	evaluate the worth, significance or status of something; judge or consider a text or piece of work

Term	Explanation
<b>appreciate</b>	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
<b>appropriate</b>	acceptable; suitable or fitting for a particular purpose, circumstance, context, etc.
<b>apt</b>	suitable to the purpose or occasion; fitting, appropriate
<b>area of study</b>	a division of, or a section within a unit
<b>argue</b>	give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons
<b>aspect</b>	a particular part of a feature of something; a facet, phase or part of a whole
<b>assess</b>	measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something
<b>assessment</b>	purposeful and systematic collection of information about students' achievements
<b>assessment instrument</b>	a tool or device used to gather information about student achievement
<b>assessment objectives</b>	drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives')
<b>assessment technique</b>	the method used to gather evidence about student achievement, (e.g. examination, project, investigation)
<b>astute</b>	showing an ability to accurately assess situations or people; of keen discernment
<b>ATAR</b>	Australian Tertiary Admission Rank
<b>audience</b>	individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement; the artist is audience to their own artwork
<b>aural elements</b>	sound, e.g. music, spoken word, SFX, found sound
<b>authoritative</b>	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed
<b>B</b>	
<b>balanced</b>	keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way
<b>basic</b>	fundamental
<b>C</b>	
<b>calculate</b>	determine or find (e.g. a number, answer) by using mathematical processes; obtain a numerical answer showing the relevant stages in the working; ascertain/determine from given facts, figures or information

Term	Explanation
<b>categorise</b>	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate
<b>challenging</b>	difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements
<b>characteristic</b>	a typical feature or quality
<b>choreographic devices</b>	<p>the tools a choreographer selects and uses to shape movement to communicate ideas, including:</p> <ul style="list-style-type: none"> <li>• abstraction — the process of altering the realistic appearance or features while maintaining the essence of the topic</li> <li>• accumulation — a choreographic device that shows the addition of movement to a repeated phrase, e.g. 1, 2; 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5</li> <li>• additive — additional</li> <li>• binary — a simple two-part choreographic structure in which a theme and a contrasting theme are presented in two distinct sections, i.e. AB</li> <li>• call and response — an initial theme requiring an answer from another body</li> <li>• canon — an organising device that involves a single theme that is executed at different times (Blom &amp; Chaplin 1982, p. 111)</li> <li>• chance — a random method of organising movement</li> <li>• climax — high point</li> <li>• <u>contrast</u> — displaying recognition of differences by deliberate juxtaposition of contrary elements</li> <li>• embellishment — ornamentation, decoration</li> <li>• fragmentation — the process of using only a part of a motif as an entity in itself or isolating it when it might otherwise have been overlooked, or using several parts of a motif as opposed to the entire motif</li> <li>• instrumentation — performing the movement with a different body part, or several different parts of the body</li> <li>• inversion — a process for manipulating a motif where the position of the body is reversed as the motif is performed, i.e. either upside-down or reversed laterally</li> <li>• literal — movement or form that is developed to relate to a particular storyline, theme or idea</li> <li>• motif — a single movement or a short movement phrase (usually shorter than a theme) that is used as a source or a spark for development into an integrated whole; the motif can contain the essence of the complete piece; a significant movement or small group of movements usually repeated in a dance (Blom &amp; Chaplin 1982, p. 102)</li> <li>• organic — consciously accepting the evolving nature of the dance as it grows and not imposing any other structural device on the dance</li> <li>• repetition — a movement motif presented a number of times for emphasis; it helps to fix the images in the viewer's mind, and to strengthen and clarify the theme (Hayes 1993, p. 13)</li> </ul>

Term	Explanation
<b>choreographic process</b>	the creative process or approach by which choreography is developed, such as teacher direction, group collaboration, collage, chance; it is an iterative process involving exploration, experimentation, selection, organisation, structuring, trialling, refining and reflecting
<b>choreographic statement</b>	the meaning or intent that the choreographer uses to motivate and inform the creation of the movement
<b>choreography</b>	creative process of using dance concepts and skills to explore movement and make dance works in different contexts for different purposes and through different viewpoints to communicate meaning; it involves processes such as improvising, exploring, selecting, creating, manipulating and structuring movement to communicate their intentions
<b>clarify</b>	make clear or intelligible; explain; make a statement or situation less confused and more comprehensible
<b>clarity</b>	clearness of thought or expression; the quality of being coherent and intelligible; free from obscurity of sense; without ambiguity; explicit; easy to perceive, understand or interpret
<b>classify</b>	arrange, distribute or order in classes or categories according to shared qualities or characteristics
<b>clear</b>	free from confusion, uncertainty, or doubt; easily seen, heard or understood
<b>clearly</b>	in a clear manner; plainly and openly, without ambiguity
<b>coherent</b>	having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts
<b>cohesive</b>	characterised by being united, bound together or having integrated meaning; forming a united whole
<b>comment</b>	express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation
<b>communicate</b>	convey knowledge and/or understandings to others; make known; transmit
<b>compare</b>	display recognition of similarities and differences and recognise the significance of these similarities and differences
<b>competent</b>	having suitable or sufficient skills, knowledge, experience, etc. for some purpose; adequate but not exceptional; capable; suitable or sufficient for the purpose; having the necessary ability, knowledge or skill to do something successfully; efficient and capable (of a person); acceptable and satisfactory, though not outstanding
<b>competently</b>	in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way

Term	Explanation
<b>complex</b>	composed or consisting of many different and interconnected parts or factors; compound; composite; characterised by an involved combination of parts; complicated; intricate; a complex whole or system; a complicated assembly of particulars
<b>comprehend</b>	understand the meaning or nature of; grasp mentally
<b>comprehensive</b>	inclusive; of large content or scope; including or dealing with all or nearly all elements or aspects of something; wide-ranging; detailed and thorough, including all that is relevant
<b>concise</b>	expressing much in few words; giving a lot of information clearly and in a few words; brief, comprehensive and to the point; succinct, clear, without repetition of information
<b>concisely</b>	in a way that is brief but comprehensive; expressing much in few words; clearly and succinctly
<b>conduct</b>	direct in action or course; manage; organise; carry out
<b>consider</b>	think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on
<b>considerable</b>	fairly large or great; thought about deliberately and with a purpose
<b>considered</b>	formed after careful and deliberate thought
<b>consistent</b>	agreeing or accordant; compatible; not self-opposed or self-contradictory, constantly adhering to the same principles; acting in the same way over time, especially so as to be fair or accurate; unchanging in nature, standard, or effect over time; not containing any logical contradictions (of an argument); constant in achievement or effect over a period of time
<b>construct</b>	create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build
<b>contemporary dance</b>	see 'genre'
<b>context</b>	the circumstances or situations in which the artworks are made by artists and experienced by audiences; the world can be interpreted through different contexts, including social, cultural and historical contexts
<b>contrast</b>	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout; in Dance, a choreographic device that displaying recognition of differences by deliberate juxtaposition of dance concepts or skills
<b>controlled</b>	shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds
<b>conventions</b>	traditional or culturally accepted ways of doing things based on audience expectations; each art form has hundreds of conventions built up over time and widely accepted by audiences (ACARA Australian Curriculum: The Arts glossary)

Term	Explanation
<b>convincing</b>	persuaded by argument or proof; leaving no margin of doubt; clear; capable of causing someone to believe that something is true or real; persuading or assuring by argument or evidence; appearing worthy of belief; credible or plausible
<b>course</b>	a defined amount of learning developed from a subject syllabus
<b>create</b>	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole
<b>creative</b>	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas
<b>credible</b>	capable or worthy of being believed; believable; convincing
<b>criterion</b>	the property or characteristic by which something is judged or appraised
<b>critical</b>	involving skilful judgment as to truth, merit, etc.; involving the objective analysis and evaluation of an issue in order to form a judgment; expressing or involving an analysis of the merits and faults of a work of literature, music, or art; incorporating a detailed and scholarly analysis and commentary (of a text); rationally appraising for logical consistency and merit
<b>critical literacies</b>	involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, visual and written texts
<b>critique</b>	review (e.g. a theory, practice, performance) in a detailed, analytical and critical way
<b>cursory</b>	hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial
<b>D</b>	
<b>dance concepts and skills</b>	foundation and working material of dance and include elements of dance, structure, production elements and dance skills (see 'technical skills' and 'expressive skills')
<b>dance film</b>	also known as video dance, screen dance; where both the filmic techniques (camera action, including shot types, camera movement and camera angles, and editing techniques, including effects and transitions) and dance are integral to the work
<b>dance skills</b>	see 'technical skills' and 'expressive skills'
<b>dancers</b>	the performers in terms of: <ul style="list-style-type: none"> <li>• number</li> <li>• gender</li> <li>• role</li> <li>• anatomical structures</li> <li>• technical and expressive abilities</li> </ul>

Term	Explanation
<b>decide</b>	reach a resolution as a result of consideration; make a choice from a number of alternatives
<b>deduce</b>	reach a conclusion that is necessarily true, provided a given set of assumptions is true; arrive at, reach or draw a logical conclusion from reasoning and the information given
<b>defensible</b>	justifiable by argument; capable of being defended in argument
<b>define</b>	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities
<b>demonstrate</b>	prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition
<b>derive</b>	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function
<b>describe</b>	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something
<b>design</b>	produce a plan, simulation, model or similar; plan, form or conceive in the mind; in English, select, organise and use particular elements in the process of text construction for particular purposes; these elements may be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page or screen) and multimodal (a combination of more than one)
<b>detailed</b>	executed with great attention to the fine points; meticulous; including many of the parts or facts
<b>determine</b>	establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution
<b>develop</b>	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate
<b>devise</b>	think out; plan; contrive; invent
<b>differentiate</b>	identify the difference/s in or between two or more things; distinguish, discriminate; recognise or ascertain what makes something distinct from similar things; in mathematics, obtain the derivative of a function
<b>discerning</b>	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
<b>discriminate</b>	note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different
<b>discriminating</b>	differentiating; distinctive; perceiving differences or distinctions with nicety; possessing discrimination; perceptive and judicious; making judgments about quality; having or showing refined taste or good judgment

Term	Explanation
<b>discuss</b>	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence
<b>disjointed</b>	disconnected; incoherent; lacking a coherent order/sequence or connection
<b>distinguish</b>	recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items
<b>diverse</b>	of various kinds or forms; different from each other
<b>document</b>	support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations)
<b>draw conclusions</b>	make a judgment based on reasoning and evidence
<b>dynamics</b>	see 'elements of dance'
<b>E</b>	
<b>effective</b>	successful in producing the intended, desired or expected result; meeting the assigned purpose
<b>efficient</b>	working in a well-organised and competent way; maximum productivity with minimal expenditure of effort; acting or producing effectively with a minimum of waste, expense or unnecessary effort
<b>element</b>	a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity
<b>elementary</b>	simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated
<b>elements of dance</b>	<ul style="list-style-type: none"> <li>• space: where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space</li> <li>• time: when dance occurs and how long it takes, including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat</li> <li>• dynamics: how dance is created and performed, including weight, force, energy and movement qualities</li> <li>• relationships: associations or connections occurring when the body dances, between: body parts (e.g. right arm to left arm, hand to face); the body and the floor (e.g. close to, away from); the body and objects (e.g. a chair, fan, stick, scarf); the body and space (e.g. an expansive or limited relationship); and the body and others (e.g. dance to one or more dancers) (ACARA Australian Curriculum: The Arts glossary)</li> </ul>
<b>erroneous</b>	based on or containing error; mistaken; incorrect
<b>essential</b>	absolutely necessary; indispensable; of critical importance for achieving something



Term	Explanation
<b>evaluate</b>	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria
<b>examination</b>	a supervised test that assesses the application of a range of cognitions to one or more provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
<b>examine</b>	investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
<b>experiment</b>	try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact
<b>explain</b>	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information
<b>explicit</b>	clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested
<b>explore</b>	look into both closely and broadly; scrutinise; inquire into or discuss something in detail
<b>express</b>	convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint); in words, art, music or movement, convey or suggest a representation of; depict
<b>expressive skills</b>	interpretive capabilities/qualities, including musicality (rhythm, accents, phrasing), focus, projection, facial expression, body expression
<b>extended response</b>	an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus; while students may undertake some research when writing of the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time
<b>Extension subject</b>	a two-unit subject (Units 3 and 4) for which a syllabus has been developed by QCAA, that is an extension of one or more General subject/s, studied concurrently with, Units 3 and 4 of that subject or after completion of, Units 3 and 4 of that subject
<b>extensive</b>	of great extent; wide; broad; far-reaching; comprehensive; lengthy; detailed; large in amount or scale
<b>external assessment</b>	summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme

Term	Explanation
<b>external examination</b>	a supervised test, developed and marked by the QCAA, that assesses the application of a range of cognitions to multiple provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
<b>extrapolate</b>	infer or estimate by extending or projecting known information; conjecture; infer from what is known; extend the application of something (e.g. a method or conclusion) to an unknown situation by assuming that existing trends will continue or similar methods will be applicable
<b>F</b>	
<b>factual</b>	relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence
<b>familiar</b>	well-acquainted; thoroughly conversant with; well-known from long or close association; often encountered or experienced; common; (of materials, texts, skills or circumstances) having been the focus of learning experiences or previously encountered in prior learning activities
<b>feasible</b>	capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely
<b>fluent</b>	spoken or written with ease; able to speak or write smoothly, easily or readily; articulate; eloquent; in artistic performance, characteristic of a highly developed and excellently controlled technique; flowing; polished; flowing smoothly, easily and effortlessly
<b>fluently</b>	in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily
<b>form</b>	the arrangement of movement within the shape or structure of a dance according to a preconceived plan; for example, AB, ABA, rondo, narrative, chance (ACARA Australian Curriculum: The Arts glossary)
<b>formative assessment</b>	assessment whose major purpose is to improve teaching and student achievement
<b>fragmented</b>	disorganised; broken down; disjointed or isolated
<b>frequent</b>	happening or occurring often at short intervals; constant, habitual, or regular
<b>fundamental</b>	forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis
<b>fundamental movement skills</b>	the movements of the body, including body bases, body areas, body zones, body parts and weight transference; there are two categories of movement (see 'locomotor movement' and 'non-locomotor movement')

Term	Explanation
<b>G</b>	
<b>General subject</b>	a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from General syllabuses contribute to the QCE; General subjects have an external assessment component; results may contribute to ATAR calculations
<b>generate</b>	produce; create; bring into existence
<b>genre</b>	<p>a specific category of dance that has a tradition or history and is identifiable by specific characteristics, social functions, and cultural contexts; genres include:</p> <ul style="list-style-type: none"> <li>contemporary — is considered a very broad genre; it is not a specific dance technique, but a collection of methods; beginning as a rebellion against the strict rules of classical ballet, it was a form of 20th century concert dance fusing modern and postmodern techniques; contemporary dance is constantly changing, with choreographers and artists challenging and exploring new ways of doing things, blurring lines between contemporary and other dance forms</li> <li>jazz — developed from African-American vernacular dance that originated during the late 1800s and was strictly connected to jazz music; it draws on African rhythms, syncopation and techniques that isolate various parts of the body in movement; it has changed over time in parallel with the music and styles of popular entertainment</li> <li>hip-hop — originated in New York City, predominantly among young Hispanic and African-American men during the late 1960s as part of the hip-hop culture of rap, scratch music and graffiti art; break dance is one of the most common styles of this constantly evolving dance form; newer developments of hip-hop may involve freestyle movement, high energy, confrontational movements, use of physical contact and weight sharing</li> <li>ballet — originated as a theatrical dance genre in court productions of the Italian Renaissance and then was renewed under French king Louis XIV; it has a codified technique; ballet has a global influence and is often the foundation technique for many other dance genres and styles</li> </ul>
<b>H</b>	
<b>hypothesise</b>	formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds
<b>I</b>	
<b>identify</b>	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature
<b>illogical</b>	lacking sense or sound reasoning; contrary to or disregarding the rules of logic; unreasonable
<b>implement</b>	put something into effect, e.g. a plan or proposal
<b>implicit</b>	implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else

Term	Explanation
<b>improbable</b>	not probable; unlikely to be true or to happen; not easy to believe
<b>improvise</b>	create movement spontaneously, either free-form or highly structured (ACARA Australian Curriculum: The Arts glossary)
<b>inaccurate</b>	not accurate
<b>inappropriate</b>	not suitable or proper in the circumstances
<b>inconsistent</b>	lacking agreement, as one thing with another, or two or more things in relation to each other; at variance; not consistent; not in keeping; not in accordance; incompatible, incongruous
<b>independent</b>	thinking or acting for oneself, not influenced by others
<b>in-depth</b>	comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed
<b>infer</b>	derive or conclude something from evidence and reasoning, rather than from explicit statements; listen or read beyond what has been literally expressed; imply or hint at
<b>informed</b>	knowledgeable; learned; having relevant knowledge; being conversant with the topic; based on an understanding of the facts of the situation (of a decision or judgment)
<b>innovative</b>	new and original; introducing new ideas; original and creative in thinking
<b>insightful</b>	showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction
<b>instrument-specific marking guide</b>	ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
<b>integral</b>	<i>adjective</i> necessary for the completeness of the whole; essential or fundamental; <i>noun</i> in mathematics, the result of integration; an expression from which a given function, equation, or system of equations is derived by differentiation
<b>intended</b>	designed; meant; done on purpose; intentional
<b>internal assessment</b>	assessments that are developed by schools; summative internal assessments are endorsed by the QCAA before use in schools and results externally confirmed contribute towards a student's final result

Term	Explanation
<b>interpret</b>	<p>use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way;</p> <p>bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of;</p> <p>identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs;</p> <p>in Dance, to clarify and explain the meaning of a dance work, discovering influences on, and determining the style of a dance work</p>
<b>investigate</b>	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information
<b>investigation</b>	an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data; it uses research or investigative practices to assess a range of cognitions in a particular context; an investigation occurs over an extended and defined period of time
<b>irrelevant</b>	not relevant; not applicable or pertinent; not connected with or relevant to something
<b>ISMG</b>	instrument-specific marking guide; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
<b>isolated</b>	detached, separate, or unconnected with other things; one-off; something set apart or characterised as different in some way
<b>J</b>	
<b>judge</b>	form an opinion or conclusion about; apply both procedural and deliberative operations to make a determination
<b>justified</b>	sound reasons or evidence are provided to support an argument, statement or conclusion
<b>justify</b>	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
<b>K</b>	
<b>kinaesthetic</b>	sensation and control of bodily motion; the perception or sensing of the motion, weight or position of the body as muscles, tendons, and joints move within the space of a dance
<b>L</b>	
<b>language convention</b>	an accepted language practice that has developed over time and is generally used and understood, e.g. use of punctuation
<b>learning area</b>	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. The Arts, Sciences, Languages

Term	Explanation
<b>locomotor movement</b>	travelling movements; movement from one space to another, such as walking, running, hopping, skipping, leaping or crawling (ACARA Australian Curriculum: The Arts glossary)
<b>logical</b>	rational and valid; internally consistent; reasonable; reasoning in accordance with the principles/rules of logic or formal argument; characterised by or capable of clear, sound reasoning; (of an action, decision, etc.) expected or sensible under the circumstances
<b>logically</b>	according to the rules of logic or formal argument; in a way that shows clear, sound reasoning; in a way that is expected or sensible
<b>M</b>	
<b>make decisions</b>	select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position
<b>making</b>	learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions' (Australian Curriculum, 2017); making is working <i>in</i> the art form as artist; in Dance, the development of skills in and understanding of dance making through choreography and performance practices
<b>manipulate</b>	adapt or change to suit one's purpose
<b>meaning</b>	in the arts, this refers to what an artist expresses in an artwork; or what a viewer understands and interprets from an artwork
<b>mental procedures</b>	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; sometimes referred to as 'procedural knowledge' there are three distinct phases to the acquisition of mental procedures — the cognitive stage, the associative stage, and the autonomous stage; the two categories of mental procedures are skills (single rules, algorithms and tactics) and processes (macroprocedures)
<b>methodical</b>	performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically
<b>minimal</b>	least possible; small, the least amount; negligible
<b>modify</b>	change the form or qualities of; make partial or minor changes to something
<b>movement elements</b>	see 'elements of dance'
<b>movement qualities</b>	the distinctly observable movement characteristics produced through dynamic elements, e.g. percussive, sustained (Blom & Chaplin 1982, p. 73)
<b>movement vocabulary</b>	the accumulation of movement, steps and gestures that make up a repertoire for physical expression of feelings or ideas

Term	Explanation
<b>multimodal</b>	uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response
<b>N</b>	
<b>narrative</b>	the telling of a story — an account of connected events or experiences
<b>narrow</b>	limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted
<b>non-locomotor movement</b>	movement of the body occurring above a stationary base; on-the-spot movements; also called <i>axial movement</i> , e.g. bending, stretching, twisting, shaking, bouncing, rising, sinking, pushing, pulling, or swinging and swaying (ACARA Australian Curriculum: The Arts glossary)
<b>non-movement elements</b>	see 'production elements'
<b>nuanced</b>	showing a subtle difference or distinction in expression, meaning, response, etc.; finely differentiated; characterised by subtle shades of meaning or expression; a subtle distinction, variation or quality; sensibility to, awareness of, or ability to express delicate shadings, as of meaning, feeling, or value
<b>O</b>	
<b>objectives</b>	see 'syllabus objectives', 'unit objectives', 'assessment objectives'
<b>obvious</b>	clearly perceptible or evident; easily seen, recognised or understood
<b>optimal</b>	best, most favourable, under a particular set of circumstances
<b>organise</b>	arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action
<b>organised</b>	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities
<b>outstanding</b>	exceptionally good; clearly noticeable; prominent; conspicuous; striking
<b>P</b>	
<b>partial</b>	not total or general; existing only in part; attempted, but incomplete
<b>particular</b>	distinguished or different from others or from the ordinary; noteworthy
<b>pathways</b>	patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space (ACARA Australian Curriculum: The Arts glossary)
<b>perceptive</b>	having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating')

Term	Explanation
<b>performance</b>	an assessment technique that requires students to demonstrate a range of cognitive, technical, creative and/or expressive skills and to apply theoretical and conceptual understandings, through the psychomotor domain; it involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent; a performance is developed over an extended and defined period of time; in Dance, the acquisition and application of physical skills through the processes of practising, rehearsing, refining, applying and integrating technical and expressive capabilities
<b>personal style</b>	a distinctive manner of moving or dancing: 'an individual's movement personality, their movement signature; choreographic style — the composite of personal and artistic preferences that characterises the mode, manner and content of one's choreography; codified technique — a personal style that becomes refined and classified to the point where movement vocabulary builds up around it' (Blom & Chaplin 1986, p. 138)
<b>persuasive</b>	capable of changing someone's ideas, opinions or beliefs; appearing worthy of approval or acceptance; (of an argument or statement) communicating reasonably or credibly (see also 'convincing')
<b>perusal time</b>	time allocated in an assessment to reading items and tasks and associated assessment materials; no writing is allowed; students may not make notes and may not commence responding to the assessment in the response space/book
<b>physical environment</b>	traditional performance space, such as a stage, studio or theatre space; or non-traditional performance spaces, such as a beach, playground, stairwell or other site-specific locations
<b>planning time</b>	time allocated in an assessment to planning how to respond to items and tasks and associated assessment materials; students may make notes but may not commence responding to the assessment in the response space/book; notes made during planning are not collected, nor are they graded or used as evidence of achievement
<b>polished</b>	flawless or excellent; performed with skilful ease
<b>practices</b>	the techniques, conventions, protocols, and principles associated with choreography, performance, and appreciation of and responses to dance and dance-making
<b>precise</b>	definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution
<b>precision</b>	accuracy; exactness; exact observance of forms in conduct or actions
<b>predict</b>	give an expected result of an upcoming action or event; suggest what may happen based on available information
<b>product</b>	an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and theoretical and conceptual understandings; a product is developed over an extended and defined period of time



Term	Explanation
<b>production elements</b>	non-movement elements such as lighting, performance space, music and costume, props, technologies
<b>proficient</b>	well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something
<b>project</b>	an assessment technique that focuses on a problem-solving process requiring the application of a range of cognitive, technical and creative skills and theoretical understandings; the response is a coherent work that documents the iterative process undertaken to develop a solution and includes written paragraphs and annotations, diagrams, sketches, drawings, photographs, video, spoken presentations, physical prototypes and/or models; a project is developed over an extended and defined period of time
<b>projection</b>	the communication of meaning through extension and focus of the body
<b>propose</b>	put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action
<b>prove</b>	use a sequence of steps to obtain the required result in a formal way
<b>psychomotor procedures</b>	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; these are physical procedures used to negotiate daily life and to engage in complex physical activities; the two categories of psychomotor procedures are skills (foundational procedures and simple combination procedures) and processes (complex combination procedures)
<b>purpose</b>	the intended function of a dance in its cultural and/or aesthetic contexts
<b>purposeful</b>	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
<b>Q</b>	
<b>QCE</b>	Queensland Certificate of Education
<b>R</b>	
<b>realise</b>	create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to
<b>reasonable</b>	endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate
<b>reasoned</b>	logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered
<b>recall</b>	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind
<b>recognise</b>	identify or recall particular features of information from knowledge; identify that an item, characteristic or quality exists; perceive as existing or true; be aware of or acknowledge
<b>refined</b>	developed or improved so as to be precise, exact or subtle

Term	Explanation
<b>reflect on</b>	think about deeply and carefully
<b>rehearsed</b>	practised; previously experienced; practised extensively
<b>related</b>	associated with or linked to
<b>relationships</b>	see 'elements of dance'
<b>relevance</b>	being related to the matter at hand
<b>relevant</b>	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on
<b>repetitive</b>	containing or characterised by repetition, especially when unnecessary or tiresome
<b>reporting</b>	providing information that succinctly describes student performance at different junctures throughout a course of study
<b>resolve</b>	in the arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning
<b>responding</b>	exploring, responding to, analysing and interpreting artworks' (Australian Curriculum, 2017); responding is working about the art form as audience
<b>reverse chronology</b>	a learning approach that begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms; follows a cause-and-effect pathway to understanding influences on artists, styles and approaches
<b>rhythmic</b>	combinations of long and short movements (ACARA Australian Curriculum: The Arts glossary)
<b>routine</b>	often encountered, previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason
<b>rudimentary</b>	relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form
<b>S</b>	
<b>safe</b>	secure; not risky
<b>safe dance practices</b>	the practice of selecting and executing safe movement; the focus is on providing dance activities and exercises that allow students to participate without risk of injury; all dance movement should be performed relevant to an individual's body type and capabilities (ACARA Australian Curriculum: The Arts glossary)
<b>secure</b>	sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail
<b>select</b>	choose in preference to another or others; pick out

Term	Explanation
<b>sensitive</b>	capable of perceiving with a sense or senses; aware of the attitudes, feelings or circumstances of others; having acute mental or emotional sensibility; relating to or connected with the senses or sensation
<b>sequence</b>	place in a continuous or connected series; arrange in a particular order; in Dance, the linking together of series of movement ideas, much like words are linked together to form sentences and paragraphs
<b>show</b>	provide the relevant reasoning to support a response
<b>significant</b>	important; of consequence; expressing a meaning; indicative; includes all that is important; sufficiently great or important to be worthy of attention; noteworthy; having a particular meaning; indicative of something
<b>simple</b>	easy to understand, deal with and use; not complex or complicated; plain; not elaborate or artificial; may concern a single or basic aspect; involving few elements, components or steps
<b>simplistic</b>	characterised by extreme simplification, especially if misleading; oversimplified
<b>site-specific dance</b>	where both the site and dance are integral to the work
<b>sketch</b>	execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy; in mathematics, represent by means of a diagram or graph; the sketch should give a general idea of the required shape or relationship and should include features
<b>skilful</b>	having technical facility or practical ability; possessing, showing, involving or requiring skill; expert, dexterous; demonstrating the knowledge, ability or training to perform a certain activity or task well; trained, practised or experienced
<b>skilled</b>	having or showing the knowledge, ability or training to perform a certain activity or task well; having skill; trained or experienced; showing, involving or requiring skill
<b>solve</b>	find an answer to, explanation for, or means of dealing with (e.g. a problem); work out the answer or solution to (e.g. a mathematical problem); obtain the answer/s using algebraic, numerical and/or graphical methods
<b>sophisticated</b>	of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated
<b>space</b>	see 'elements of dance'
<b>specific</b>	clearly defined or identified; precise and clear in making statements or issuing instructions; having a special application or reference; explicit, or definite; peculiar or proper to something, as qualities, characteristics, effects, etc.

Term	Explanation
<b>sporadic</b>	happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances
<b>stimulus</b>	the motivation or starting point for creative movement; may be auditory, visual, ideational, tactile or kinaesthetic
<b>straightforward</b>	without difficulty; uncomplicated; direct; easy to do or understand
<b>structure</b>	<p>give a pattern, organisation or arrangement to; construct or arrange according to a plan;</p> <p>in Dance, how movement is organised using:</p> <ul style="list-style-type: none"> <li>• choreographic devices, e.g. repetition, canon, call and response, contrast, unison, retrograde, instrumentation, accumulation, embellishment, fragmentation, motif and development</li> <li>• form, e.g. sequence, phrase, transition, binary (AB), ternary (ABA), rondo (ABACA), narrative, improvisation, literal, abstract</li> </ul>
<b>structured</b>	organised or arranged so as to produce a desired result
<b>style</b>	the influencing context of a genre of dance; often associated with a characteristic way a dance is done, created, or performed identifying the dance of a particular performer, choreographer, culture, or period; for example, the hip-hop genre includes a variety of styles, such as popping, locking or breakdance (ACARA Australian Curriculum: The Arts glossary)
<b>subject</b>	a branch or area of knowledge or learning defined by a syllabus; school subjects are usually based in a discipline or field of study (see also 'course')
<b>subject matter</b>	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject
<b>substantial</b>	of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important, worthwhile
<b>substantiated</b>	established by proof or competent evidence
<b>subtle</b>	fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious
<b>successful</b>	achieving or having achieved success; accomplishing a desired aim or result
<b>succinct</b>	expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear
<b>sufficient</b>	enough or adequate for the purpose
<b>suitable</b>	appropriate; fitting; conforming or agreeing in nature, condition, or action
<b>summarise</b>	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence
<b>summative assessment</b>	assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result

Term	Explanation
<b>superficial</b>	concerned with or comprehending only what is on the surface or obvious; shallow; not profound, thorough, deep or complete; existing or occurring at or on the surface; cursory; lacking depth of character or understanding; apparent and sometimes trivial
<b>supported</b>	corroborated; given greater credibility by providing evidence
<b>sustained</b>	carried on continuously, without interruption, or without any diminishing of intensity or extent
<b>syllabus</b>	a document that prescribes the curriculum for a course of study
<b>syllabus objectives</b>	outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (see also 'unit objectives', 'assessment objectives')
<b>symbolise</b>	represent or identify by a symbol or symbols
<b>synthesise</b>	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding
<b>systematic</b>	done or acting according to a fixed plan or system; methodical; organised and logical; having, showing, or involving a system, method, or plan; characterised by system or method; methodical; arranged in, or comprising an ordered system
<b>T</b>	
<b>technical skills</b>	physical capabilities and execution, including coordination, balance, control, strength, flexibility, alignment, timing, genre-specific technique, body articulation, spatial awareness
<b>technique</b>	the acquisition and execution of dance skills in each dance style or genre (ACARA Australian Curriculum: The Arts glossary)
<b>test</b>	take measures to check the quality, performance or reliability of something
<b>thorough</b>	carried out through, or applied to the whole of something; carried out completely and carefully; including all that is required; complete with attention to every detail; not superficial or partial; performed or written with care and completeness; taking pains to do something carefully and completely
<b>thoughtful</b>	occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought
<b>topic</b>	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated
<b>U</b>	
<b>unclear</b>	not clear or distinct; not easy to understand; obscure
<b>understand</b>	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication

Term	Explanation
<b>uneven</b>	unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced
<b>unfamiliar</b>	not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities
<b>unit</b>	a defined amount of subject matter delivered in a specific context or with a particular focus; it includes unit objectives particular to the unit, subject matter and assessment direction
<b>unit objectives</b>	drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives')
<b>unrelated</b>	having no relationship; unconnected
<b>use</b>	operate or put into effect; apply knowledge or rules to put theory into practice
<b>V</b>	
<b>vague</b>	not definite in statement or meaning; not explicit or precise; not definitely fixed, determined or known; of uncertain, indefinite or unclear character or meaning; not clear in thought or understanding; couched in general or indefinite terms; not definitely or precisely expressed; deficient in details or particulars; thinking or communicating in an unfocused or imprecise way
<b>valid</b>	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable
<b>variable</b>	<i>adjective</i> apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating, uncertain; <i>noun</i> in mathematics, a symbol, or the quantity it signifies, that may represent any one of a given set of number and other objects
<b>variety</b>	a number or range of things of different kinds, or the same general class, that are distinct in character or quality; (of sources) a number of different modes or references
<b>viewpoints</b>	a collection of perspectives, lenses or frames through which artworks can be explored and interpreted (ACARA Australian Curriculum: The Arts glossary)
<b>virtual environments</b>	use of digital performance spaces through which dance can be created and developed such as motion-capture and animation techniques
<b>W</b>	
<b>wide</b>	of great range or scope; embracing a great number or variety of subjects, cases, etc.; of full extent

Term	Explanation
<b>with expression</b>	in words, art, music or movement, conveying or indicating feeling, spirit, character, etc.; a way of expressing or representing something; vivid, effective or persuasive communication

## 7 References

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## 8 Version history

Version	Date of change	Update
1.1	June 2018	Glossary additions
		IA1: Performance <ul style="list-style-type: none"> <li>• Amendments to the supporting evidence and conditions in the assessment specifications</li> </ul>
		IA2: Choreography <ul style="list-style-type: none"> <li>• Amendment to assessment conditions</li> </ul>
		IA3: Project – dance work <ul style="list-style-type: none"> <li>• Amendment to assessment objective 5</li> <li>• Amendment to conditions of task</li> <li>• Amendment to ISMG</li> </ul>
		Unit 3 <ul style="list-style-type: none"> <li>• Amendment to an inquiry question</li> <li>• Minor amendment to subject matter</li> <li>• Amendment to unit objective 3</li> </ul>

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