

Dance 2025 v1.0

General senior syllabus

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Queensland syllabuses for senior subjects

In Queensland, a syllabus for a senior subject is an official 'map' of a senior school subject. A syllabus's function is to support schools in delivering the Queensland Certificate of Education (QCE) system through high-quality and high-equity curriculum and assessment.

Syllabuses are based on design principles developed from independent international research about how excellence and equity are promoted in the documents teachers use to develop and enliven the curriculum.

Syllabuses for senior subjects build on student learning in the Prep to Year 10 Australian Curriculum and include General, General (Extension), Senior External Examination (SEE), Applied, Applied (Essential) and Short Course syllabuses.

More information about syllabuses for senior subjects is available at www.qcaa.qld.edu.au/senior/senior-subjects and in the 'Queensland curriculum' section of the *QCE and QCIA policy and procedures handbook*.

Teaching, learning and assessment resources will support the implementation of a syllabus for a senior subject. More information about professional resources for senior syllabuses is available on the QCAA website and via the QCAA Portal.

Course overview

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.

Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn.

1. Demonstrate an understanding of dance concepts and dance 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 dance 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 dance skills. When students interpret, they draw meaning from dance works to explain the choice of movement, use of the dance concepts and dance 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 dance skills.

When students evaluate, they make judgments about the ideas, dance concepts and dance 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.

Designing a course of study in Dance

Syllabuses are designed for teachers to make professional decisions to tailor curriculum and assessment design and delivery to suit their school context and the goals, aspirations and abilities of their students within the parameters of Queensland's senior phase of learning.

The syllabus is used by teachers to develop curriculum for their school context. The term *course of study* describes the unique curriculum and assessment that students engage with in each school context. A course of study is the product of a series of decisions made by a school to select, organise and contextualise subject matter, integrate complementary and important learning, and create assessment tasks in accordance with syllabus specifications.

It is encouraged that, where possible, a course of study is designed such that teaching, learning and assessment activities are integrated and enlivened in an authentic setting.

Course structure

Dance is a General senior syllabus. It contains four QCAA-developed units from which schools develop their course of study.

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

Students should complete Unit 1 and Unit 2 before beginning Units 3 and 4. Units 3 and 4 are studied as a pair.

More information about the requirements for administering senior syllabuses is available in the 'Queensland curriculum' section of the [QCE and QCIA policy and procedures handbook](#).

Curriculum

Senior syllabuses set out only what is essential while being flexible so teachers can make curriculum decisions to suit their students, school context, resources and expertise.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- how and when subject matter is delivered
- how, when and why learning experiences are developed, and the context in which learning occurs
- how opportunities are provided in the course of study for explicit and integrated teaching and learning of complementary skills.

These decisions allow teachers to develop a course of study that is rich, engaging and relevant for their students.

Assessment

Senior syllabuses set out only what is essential while being flexible so teachers can make assessment decisions to suit their students, school context, resources and expertise.

General senior syllabuses contain assessment specifications and conditions for the assessment instruments that must be implemented with Units 3 and 4. These specifications and conditions ensure comparability, equity and validity in assessment.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- specific assessment task details
- assessment contexts to suit available resources
- how the assessment task will be integrated with teaching and learning activities
- how authentic the task will be.

In Unit 1 and Unit 2, schools:

- develop at least two but no more than four assessments
- complete at least one assessment for each unit
- ensure that each unit objective is assessed at least once.

In Units 3 and 4, schools develop three assessments using the assessment specifications and conditions provided in the syllabus.

More information about assessment in senior syllabuses is available in 'The assessment system' section of the [QCE and QCIA policy and procedures handbook](#).

Subject matter

Each unit contains a unit description, unit objectives and 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 the subject. Subject matter itself is not the specification of learning experiences but provides the basis for the design of student learning experiences.

Subject matter has a direct relationship with the unit objectives and provides statements of learning that have been constructed in a similar way to objectives.

Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation. 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.

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

Complementary skills

Opportunities for the development of complementary skills have been embedded throughout subject matter. These skills, which overlap and interact with syllabus subject matter, are derived from current education, industry and community expectations and encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

These complementary skills are:

- literacy — the knowledge, skills, behaviours and dispositions about language and texts essential for understanding and conveying English language 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 skills include critical thinking, creative thinking, communication, collaboration and teamwork, personal and social skills, and digital literacy. The explanations of associated skills are available at www.qcaa.qld.edu.au/senior/senior-subjects/general-subjects/21st-century-skills.

It is expected that aspects of literacy, numeracy and 21st century skills will be developed by engaging in the learning outlined in this syllabus. Teachers may choose to create additional explicit and intentional opportunities for the development of these skills as they design the course of study.

Additional subject-specific information

Additional subject-specific information has been included to support and inform the development of a course of study.

First Nations cultural and intellectual property in The Arts

The Australia Council for the Arts provides protocols for using First Nations cultural and intellectual property in The Arts, which are available at <https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts>.

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 dance 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.

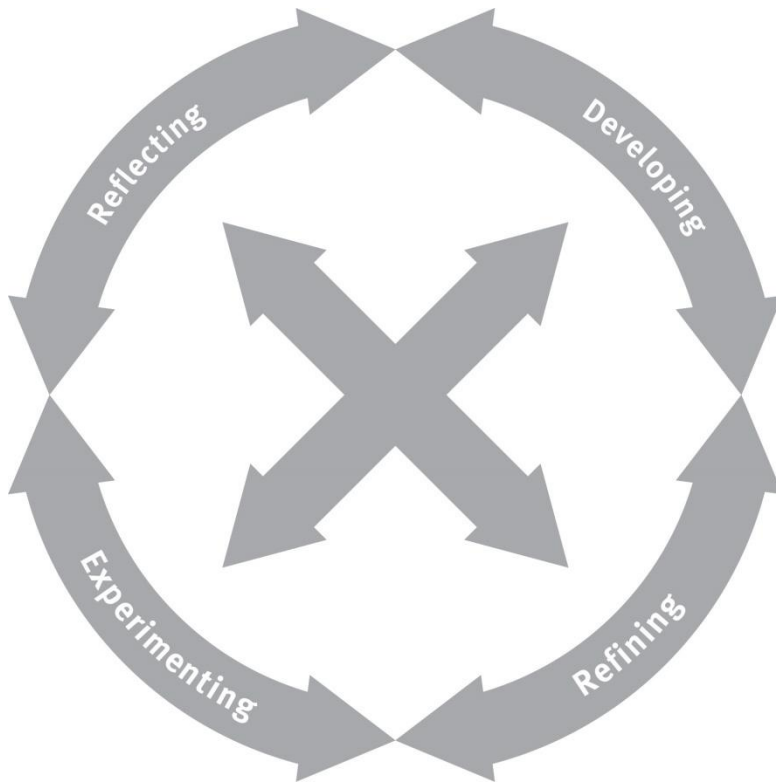
In Dance, inquiry learning involves processes such as:

- 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 1.

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.

Figure 1: Inquiry learning in Dance



Reverse chronology for historical understanding

Reverse chronology is an effective approach to investigate arts practice where relevant. 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.

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 dance 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 dance 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 dance 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 dance 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. Choreography should involve safe, mechanically correct movement that is suitable for gender, physical development, age, level of control and skill level. Through safe dance practices, students 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 dance 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 dance skills

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

Dance concepts consist of:

- elements of dance
- structure
- production elements

Dance skills consist of:

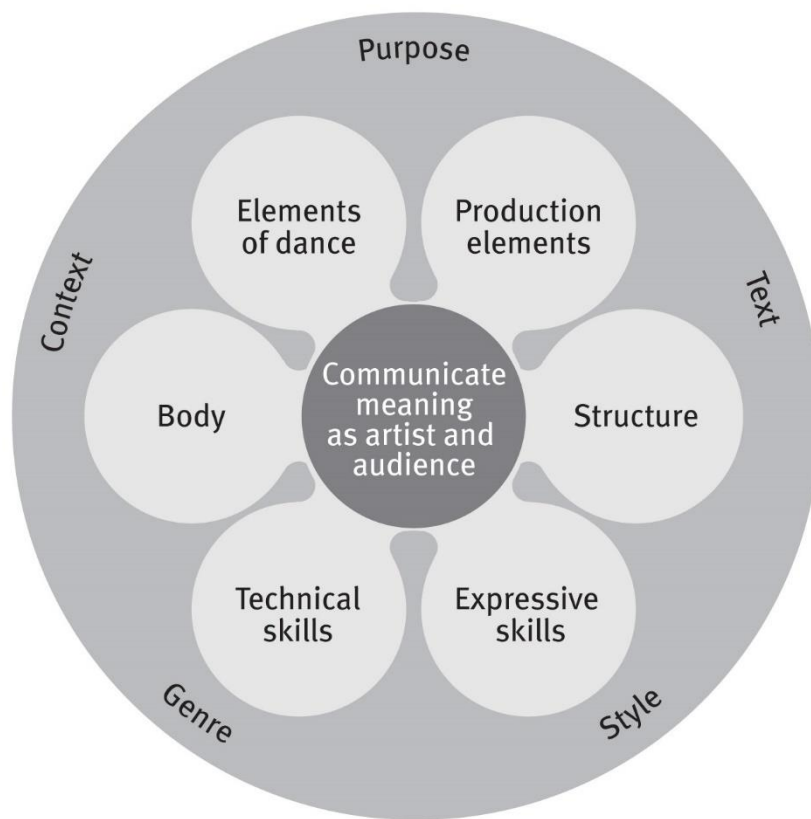
- technical skills
- expressive skills

Dance concepts and dance 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 dance skills but can also understand and relate to the choreographic meaning.

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

Figure 2: Dance concepts and dance 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 dance 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, e.g. dance film, projections, virtual reality.

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.

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/focuses, 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

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

Dance helps develop all six 21st century skills. They are embedded in the syllabus objectives, unit objectives and subject matter and ISMGs for Dance.

Reporting

General information about determining and reporting results for senior syllabuses is provided in the 'Determining and reporting results' section of the [QCE and QCIA policy and procedures handbook](#).

Reporting standards

Reporting standards are summary statements that describe typical performance at each of the five levels (A–E).

A
<p>The student, in making and responding, demonstrates an understanding of dance concepts and dance skills in relation to purpose, context and viewpoint, and accurate physical recall of movement vocabulary, phrases, sections and formations.</p> <p>The student, in performance, applies technical skills, showing synthesis of technical skills to present a cohesive performance without interruption; and realises performance, showing a synthesis of expressive skills that communicate subtleties of meaning.</p> <p>The student, in choreography, organises and applies dance concepts by manipulating and integrating them to make purpose and context explicit; and creates dance that reveals complex and subtle layers of meaning to communicate a viewpoint with impact.</p> <p>The student, in responding, applies literacy skills through cohesive sequencing of information and consistent use of language conventions; analyses and interprets by deconstructing choices made in dance concepts and dance skills to communicate meaning in a given purpose and context; and evaluates dance, showing well-reasoned 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 dance skills in relation to purpose, context and/or viewpoint, and physical recall of movement vocabulary, phrases, sections and formations.</p> <p>The student, in performance, applies technical skills, displaying sustained control and extension of complex movements through space; and realises performance, showing a sustained use of expressive skills that communicate meaning.</p> <p>The student, in choreography, organises and applies dance concepts to reveal choices that support purpose and context; and creates dance that shows an integration of dance concepts to communicate meaning.</p> <p>The student, in responding, applies literacy skills through sequenced and connected ideas to express meaning; analyses and interprets dance, identifying complex relationships between dance concepts and dance skills; and evaluates dance, showing justification through 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 dance skills, and an understanding of style-specific movements.</p> <p>The student, in performance, applies technical skills in style-specific techniques; and realises meaning through expressive skills.</p> <p>The student, in choreography, organises and applies dance concepts for a chosen purpose and context; and creates dance to communicate meaning.</p> <p>The student, in responding, applies literacy skills, using relevant dance terminology, referencing and language conventions to communicate ideas and meaning; analyses and interprets by making connections between dance concepts and dance skills and the stated purpose or context; and evaluates dance and justifies by using the dance concepts and dance skills.</p>

D

The student, in making and responding, demonstrates an understanding of dance concepts or skills, and recall of isolated phrases of movement.

The student, in performance, applies technical skills of timing and spatial awareness in isolated movement phrases; uses focus, projection, facial and/or body expression when performing isolated phrases of movement.

The student, in choreography, organises dance concepts to develop transitions between short sequences of movement; and uses elements of dance, structure or production elements to shape ideas into movement sequences.

The student, in responding, applies literacy skills to describe ideas; explains dance concepts and dance skills; and provides opinions or comments about dance concepts or skills.

E

The student, in making and responding, identifies isolated dance concepts or skills, and recall of isolated movements.

The student, in performance, applies technical skills through coordination and linking of movement phrases; and uses intermittent energy when performing.

The student, in choreography, develops isolated sequences of movement; and uses elements of dance, choreographic devices or production elements to show ideas.

The student, in responding, uses language to identify dance; and describes movement or dance ideas.

Determining and reporting results

Unit 1 and Unit 2

Schools make judgments on individual assessment instruments using a method determined by the school. They may use the reporting standards or develop an instrument-specific marking guide (ISMG). Marks are not required for determining a unit result for reporting to the QCAA.

The unit assessment program comprises the assessment instrument/s designed by the school to allow the students to demonstrate the unit objectives. The unit judgment of A–E is made using reporting standards.

Schools report student results for Unit 1 and Unit 2 to the QCAA as satisfactory (S) or unsatisfactory (U). Where appropriate, schools may also report a not rated (NR).

Units 3 and 4

Schools mark each of the three internal assessment instruments implemented in Units 3 and 4 using ISMGs.

Schools report a provisional mark by criterion to the QCAA for each internal assessment.

Once confirmed by the QCAA, these results will be combined with the result of the external assessment developed and marked by the QCAA.

The QCAA uses these results to determine each student's subject result as a mark out of 100 and as an A–E.

Units

Unit 1: Moving bodies

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 objectives

1. Demonstrate an understanding of dance concepts and dance 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 dance skills for particular purposes in particular 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

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

Students:

- 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 dance 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 dance 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, gender, physical development, control and skill level of the students
 - discussing the potential risks of movements, particularly elevations, landings, floor work and partner 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
 - 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.

Key terminology

Key terminology is provided in a supporting resource.

Suggested choreographers, performers and dance works

Note: The following are examples only and are not mandatory.

Contemporary:

- Gideon Obarzanek: *Glow*
- Vicki Van Hout: *Long Grass*
- Ghenoa Gela: *Fragments of Malungoka — Women of the Sea* (Keir Choreographic Award — winner 2016)
- Mia Michaels: *Addiction; Eyes*
- Travis Wall: *Medicine; Where the Light Gets In*
- Sarah Boulter: *My Love*
- Stacey Tookey: *Luminous; Goes On and On*
- Akiko Kitamura: *Echoes of Calling*
- KC Monnie: *You Will Be Found*

Other dance genres and styles, such as:

- Hip-hop
 - The LXD (The Legion of Extraordinary Dancers)
 - Christopher Scott: *Sand; Dubstep; The Office Mob Scene (Step Up 4)*
 - Royal Family
 - 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*
 - Mandy Moore: *Another One Bites the Dust; Oh Yeah*
 - Sam Cheesman: *Afro-Jazz; Mirror Mirror*
 - Al Blackstone: *L-O-V-E*
- Broadway jazz and hip-hop fusion
 - Michael Jackson: *Smooth Criminal; Thriller*
 - Janet Jackson: *Rhythm Nation; Alright*
- 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*

Unit 2: Moving through environments

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 digital 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 dance skills to communicate the intention of the dance would be altered if the dance was presented in another environment.

Students explore how physical and digital 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 dance skills to communicate meaning. Students develop their knowledge and understanding of dance concepts and dance skills through a study of various physical and digital 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 objectives

1. Demonstrate an understanding of dance concepts and dance skills in physical and digital 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 digital environments.
4. Analyse and interpret dance concepts and dance skills in dance works created for and presented in physical and digital environments.
5. Apply technical skills when performing dance works in different physical and digital environments.
6. Realise meaning through expressive skills when performing dance works in different physical and digital environments.
7. Create dance for physical and digital environments to communicate a stated meaning.
8. Evaluate dance, justifying the use of dance concepts and dance skills in physical and digital environments.

Inquiry questions

- How does the communication of meaning vary when dance is created and presented in and through specific physical sites, and film and new technologies?
- How do specific physical sites, and film and new technologies 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 film and new technologies?

Subject matter

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

Students:

- demonstrate, using a reverse chronology approach, an understanding of the current and historical development of dance in different environments and using digital platforms, including
 - physical environments, including site-specific dance
 - digital environments
 - 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 dance 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 dance 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 including filming and editing techniques
- solve choreographic and performance problems unique to dance in different environments, including dance on film 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 digital environments
 - mechanically correct movements during warm-up and cool-down suitable to genre and style
 - exercises and choreography suitable for the age, gender, physical development, control and skill level of the students
 - discussing the potential risks of movements when working in different environments, particularly elevations, landings, floor work and partner work
- develop and apply their own and others' feedback to refine the communication of meaning of
 - choreography, through analysing and evaluating choreographic choices, including the use of technology as a choreographic tool
 - 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 (including dance film) 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, objects, environment and technology
 - 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
 - considering the mode of delivery, e.g. dance film, site responsive dance
 - 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
 - selecting and integrating relevant production elements
 - manipulating movement through response to physical environment or using technology as a choreographic tool
- 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 and camera angles, e.g. long shot, close up, high angle, low angle, point of view, pan, tilt
 - camera movement and framing
 - editing techniques
- 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.

Key terminology

Key terminology is provided in a supporting resource.

Suggested choreographers, performers and dance works.

Note: The following are examples only and are not mandatory.

Site-specific dance and dance film:

- Trisha Brown: *Roof Piece*
- Stephan Koplowitz: *Liquid Landscapes*
- Heidi Duckler: *Laundromatinee; At The Oasis*
- Jerome Robbins: *West Side Story*
- Jennifer Weber: *& Juliet*
- Keone and Mari Madrid: *Justin Bieber — Love Yourself*
- 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*
- Julie Gautier: *AMA*
- The LXD: *Matched; EP 6 Duet; EP 8 Elliot's Shoes*
- Phillip Chbeeb & Renee Kester: *SLIP*
- Sydney Dance Company: *Dance Locale*
- Christopher Scott: *96000 (In the Heights)*
- Phly Crew: *Land Down Under; Mad World; Pure Imagination*
- Mandy Moore: *Baby Did a Bad Bad Thing (episode 2, season 2); Fight Song (episode 9, Season 1) — Zoe's Extraordinary Playlist*
- Jack Lister: *Still Life*
- Andrew Winghart: *Pneuma*
- Bonnie Su: *Hide and Seek*

Digital products:

- Gideon Obarzanek: *Glow, Mortal Engine*
- Merce Cunningham: *Biped*
- Dutch National Ballet: *Night Fall (360°) Virtual Reality Ballet*
- Ryan Woodward and Kori Wakamatsu: *Thought of You*
- Motion capture and VR
- Choreographic programs such as ChoreoMaker, Dance Designer, The Motlon Bank, Danceforms, Spot on Choreography Design System, Electronic Traces, ChoreoRoom

Unit 3: Moving statements

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 dance 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 dance 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 objectives

1. Demonstrate an understanding of dance concepts and dance skills in social, political and cultural contexts.
2. Apply literacy skills to communicate ideas.
3. Organise and apply the dance concepts when choreographing dance in social, political and cultural contexts.
4. Analyse and interpret dance concepts and dance skills to reflect on own and others' dance
5. Apply technical skills when performing dance that communicates social, political or cultural viewpoints.
6. Realise meaning through expressive skills when performing dance that communicates social, political or cultural viewpoints.
7. Create contemporary dance to communicate a social, political or cultural viewpoint for particular purposes and contexts.
8. Evaluate dance, justifying use of dance concepts and dance skills within social, political or cultural purposes and contexts.

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

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

Students:

- 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 dance 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 dance 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, gender, physical development, control and skill level of the students
 - discussing the potential risks of movements, particularly elevations, landings, floor work and partner 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
 - 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 .

Key terminology

Key terminology is provided in a supporting resource.

Suggested choreographers, performers and dance works.

Note: The following are examples only and are not mandatory.

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

- *Mathinna*
- *Bennelong*
- *Patyegarang*

Contemporary:

- Alvin Ailey: *Revelations; Cry*
- Christopher Bruce: *Ghost Dances*
- Neil Ieremia: *Migration*
- Yoram Karmi: *Bunker*
- Kate Champion: *Same, Same But Different; Already Elsewhere*
- Lloyd Newson: *Never Again*
- Matthew Bourne: *Swan Lake*
- Hofesh Shechter: *Sun; Shelters; The Perfect Human*
- Stacey Tookey: *Mad World*
- Jiri Kylian: *Falling Angels (Black and White Ballet)*
- Kyle Abraham: *Untitled America*
- Bonnie Su: *Youth — Daughter*

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*
- Fredrik 'Benke' Rydman: *The Grey People: Eurovision Song Contest 2016*
- Diversity: *Black Lives Matter*

Unit 4: Moving my way

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 dance 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 dance skills to express personal viewpoints. Students develop their knowledge and understanding by studying various movement styles used by Australian and international choreographers, including those of Aboriginal descent and Torres Strait Islander descent, and particularly fused styles in the genres of contemporary, hip-hop and world dance.

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

Unit objectives

1. Demonstrate an understanding of dance concepts and dance skills in own and others' dances.
2. Apply literacy skills to communicate ideas.
3. Organise and apply dance concepts using a personal movement style in various contexts and purposes.
4. Analyse and interpret dance concepts and dance skills to reflect on own and others' dance.
5. Apply technical skills in a personal movement style.
6. Realise meaning through expressive skills to communicate viewpoints.
7. Create dance to communicate meaning that reflects viewpoints for various purposes and contexts.
8. Evaluate dance, justifying use of dance concepts and dance skills in a given context.

Inquiry questions

- How does background affect movement styles and choreographic processes of choreographers (including how they approach choreographic problem-solving)?
- How does your own background influence your personal movement style and choreographic process (including choreographic problem-solving)?
- 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

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

Students:

- 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
 - personal movement genres and styles that may include fused movement 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, problem-solving and viewpoints
- apply literacy skills 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 dance 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 dance skills
- analyse, interpret and evaluate the meaning of dance through a variety of choreographers (live or recorded) who have developed their own personal movement 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 dance skills
 - various viewpoints
 - the influence of context and purpose on their personal movement style, including factors such as gender, age, physicality and background, including cultural heritage and dance training

- investigate choreographic problems unique to developing a personal movement style, and document solutions in digital form (written and visual) by
 - identifying and explaining problem/s (linked to elements of dance, structure and production elements) related to communication of meaning that arise when developing a personal style within a dance work
 - generating and implementing solution/s to these problem/s using dance concepts
 - evaluating the success of the proposed solution/s in relation to communication of meaning and developing a personal style
- identify and apply safe dance practices for a personal movement style, including
 - mechanically correct movements during warm-up and cool-down suitable to genre and style
 - using exercises and choreography suitable for the age, gender, physical development, control and skill level of the students
 - discussing the potential risks of movements, particularly elevations, landings, floor work and partner work considering adaptations required due to the physical environment and skill level of dancers
- 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, relating to how elements of dance, structure and production elements are utilised to communicate meaning
 - performance through analysing and evaluating the use of technical and expressive skills to communicate meaning
- perform and refine technical and expressive skills when learning, rehearsing and executing a range of simple and complex movements in a personal movement style (own or others)
- 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/or 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 or innovative 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 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 digital environment for the dance work, such as stage, specific site, dance film
 - using an idea from selected stimulus to identify a personal 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 within a personal movement style
 - manipulating movement through the elements of dance and structure to communicate meaning
 - modifying and integrating movement phrases and sequences to develop a personal movement style
- 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

- document (through a written or oral explanation) the meaning of their dance in an evaluative response, including
 - analysing choreography to determine choreographic problems (maximum of 2) that occur within the choreographic process related to elements of dance, and structure or production elements arising from developing their personal style that affect communication of meaning in their dance
 - generate solution/s to the choreographic problems (referencing dance concepts, meaning and personal style)
 - analyse and evaluate the success of the proposed solution/s to the choreographic problem/s, justifying choices made in terms of elements of dance, and structure or production elements used to communicate meaning, including still images or video excerpts to illustrate the problem/s and/or solution/s.

Key terminology

Key terminology is provided in a supporting resource.

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; 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*
- Crystal Pite: *The Season's Canon*
- Travis Wall: *Fix You; Beautiful Friends*
- Ko Yamada: *Interbeing* (Telstra emerging choreographer finalist 2022)
- Tessandra Chavez: *Missing You*
- Christopher Scott: *Prism; Architect of the Mind*
- Wayne McGregor: *Chroma*
- Twyla Tharp: *In the Upper Room*

Assessment

Internal assessment 1: Performance (20%)

Students perform a contemporary dance devised by the teacher or a guest artist that communicates a social, political or cultural viewpoint with the purpose to inform an audience. This performance assesses learning in Unit 3.

Assessment objectives

1. Demonstrate an understanding of style-specific movements.
5. Apply technical skills relevant to the contemporary dance style.
6. Realise meaning through expressive skills that communicate a social, political or cultural viewpoint for a stated purpose.

Specifications

This task requires students to:

- learn a contemporary dance devised by the teacher or a guest artist, developing an understanding of the social, political or cultural viewpoint represented
- rehearse and refine the technical and expressive skills needed to perform the contemporary dance
- perform the contemporary dance that communicates a particular social, political or cultural viewpoint to inform an audience.

Stimulus specifications

The teacher or guest artist provides a suitably complex contemporary dance 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 may involve a mixture of floor work, standing work, turning, travelling and elevations, intricate arm-/hand-/finger-based movements
- integrates a variety of technical skills, including alignment, balance, control, strength, coordination and flexibility
- integrates expressive skills, including focus, projection, facial expression and body expression to communicate a social, political or cultural viewpoint
- incorporates varying
 - spatial elements, including levels, directions and floor patterns
 - time and dynamic elements
- shows relationships, including other dancers, space and objects (as appropriate)
- ensures safe execution of skills and technique.

The teacher provides a choreographic statement (up to 500 words) that:

- explains the stimulus, theme, ideas or inspiration in relation to the stated purpose (to inform), chosen context and viewpoint
- explains the structure of the dance including technical and expressive skills requirements
- includes referencing of any sources and music used (title, composer, company).

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task may be completed in groups (up to four performers)
 - performance.
- For the audiovisual recording of the student performance
 - 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.

Response requirements

Performance: up to 4 minutes of continuous sequence

Mark allocation

Criterion	Assessment objectives	Marks
Understanding style-specific movements	1	3
Applying technical skills	5	8
Realising meaning through expressive skills	6	9
Total marks:		20

Instrument-specific marking guide

Understanding style-specific movements	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> demonstration of the whole dance, displaying accurate physical recall of movement vocabulary, phrases, sections and formations 	3
<ul style="list-style-type: none"> demonstration of an understanding of style-specific movements 	2
<ul style="list-style-type: none"> recall of isolated phrases of movement from the dance. 	1
The student response does not match any of the descriptors above.	0

Applying technical skills	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> application shows synthesis of technical skills that <ul style="list-style-type: none"> displays sustained control of complex movements presents a cohesive performance without interruption 	7–8
<ul style="list-style-type: none"> application of technical skills shows <ul style="list-style-type: none"> accuracy of style-specific technique extension of movement through space 	5–6
<ul style="list-style-type: none"> application of technical skills is <ul style="list-style-type: none"> relevant to the contemporary dance style evident through timing and spatial awareness 	3–4
<ul style="list-style-type: none"> application of technical skills <ul style="list-style-type: none"> in isolated movement phrases through coordination and linking of movement phrases. 	1–2
The student response does not match any of the descriptors above.	0

Realising meaning through expressive skills	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • realisation shows a synthesis of expressive skills that communicate subtleties of meaning 	9
<ul style="list-style-type: none"> • realisation of meaning <ul style="list-style-type: none"> – shows sustained use of focus, projection, facial and body expression – reveals relationships between dancers, audience, space or objects 	7–8
<ul style="list-style-type: none"> • realisation of meaning through variations in <ul style="list-style-type: none"> – movement qualities – musicality (rhythm accents, phrasing) 	5–6
<ul style="list-style-type: none"> • realisation of meaning for the stated purpose through expressive skills that <ul style="list-style-type: none"> – communicate a social, political or cultural viewpoint – use focus, projection, facial and/or body expression 	3–4
<ul style="list-style-type: none"> • use of focus, projection, facial and/or body expression in isolated phrases of movement • demonstration of variations in energy. 	1–2
The student response does not match any of the descriptors above.	0

Internal assessment 2: Choreography (20%)

Students choreograph a contemporary dance that communicates a social, political or cultural viewpoint with the purpose of challenging and provoking the audience. This choreography assesses learning in Unit 3.

Assessment objectives

1. Demonstrate an understanding of elements of dance, structure, and production elements in relation to purpose, context and chosen viewpoint.
2. Apply literacy skills using relevant dance terminology, referencing and language conventions to communicate ideas and meaning
3. Organise and apply the elements of dance, choreographic devices and production elements for a 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.

Specifications

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 stated purpose (to challenge and provoke), and chosen stimulus (theme, ideas or inspiration), 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.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task are completed in groups (up to four performers)
 - choreography.
- The teacher must provide students with continuous class time to develop the choreography.
- For the audiovisual recording of the choreography (unless the dance work is developed as a dance film)
 - only basic recording techniques and performance space are required
 - 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.

Response requirements

Choreography

Choreography: up to 4 minutes of continuous choreography or a continuous equivalent section of a larger work (individual choreography in a larger work must be able to be authenticated)

Choreographic statement

One of the following:

- Written: up to 500 words, including referencing of any sources and music used (title, composer, company)
- Spoken (live or recorded): up to 4 minutes, or signed equivalent, including referencing of any sources and music used (title, composer, company)

Mark allocation

Criterion	Assessment objectives	Marks
Evaluating dance concepts	1, 2, 8	5
Applying dance concepts	3	9
Communicating meaning	7	6
Total marks:		20

Instrument-specific marking guide

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

Applying dance concepts	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • organisation and application make purpose and context explicit through manipulation of movement and use of production elements 	9
<ul style="list-style-type: none"> • organisation and application enhance purpose and context through integration of <ul style="list-style-type: none"> – dynamics – spatial relationships 	7–8
<ul style="list-style-type: none"> • organisation and application support purpose and context through choices of <ul style="list-style-type: none"> – production elements – choreographic devices, including motif/s 	5–6
<ul style="list-style-type: none"> • organisation and application for a purpose and context shows use of <ul style="list-style-type: none"> – elements of dance – choreographic devices – production elements 	3–4
<ul style="list-style-type: none"> • organisation of movement shows <ul style="list-style-type: none"> – sequences of movement – transitions using the elements of dance, choreographic devices or production elements. 	1–2
The student response does not match any of the descriptors above.	0

Communicating meaning	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • creation of dance communicates a viewpoint that <ul style="list-style-type: none"> – integrates dance concepts into a cohesive form – reveals complex and subtle layers of meaning with impact and sensitivity 	5–6
<ul style="list-style-type: none"> • creation of dance communicates meaning through <ul style="list-style-type: none"> – purposeful selection of production elements – a social, political or cultural viewpoint 	3–4
<ul style="list-style-type: none"> • movement sequences <ul style="list-style-type: none"> – show ideas – use elements of dance or structure that link to meaning. 	1–2
The student response does not match any of the descriptors above.	0

Internal assessment 3: Dance work (35%)

Students choreograph, respond to and perform a dance work in a personal movement style that communicates a personal viewpoint in response to their selected stimulus. The personal context informs the purpose of the dance and influences choreographic meaning, genre selection and style. This dance work assesses learning in Unit 4.

Assessment objectives

1. Demonstrate an understanding of elements of dance, structure, and production elements in relation to purpose, context and chosen viewpoint.
2. Apply written literacy skills using relevant dance terminology, referencing and language conventions to communicate ideas and meaning.
3. Organise and apply the elements of dance, choreographic devices and production elements for a purpose and context.
4. Analyse and interpret the elements of dance and structure to examine a choreographic problem/s.
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

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 stated purpose and context, and chosen stimulus (theme, ideas or inspiration) 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 that
 - identifies and explains choreographic problem/s (maximum of two) related to elements of dance and structure that affect the communication of meaning arising through developing their personal style
 - generates solution/s to the choreographic problem/s
 - analyses and interprets the solution/s to the choreographic problem/s in relation to the elements of dance and structure
 - evaluates the success of the proposed solution/s to the choreographic problem/s, justifying choices made in terms of elements of dance and structure used to communicate meaning
 - includes still images or video excerpts to illustrate the problem/s and/or solution/s
- perform a dance (either their own or another choreographer's work) synthesising and integrating suitably complex technical and expressive skills to communicate the stated meaning.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The following aspects of the task may be completed in groups (up to four performers)
 - choreography
 - performance.
- The teacher must ensure that the performance time conditions are met if the choreography is presented as a dance film.
- If students perform someone else's choreographic work, students must provide additional choreographic statement.
- For the audiovisual recording of the choreography and performance (unless the dance work is developed as a dance film)
 - 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.

Response requirements

Choreography

Choreography: up to 4 minutes of continuous choreography

Performance

Performance: up to 4 minutes of continuous sequence

Choreographic statement

Written: up to 500 words, including referencing of any sources and music used (title, composer, company)

Evaluative response to a choreographic problem/s

Folio: up to 800 words, including images (up to 6 still images or 30-second video excerpts)

Mark allocation

Criterion	Assessment objectives	Marks
Understanding and evaluating dance concepts: Choreographic statement	1, 2, 8	5
Analysing and evaluating dance concepts: Evaluative response	4, 8	7
Creating dance to communicate meaning	3, 7	13
Realising meaning through technical and expressive skills	5, 6	10
Total marks:		35

Instrument-specific marking guide

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

Analysing and evaluating dance concepts	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> analysis and interpretation offer solutions clearly linked to consideration of meaning and personal style 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 	6–7
<ul style="list-style-type: none"> analysis and interpretation of elements of dance and structure to examine a choreographic problem/s evaluation of dance by justifying choices made in terms of elements of dance and structure used to communicate meaning 	4–5
<ul style="list-style-type: none"> identification of a choreographic problem description of own work and solutions uses examples of elements of dance or structure 	2–3
<ul style="list-style-type: none"> description of ideas about choreographic problem/s. 	1
The student response does not match any of the descriptors above.	0

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

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

External assessment: Examination — extended response (25%)

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

Assessment objectives

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

Specifications

This examination requires students to:

- respond to an unseen question selected from various options and unseen stimulus
- analyse, interpret, evaluate and justify to fully answer a question
- respond in the form of an analytical essay that expresses a viewpoint.

Stimulus specifications

The QCAA provides succinct unseen stimulus with contextual information.

Conditions

- Time allowed
 - Planning time: 20 minutes
 - Working time: 120 minutes

Glossary

The syllabus glossary is available at www.qcaa.qld.edu.au/downloads/senior-qce/common/snr_glossary_cognitive_verbs.pdf.

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Marzano, RJ & Kendall, JS 2007, *The New Taxonomy of Educational Objectives*, 2nd edn, Corwin Press, USA.

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Version history

Version	Date of change	Information
1.0	January 2024	Released for familiarisation and planning (with implementation starting in 2025)

