Dance in Practice 2019 v1.0

Applied Senior Syllabus

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

Contents

1 Course overview

1.1 Introduction

1.1.1 Rationale

In contemporary Australian society, dance is a growing art form that reflects not only the evolving Australian psyche and increasing cultural diversity, but also established and progressive worldwide dance genres and styles. It exists in many forms, fulfilling ritual, cultural and social functions.

Dance in Practice gives students opportunities to explore these functions through active engagement in dance and dance productions at a school and community level. This syllabus focuses on experiencing and understanding the role of dance in and across communities and, where possible, interacting with practising performers, choreographers and designers.

In Dance in Practice, students create, perform and produce dance works in class, school and community contexts. This involves the integration of knowledge of the world with experience and perception. To do this, students examine aesthetic codes and symbol systems and use their senses as a means of understanding and responding to their own and others' dance works. This fosters creativity, helps students develop problem-solving skills, and heightens their imaginative, emotional, aesthetic, analytical and reflective experiences.

Students explore and apply techniques, processes and technologies individually and in groups to express dance ideas that serve particular purposes. They gain practical and technical skills, employ terminology specific to dance, investigate ways to solve problems, and make choices to communicate through dance and about dance. Through the physicality of dance and the use of their bodies as a medium for artistic expression, students experience a sense of enjoyment and personal achievement.

Students undertake the study of at least three dance genres in Dance in Practice, gaining a broad range of technical and expressive skills and understanding. Exposure to multiple dance genres fosters a greater appreciation of dance as an art form.

In Dance in Practice, students undertake three core topics for study — 'Dance performance', 'Dance production' and 'Dance literacies'. In 'Dance performance', students develop the knowledge, understanding and skills necessary for an individual to perform in solo and group works. It also includes the performance of students as teachers of dance for particular purposes and audiences. Students also learn about health considerations for dance and safe dance practices and that each individual needs to condition their body for dance. Students explore safe dance practices for themselves and groups, while teaching, performing and choreographing. They learn that each facility or dance performance environment is different and requires different procedures and considerations.

In 'Dance production', students learn to stage dance productions. It includes choreographic understanding, designing dance performances and the technical and design skills used in dance productions.

In 'Dance literacies', students develop the knowledge, understanding and skills necessary to engage with dance information in order to understand and critique dance works.

Pathways

There are many roles for dance practitioners in dance industries, including choreographer, performer, designer, technician and producer. A course of study in Dance in Practice can establish a basis for further education and employment in dance education, dance teaching, choreography, performance and event production.

1.1.2 Learning area structure

Figure 1: Summary of subjects offered in the Arts learning area
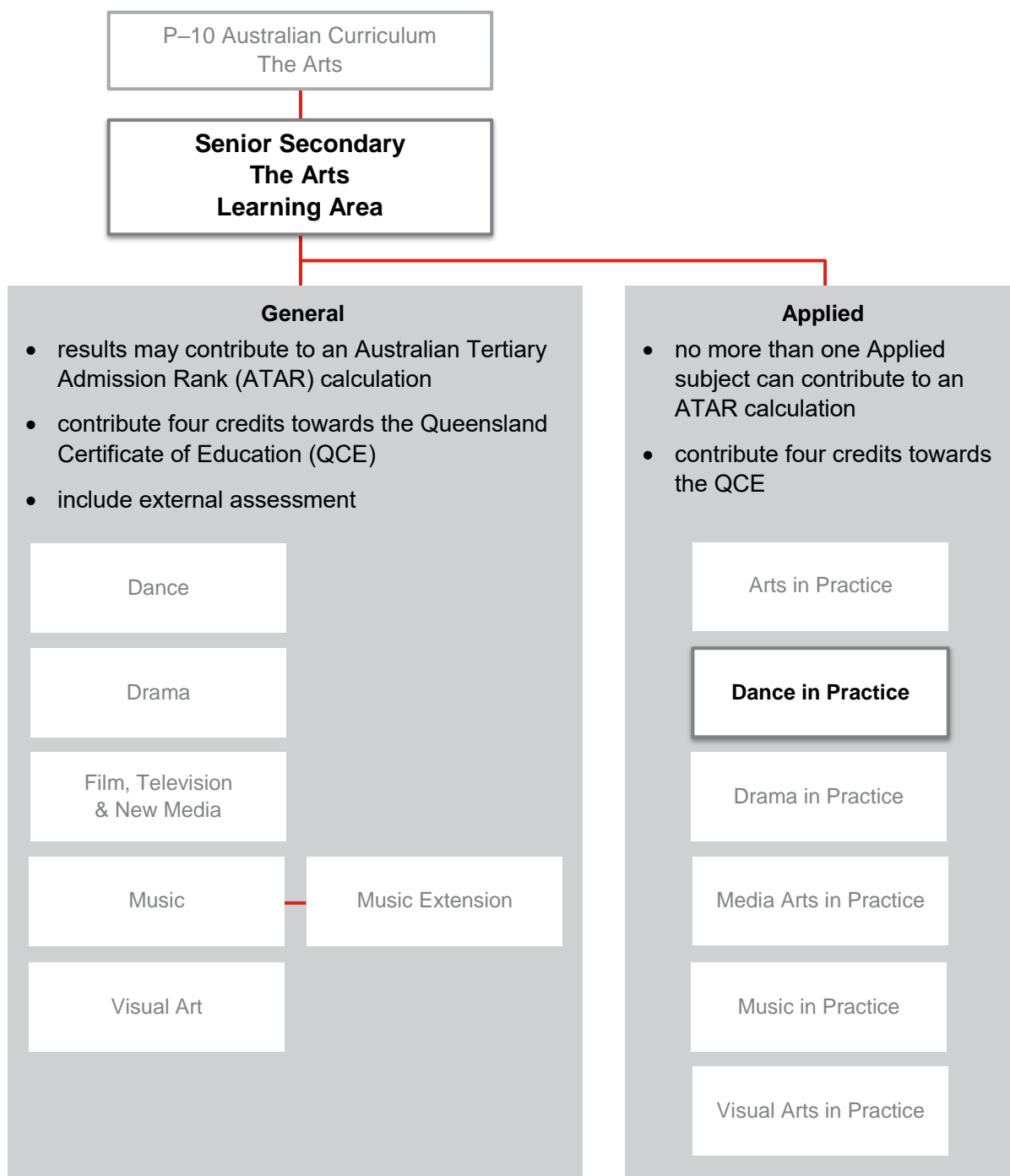
1.2 Teaching and learning

1.2.1 Dimensions and objectives

The dimensions are the salient properties or characteristics of distinctive learning for this subject. The objectives describe what students should know and be able to do by the end of the course of study.

Progress in a particular dimension may depend on the knowledge, understanding and skills developed in other dimensions. Learning through each of the dimensions increases in complexity to allow for greater independence for learners over a four-unit course of study.

The standards have a direct relationship with the objectives, and are described in the same dimensions as the objectives. Schools assess how well students have achieved all of the objectives using the standards.

The dimensions for a course of study in this subject are:

- Dimension 1: Knowing and understanding

- Dimension 2: Applying and analysing

- Dimension 3: Creating and evaluating.

Dimension 1: Knowing and understanding

Knowing and understanding refers to demonstrating knowledge of dance concepts and ideas by retrieving information from long-term memory. It involves constructing meaning from oral, written, visual and physical texts, including dance works, through recognising, interpreting, explaining and demonstrating dance performances, productions and literacies.

Objectives

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

- recall terminology, concepts and ideas associated with dance

- interpret and demonstrate the technical and expressive skills required for dance genres

- explain dance and dance works.

When students recall, they retrieve relevant information about dance concepts and ideas from long-term memory, through the processes of recognising (e.g. a dance style and genre) and recalling (e.g. a step). Terminology may include, but would not be limited to, that used to describe dance components and principles, technical and expressive skills, choreographic devices and processes, time signatures, aural elements, dance genres and styles, theatre and stagecraft, safety and basic anatomy. Students will also be expected to know terminology used across dance communities and within the dance industry.

When students interpret, they make the meaning clear by converting information from dance texts and dance works into another form (e.g. using a ballet motif in a jazz routine, or reading an article and paraphrasing the major points). When students demonstrate, they show their understanding of practical skills and techniques by reproducing learnt skills within a dance genre, style and context (see Dance foundations).

When students explain, they provide examples or further detail to help clarify, illustrate and exemplify meaning (e.g. highlighting a dance style using the example of a movement quality unique to that style).

Dimension 2: Applying and analysing

Applying and analysing refers to the application, investigation and analysis of dance skills and concepts. Applying involves carrying out or using a process in a given situation to a familiar or unfamiliar task, and may include executing and implementing. Analysing involves breaking information into its constituent parts and determining how the parts relate to each other and to an overall structure or purpose. This may include differentiating, organising and attributing.

Objectives

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

- apply dance concepts and ideas through performance and production of dance works

- analyse dance concepts and ideas for particular purposes, genres, styles and contexts

- use language conventions and features to achieve particular purposes.

When students apply, they use dance concepts and ideas in familiar and unfamiliar situations (e.g. familiar — correcting a dancer's technique, unfamiliar — using teaching strategies to teach a step in a dance class of varying abilities). When students apply dance concepts and ideas, they enact a set of cognitive and creative procedures or steps in order to make or present dance works or productions.

When students analyse dance concepts and ideas, they dissect information about the purpose, genre, style and context of dance processes and dance works, analysing these to establish relationships or connections among them, including establishing the importance of particular relationships. This guides the application of further skills and potential solutions in dance-making. A purpose is the reason for which a dance is created or performed.

When students use language conventions and features, they use correct grammar, spelling, punctuation, vocabulary (including dance terminology), text types and structures in written, oral and visual modes to achieve a particular purpose.

Dimension 3: Creating and evaluating

Creating and evaluating refers to the generation and communication of ideas through dance. Creating involves putting elements together to form a coherent or functional whole, or reorganising elements in a new way. This may include generating, planning and producing. Evaluating involves making judgments based on evidence, criteria and standards. This may include checking and critiquing.

Objectives

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

- generate, plan and modify creative processes to produce dance works

- create communications and make decisions to convey meaning to audiences

- evaluate dance works.

When students generate, they come up with alternatives based on criteria. Ideas are trialled and solutions are found. When students plan, they devise processes for accomplishing tasks. This will be based on students' ability to use knowledge and understanding of, and to analyse and apply, dance concepts and ideas (dance performance, production and literacies). Students evaluate and modify plans and processes to achieve goals.

When students create, they put aspects of dance concepts and ideas (dance performance, production and literacies) together to form a coherent or functional whole, or they reorganise

dance components and skills into a new pattern or structure to make a dance work. When students create communications that convey meaning to audiences, they make whole texts (written, visual or physical) designed for an audience. When students make decisions, they decide on an appropriate way to communicate intended meaning through dance performances and productions, and aural, written, or visual texts.

When students evaluate, they critique their own or others' dance-making processes and dance works. They judge the success of dance works against the intended purpose and perceived aesthetic qualities (visual, aural, expressive and technical). This will be based on students' knowledge and understanding of dance concepts and ideas (dance performance, production and literacies).

1.2.2 Underpinning factors

There are five factors that underpin and are essential for defining the distinctive nature of Applied syllabuses:

- applied learning

- community connections

- core skills for work

- literacy

- numeracy.

These factors, build on the general capabilities found in the P–10 Australian Curriculum. They overlap and interact, are derived from current education, industry and community expectations, and inform and shape Dance in Practice.

All Applied syllabuses cover all of the underpinning factors in some way, though coverage may vary from syllabus to syllabus. Students should be provided with a variety of opportunities to learn through and about the five underpinning factors across the four-unit course of study.

Applied learning and community connections emphasise the importance of applying learning in workplace and community situations. Applied learning is an approach to contextualised learning; community connections provide contexts for learning, acquiring and applying knowledge, understanding and skills. However, core skills for work, literacy and numeracy contain identifiable knowledge and skills which can be directly assessed. The relevant knowledge and skills for these three factors are contained in the course dimensions and objectives for Dance in Practice.

Applied learning

Applied learning is the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts. Contexts should be authentic and may encompass workplace, industry and community situations.

Applied learning values knowledge — including subject knowledge, skills, techniques and procedures — and emphasises learning through doing. It includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills.

Applied learning:

- links theory and practice

- integrates knowledge and skills in real-world or lifelike contexts

- encourages students to work individually and in teams to complete tasks and solve problems

- enables students to develop new learnings and transfer their knowledge, understanding and skills to a range of contexts

- uses assessment that is authentic and reflects the content and contexts.

Community connections

Community connections build students' awareness and understanding of life beyond school through authentic interactions. This understanding supports the transition from school to participation in, and contribution to, community, industry, work and non-profit organisations. 'Community' includes the school community and the wider community beyond the school, including virtual communities.

Valuing a sense of community encourages responsible citizenship. Connecting with community seeks to deepen students' knowledge and understanding of the world around them and provide them with the knowledge, understanding, skills and dispositions relevant to community, industry and workplace contexts. It is through these interactions that students develop as active and informed citizens.

Schools plan connections with community as part of their teaching and learning programs to connect classroom experience with the world outside the classroom. It is a mutual or reciprocal arrangement encompassing access to relevant experience and expertise. The learning can be based in community settings, including workplaces, and/or in the school setting, including the classroom.

Community connections can occur through formal arrangements or informal interactions. Opportunities for community connections include:

- visiting a business or community organisation or agency

- organising an event for the school or local community

- working with community groups in a range of activities

- providing a service for the local community

- attending industry expos and career 'taster' days

- participating in mentoring programs and work-shadowing

- gaining work experience in industry

- participating in community service projects or engaging in service learning

- interacting with visitors to the school, such as community representatives, industry experts, employers, employees and the self-employed

- internet, phone or video conferencing with:
    - other school communities
    - personnel from dance organisations
    - practising performers, choreographers and designers
    - technical and production staff.

Core skills for work

In August 2013, the Australian Government released the *Core Skills for Work Developmental Framework* (*CSfW*).[1] The *CSfW* describes a set of knowledge, understanding and non-technical skills that underpin successful participation in work.[2] These skills are often referred to as generic or employability skills. They contribute to work performance in combination with technical skills, discipline-specific skills, and core language, literacy and numeracy skills.

The *CSfW* describes performance in ten skill areas grouped under three skill clusters, shown in the table below. These skills can be embedded, taught and assessed across Dance in Practice. Relevant aspects of core skills for work are assessed, as described in the standards.

Table 1: Core skills for work skill clusters and skill areas

	Skill cluster 1: Navigate the world of work	Skill cluster 2: Interacting with others	Skill cluster 3: Getting the work done
Skill areas	• Manage career and work life • Work with roles, rights and protocols	• Communicate for work • Connect and work with others • Recognise and utilise diverse perspectives	• Plan and organise • Make decisions • Identify and solve problems • Create and innovate • Work in a digital world

Literacy in Dance in Practice

The information and ideas that make up Dance in Practice are communicated in language and texts. Literacy is the set of knowledge and skills about language and texts that is essential for understanding and conveying this content.

Each Applied syllabus has its own specific content and ways to convey and present this content. Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Dance in Practice is essential for student achievement.

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

In teaching and learning in Dance in Practice, students learn a variety of strategies to understand, use, analyse and evaluate ideas and information conveyed in language and texts.

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

- breaking the language code to make meaning of Dance in Practice language and texts

- comprehending language and texts to make literal and inferred meanings about Dance in Practice content

- using Dance in Practice ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

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[1] More information about the *Core Skills for Work Developmental Framework* is available at
https://docs.education.gov.au/node/37095

[2] The term 'work' is used in the broadest sense: activity that is directed at a specific purpose, which may or may not be for remuneration or gain.

To analyse and evaluate Dance in Practice content, teaching and learning strategies include:

- making conclusions about the purpose and audience of Dance in Practice language and texts
- analysing the ways language is used to convey ideas and information in Dance in Practice texts
- transforming language and texts to convey Dance in Practice ideas and information in particular ways to suit audience and purpose.

Relevant aspects of literacy knowledge and skills are assessed, as described in the standards.

Numeracy in Dance in Practice

Numeracy is about using mathematics to make sense of the world and applying mathematics in a context for a social purpose.

Numeracy encompasses the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations. Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully.[3]

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

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

- identifying specific mathematical information
- 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.

Relevant aspects of numeracy knowledge and skills are assessed, as described in the standards.

1.2.3 Dance foundations

Dance foundations includes the dance components and skills which can be applied to all dance forms regardless of genre, style or context.

Dance components and skills

The dance components and skills for this syllabus are listed below. They can be applied to all dance forms regardless of context, genre or style.

Dance components consist of movement and non-movement components. Dance skills incorporate both technical and expressive movement skills.

These components and skills are the foundation and working material of dance and students will learn to manipulate dance components and skills through different contexts, genres and styles.

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

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[3] ACARA, General Capabilities, Numeracy,
www.australiancurriculum.edu.au/GeneralCapabilities/Numeracy/Introduction/Introduction

Dance components

Dance components are discrete but should not be studied in isolation as they are interrelated. They can be divided into movement components and non-movement components.

Movement components

The movement components of dance consist of action, space, dynamics and form. These components are used and manipulated to craft movement that reflects the selected intent of the composition.

Action
The movements of the human body used in dance or other movements/actions of the body. Actions can travel (locomotor) or move on the spot (non-locomotor). Examples of locomotor and non-locomotor actions include:

• travelling	• jumping	• expanding
• balancing	• falling	• lifting
• being still	• turning	• isolating
• gesturing	• twisting	• transferring weight.
• flicking	• contracting	

Space
Space is where the body moves. It is the medium of dance. As dancers move through space, their bodies create patterns on the floor and in the air. These spatial designs are an integral part of dance, giving dancers a reason for moving, e.g. shape, size, levels, directions, floor pattern, plane and spatial relationships.

Dynamics
Dynamics describe how the body moves. It is a term that encompasses the interaction of force (the magnitude or intensity of the energy released) with time. Therefore, dynamics is the element that gives movements various qualities and, in turn, gives dance its expressiveness, e.g. force, fluidity, tempo, duration, rhythm, accent and movement qualities.

Form
Form is the structure of a dance work based on the relationship between the dance components of a work, including choreographic or structural tools or devices used to create dance works, e.g. motif, binary, ternary, narrative, rondo, chance, canon, inversion, repetition, fragmentation and accumulation.

Dynamic elements: movement qualities

The list below suggests some terms used to describe movement quality. It is not intended to be an exhaustive nor a prescriptive list. Slight variations of meaning may be found between dance genres and styles.

Term	Description
collapse	a sinking movement involving the release of tension as a whole
percussive	when referring to movement, the word 'percussive' is used to express a broken and attacked quality, which would be opposed to a fluid or continuous quality. A percussive movement is unconnected or detached from its neighbours by a pause and it usually has a little accent at the end of execution. Sometimes the equivalent musical terms are also applied to dance. A percussive movement would have a 'staccato' quality and would be opposed to the 'legato' or fluid quality. Source: www.contemporary-dance.org/dance-terms.html.

Term	Description
stillness	maintaining a mood or quality of stillness, or maintaining a position of non-movement
suspend	a quality of movement that creates the impression of defying gravity; floating, effortless movement
sustained	movement where energy is released equally in a smooth pattern. Usually refers to its meaning inside the frame of Rudolph Laban's effort-shape theory.
swinging	tension is held, then released to flow with gravity back and forth
vibratory	a group of pressive moves performed in quick succession. Source: www.danceadts.com/edsupport/fallseason/vocabulary.htm

Non-movement components

The non-movement components of dance consist of dancers, visual setting and aural elements. These components are used and manipulated to support the selected intent of compositions.

Dancers	Visual setting	Aural elements
The performers in terms of: • number • gender • role • anatomical structures • abilities or capacities.	The visual setting in terms of: • performance spaces • costume • props • lighting • sets • multimedia.	The aural elements in terms of: • sound, e.g. music, spoken word, SFX, found sound • silence • dancer-generated sound, e.g. percussion, taps, screams.

Dance skills

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

- technical skills — physical capabilities and execution, including elevation, coordination, balance, strength, flexibility, alignment, posture, control, mobility, flow of energy, extension, stamina and rhythm

- expressive skills — interpretive capabilities/qualities, including musicality, focus (eye line, concentration), projection of intent, sense of style, musicality, facial expression and communicating choreographic intent.

Dance genres, styles and contexts

Dance genres, styles and contexts are the ways in which the dance components and skills are applied and analysed to realise choreographic intent.

Genre

Genre refers to the broad categories of dance based on shared characteristics identifiable within the contexts, e.g. ballet. It is the basis for a module of work.

Style

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

- a smaller range of shared characteristics, e.g. romantic ballet style within the ballet genre
- a particular choreographer's technique or distinguishing characteristics
- a performer's or company's individual characteristics
- place of origin
- historical period.

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

Context

Context is a lens or frame through which dance is viewed. Context shapes the purpose, and influences choreographic intent, genre interpretation and style.

Examples of context		
• community • cultural • entertainment • environmental	• function (social, ritual, artistic) • geographical • historical • personal	• philosophical • political • sociological • technological

There may be a single context or multiple contexts, and the context may have a different focus in Units 1 and 2 and again in Units 3 and 4 of the course. The following table shows examples of genres, styles and contexts.

Example	Module of work 1 from Unit 1 or 2	Module of work 4 from Unit 3 or 4
genre	jazz	jazz
style	commercial	Broadway
context	function — social community — Rock Eisteddfod sociological	function — social community — school musical entertainment

1.2.4 Planning a course of study

Dance in Practice is a four-unit course of study.

Units 1 and 2 of the course are designed to allow students to begin their engagement with the course content, i.e. the knowledge, understanding and skills of the subject. Course content, learning experiences and assessment increase in complexity across the four units as students develop greater independence as learners.
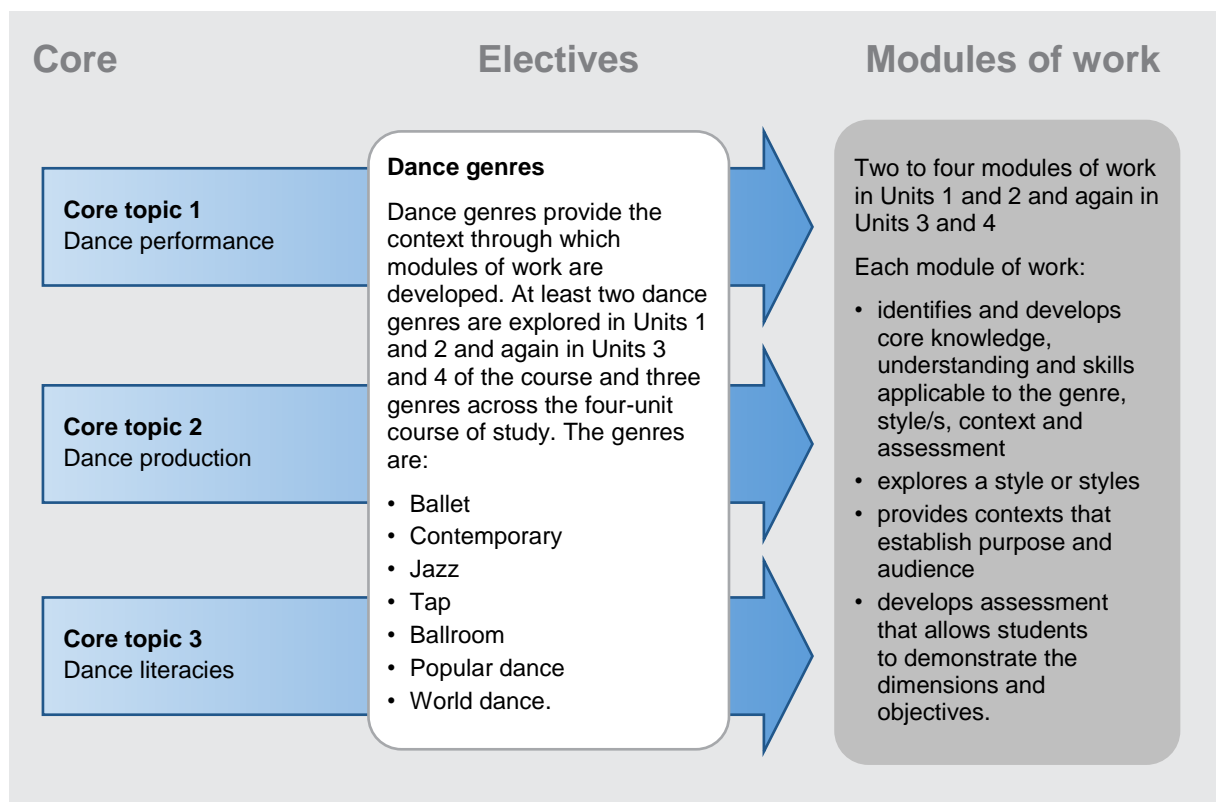
Units 3 and 4 consolidate student learning.

The minimum number of hours of timetabled school time, including assessment, for a course of study developed from this Applied syllabus is 55 hours per unit. A course of study will usually be completed over four units (220 hours).

A course of study for Dance in Practice includes:

- core topics — 'Dance performance', 'Dance production' and 'Dance literacies' — and their associated concepts and ideas integrated into modules of work across Units 1 and 2, and further developed in Units 3 and 4

- electives — exploration of at least two dance genres in Units 1 and 2 and again in Units 3 and 4 of the course and three genres across the four-unit course of study

- modules of work— two to four modules of work in Units 1 and 2 and again in Units 3 and 4 of the course, exploring a dance genre in a particular style or styles and in a context that provides a purpose and audience.

Figure 2: A course of study — the relationship between core, electives and modules of work

Core	Electives	Modules of work
Core topic 1 Dance performance	**Dance genres** Dance genres provide the context through which modules of work are developed. At least two dance genres are explored in Units 1 and 2 and again in Units 3 and 4 of the course and three genres across the four-unit course of study. The genres are: • Ballet • Contemporary • Jazz • Tap • Ballroom • Popular dance • World dance.	Two to four modules of work in Units 1 and 2 and again in Units 3 and 4 Each module of work: • identifies and develops core knowledge, understanding and skills applicable to the genre, style/s, context and assessment • explores a style or styles • provides contexts that establish purpose and audience • develops assessment that allows students to demonstrate the dimensions and objectives.
Core topic 2 Dance production		
Core topic 3 Dance literacies		

1.2.5 Developing a module of work

A module of work is developed by exploring a dance genre in a particular style or styles and in a context that provides a purpose and audience and outlines the concepts and ideas, and associated knowledge, understanding and skills, and assessment to be delivered. It should identify authentic and relevant learning experiences for students. Four to eight modules of work must be included across the four-unit course of study.

Schools should consider the underpinning factors when planning and integrating the relevant aspects of the core as learning experiences. The emphasis given to each core topic and the corresponding concepts and ideas will vary from each module of work.

Each module of work in Dance in Practice:

- is based on a dance genre chosen from the list provided in the syllabus and is influenced by the interests and abilities of the student cohort, the expertise of teachers and the available facilities and resources

- provides opportunity for in-depth coverage of the relevant concepts and ideas, and associated knowledge, understanding and skills, from the core topics of 'Dance performance', 'Dance production' and 'Dance literacies' and allows sufficient time for students to effectively engage with the learning experiences and assessment

- provides opportunities for teaching, learning and assessment of the objectives of Knowing and understanding, Applying and analysing and Creating and evaluating.

When developing a module of work, schools should:

- establish a focus and/or purpose for the module of work based on the chosen dance genre, the chosen style/s and a particular context

- identify:
  - relevant concepts and ideas, questions and subject matter
  - suitable learning experiences

- consider suitable assessment/s (there may be more than one piece of assessment included in the module of work), identifying:
  - which objectives from the three dimensions will be demonstrated through the assessment/s
  - the core topics, concepts and ideas, questions and subject matter that students need to demonstrate to complete the assessment/s
  - guidelines (purpose, audience and conditions) that will be provided for students to complete the assessment/s.

Developing a module of work it is an iterative process and may start from any point.

While this syllabus does not stipulate a minimum or maximum duration for a module of work, a module of work should be long enough so that students are able to develop the relevant knowledge, understanding and skills from the core in the context of the elective to be able to effectively engage with the module of work assessment.

1.2.6 Aboriginal perspectives and Torres Strait Islander perspectives

The Queensland Government has a vision that Aboriginal and Torres Strait Islander Queenslanders have their cultures affirmed, heritage sustained and the same prospects for health, prosperity and quality of life as other Queenslanders. The QCAA is committed to helping achieve this vision, and encourages teachers to include Aboriginal perspectives and Torres Strait Islander perspectives in the curriculum.

The QCAA recognises Aboriginal peoples and Torres Strait Islander peoples, their traditions, histories and experiences from before European settlement and colonisation to the present time. Opportunities exist in Dance in Practice to encourage engagement with Aboriginal peoples and Torres Strait Islander peoples, strengthening students' appreciation and understanding of:

- frameworks of knowledge and ways of learning
- contexts in which Aboriginal peoples and Torres Strait Islander peoples live
- contributions to Australian society and cultures.

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.

2 Subject matter

2.1 Core

The core is the conceptual base for the four-unit course of study and is what all students who undertake this subject will have the opportunity to learn. The core of this subject consists of three topics:

- 'Dance performance' — the knowledge, understanding and skills necessary for an individual to perform in solo and group performances. It also includes the performance of students as teachers of dance for particular purposes and audiences, and healthy and safe practices in dance

- 'Dance production' — the knowledge, understanding and skills necessary to stage dance productions. It includes designing dance performances and understanding choreography and the technical and design skills used in dance productions

- 'Dance literacies' — the knowledge, understanding and skills necessary for students to understand and critique dance works.

The core topics are interrelated and are not intended to be treated in isolation. Each topic includes concepts and ideas, and associated knowledge, understanding and skills. Together they are designed to encapsulate and develop an understanding of dance and the role it plays in Australian and world culture.

The concepts and ideas of each core topic will be explored on multiple occasions. It is not expected that all the concepts and ideas will be covered in each module of work, but they should be covered across Unit 1 and 2 and again across Unit 3 and 4 of the course.

The core topics and concepts and ideas are presented in Table 2.

Table 2: Core topics, concepts and ideas

	Core topics		
	Core topic 1: Dance performance	**Core topic 2: Dance production**	**Core topic 3: Dance literacies**
Concepts and ideas	- Being a dancer (C1.1) - Observing and teaching others (C1.2) - Health and safe practices (C1.3)	- Production design and enactment (C2.1) - Choreographic skills (C2.2) - Group work and communication (C2.3)	- Responding to dance information and dance works (C3.1) - Dance terminology and language (C3.2) - Dance genres, styles and contexts (C3.3)

The concepts and ideas provide focus for each topic. Questions are posed to help explore the concepts and ideas, and are intended to be asked in the dance genre, style and context under study. For each question, the minimum subject matter that students would be expected to engage with is listed. It is anticipated that further knowledge, understanding and skills will arise from each question and that this should be explored as relevant to the dance genre, style and context. The school decides the depth to which each question is investigated. Upon completing this course of study, students should be able to respond in an informed way to each of the questions.

Detailed information about each core topic is presented on the following pages.

2.1.1 Core topic 1: Dance performance

Concepts and ideas	Knowledge, understanding and skills	
	Questions	**Subject matter**
Being a dancer Dancers are required to develop technical and expressive skills, recognise personal attributes and develop personal dispositions to perform both individually and in groups (C1.1).	• What skills are required to be a performer? • How can performance be enhanced? • What individual qualities can strengthen performances?	• movement components • non-movement components • technical skills, including physical capabilities and execution of movement • expressive skills and interpretive capabilities/qualities • personal attributes — physical attributes (flexibility, strength, height, condition), musicality • dispositions — resilience, enthusiasm, persistence, attitude
	• What skills are required to perform in a group?	• rehearsal and ensemble etiquette • collaborative and cooperation skills • spatial awareness and knowledge (formations, awareness of others in the space, awareness of audience)
Observing and teaching others Observing and teaching others are essential skills (C1.2).	• How is dance taught?	• timing, counting, rhythm and understanding musical signatures and structures • cues (verbal and non-verbal) • deconstructing movement sequences • demonstration skills • skill modification • audience needs and capacities • instruction, planning, organising and implementing • goal setting • observation skills • safety considerations, including warm-up procedures • understanding of student cohort (modifying teaching for age, skill level, context)
Health and safe practices Healthy and safe preparation and safe rehearsal and performance practices are pre-requisites for participation in dance, dance performance and dance teaching (C1.3).	• How can dance activities be healthy and safe for everyone involved?'	• basic anatomy, including skeletal structure, major muscle groups and alignment • stretching, warm-up and cool-down • preparing and maintaining safe dance environments, including clearing the space, having appropriate flooring • safe dance practices, including appropriate clothing, footwear, removal of jewellery, hygiene practices, no unsupervised advanced movement • basic nutrition for dance, including hydration and balanced diet • conditioning for dance — physical (e.g. stamina, aerobic and anaerobic), mental (e.g. resilience, focus)

2.1.2 Core topic 2: Dance production

Concepts and ideas	Knowledge, understanding and skills	
	Questions	**Subject matter**
Production design and enactment Various roles are required to conceptualise and stage dance works. These are often undertaken by a group of people from specialised fields (C2.1).	• What roles are needed for dance productions?	• production roles in dance, including: – designers — concept, set, costume, lighting – choreographers – sound and lighting engineers and technicians – performers – rehearsal assistants, dance captains – property managers – stage managers (backstage or front–of-house) – marketing managers – technicians
	• What knowledge, understanding and skills are required by individuals to be part of a dance production?	• theatrical knowledge and terms, including: – terminology and processes involved with production – stagecraft – staging concepts • technical skills, including: – sound and lighting – set design – properties – media (e.g. filming, editing and photographing production)
	• How are dance productions planned and managed?	• planning, managing and promoting dance events: – constructing and modifying timelines, e.g. developing and managing rehearsal schedules – liaising with others (negotiation skills) – marketing and communications – planning programs – organising spaces and equipment – managing physical, technological and human resources
	• What are the transferrable skills of dance?	• knowledge, understanding and skills developed in dance can be transferred to other fields, e.g. teamwork, communication skills, production skills, problem-solving skills

Concepts and ideas	Knowledge, understanding and skills	
Choreographic skills Choreographers convey meaning to audiences through dance works (C2.2).	• How is a dance work constructed?	• choreographic intent — context (purpose and audience), genre and style • choreographic theories, approaches and styles • choreographic and structural devices • movement and non-movement components • movement qualities • dance skills • musicality and timing • dance cues • form
Group work and communication Effective group dynamics and communication skills are required to create dance works (C2.3).	• What skills are required for groups to work effectively? What communication skills are required to effectively participate in the creation of dance works?	• cooperative skills, e.g. active listening • conflict resolution and negotiation skills • instructional skills • resource and time management • reflection and review • communication skills

2.1.3 Core topic 3: Dance literacies

Concepts and ideas	Knowledge, understanding and skills	
	Questions	**Subject matter**

Responding to dance information and dance works
The ability to critically engage with information about dance and dance works is needed in order to understand and appreciate dance. (C3.1).
	• What skills are required to review dance works?
	• What are the qualities of a dance review?
	• What makes opinions about dance and dance works informed?
		• critique genres, e.g. reviews
		• informative genres
		• key choreographers and influences
		• dance works and current trends in productions
		• historical influences on dance
		• critical reflection on dance works focussing on:
		  – characteristics of dance genres, styles and contexts
		  – dance components and skills
		  – choreographic and structural devices

Dance terminology and language An understanding of dance terminology and knowledge of dance language is needed to communicate with others about dance. (C3.2).	• What dance terminology and language needs to be known and used to communicate with peers and teachers, or when acting in other roles such as performer, choreographer, designer, manager and critic?	• dance terminology • stage directions and terminology • stagecraft and production terminology, including lighting and sound terminology

Concepts and ideas	Knowledge, understanding and skills	
Dance genres, styles and contexts[4] Dance genres provide a framework for a way of moving, while the context influences the way this movement is constructed and perceived (C3.3).	• How can understanding dance genres, styles and contexts help explain and interpret dance, dance performance and dance works?	• dance genres • dance styles • dance contexts, including the functions of dance (artistic, social, ritual)

2.2 Electives: Dance genres

The electives in this subject are the dance genres schools choose to undertake. It is through dance genres that schools explore the core topics, knowledge, understanding and skills in the construction of modules of work. The choice of dance genre depends on:

• the interests and abilities of the student cohort

• the expertise of teachers

• available facilities and resources.

The following tables provide a description of the dance genres, including key characteristics, examples of styles and important artists and, where appropriate, companies from the genre. The information provided is a guide for teachers and is not meant to be definitive. The examples are not meant to be exhaustive.

2.2.1 Ballet

Ballet is an artistic genre of dance that uses codified ballet technique as its key action vocabulary.

Key characteristics	Styles	Artists and companies
• Turnout • Pointed feet • Upright posture • Codified technique • Movements that work against gravity • Graceful • Women wear pointe shoes • Dancers wear ballet shoes	• Balanchine method • Ballet d'action • Ballet Russes • Bournonville method • Cecchetti method • Court ballet • Modern Ballet • Romantic Ballet • Royal Academy of Dance • Russian Classical Ballet • Vaganova method	Artists: • Li Cunxin • Margot Fonteyn • Mikhail Baryshnikov • Misty Copeland • Rudolf Nureyev • Stanton Welch • Sylvie Guillem Companies: • American Ballet Theatre • Australian Ballet • Queensland Ballet • The Royal Ballet • West Australian Ballet

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[4] See Dance foundations for further information.

2.2.2 Contemporary

Contemporary dance is an artistic form of dance that developed around the beginning of the 20th century as a reaction to the codification of ballet.

Key characteristics	Styles	Artists and companies
• Giving in to gravity • Floor work • Parallel • Flexed hand and feet positions • Contraction and release • Fall and recovery	• Cunningham technique • Graham technique • Limon technique • Modern • Postmodern	Artists: • Alvin Ailey • Garry Stewart • Martha Graham • Mia Michaels • Natalie Weir • Pina Bausch • Stephen Page Companies: • Australian Dance Theatre • Bangarra Dance Theatre • Chunky Move • Dance North • DV8 Physical Theatre • EDC • Expressions • Nederlands Dans Theater • Sydney Dance Company

2.2.3 Jazz

Jazz dance is an artistic genre of dance that developed in America, along with jazz music, from African American vernacular dance.

Key characteristics	Styles	Artists
• Isolations (particularly of torso and hips) • Flexibility (e.g. splits, high kick, layback) • Varied rhythms • Strong link between music and movement • Influence of other dance genres and styles	• African jazz • Broadway jazz • Commercial jazz • Luigi technique • Mattox technique • Musical theatre • Street jazz	• Bob Fosse • David Atkins • Jerome Robbins • Katherine Dunham • Kelly Abbey • Mandy Moore • Pearl Primus • Sonja Tayeh

2.2.4 Tap

Tap dance is an artistic form of dance made widely popular by its use in the musicals of the first half of the 20th century.

Key characteristics	Styles	Artists
- Movement and sound made by contact of feet with floor - Hits - Stamps - Brushes - Taps - Drags - Percussive rhythms - Shoes with metal plates on heel and ball	- Broadway tap - Musical theatre - Rhythm tap - Sand dance - Soft shoe - Step dance	- Bill 'Bojangles' Robinson - Dein Perry - Fred Astaire - Gene Kelly - Savion Glover

2.2.5 Ballroom

Ballroom dance is a form of partner dance that is done for social and artistic purposes. The competitive form of ballroom dance is known as 'dancesport'.

Key characteristics	Styles	Artists
- Danced in couples - Male leads the movements - Individual dances have their own steps and rhythms - Specific costume demands for different styles (e.g. latin vs modern) - Codified technique for the individual dances	- Cha cha - Jive - Latin - Lindy hop - Merengue - Modern - New vogue - Paso doble - Rumba - Salsa - Waltz - West coast swing	- Jason Gilkison - Maksim Chmerkovskiy - Vernon and Irene Castle - Victor Silvestor

2.2.6 Popular dance

Popular dance is the general term given to a group of dances that began as social dances.

Key characteristics	Styles	Artists
- Adapted everyday movements (e.g. walk, kick, punch, turn, jump) - Athletic quality - Isolations (e.g. head, hips, rib cage, shoulders)	- Breakdance - Disco - Hip hop - Jive - Line dance - Lyrical hip hop - Voguing	- Christopher Scott - Michael Jackson - Shane Sparks - Tabitha and Napoleon D'umo - Wade Robson

2.2.7 World dance

World dance is a term used to encompass cultural and historical forms of dance that are performed as part of the heritage or traditions of a particular country. Many world and folk dances have a strong social or ritual function and are part of community celebrations and events. Often they are used to teach and share beliefs and mythologies. These dances may also be performed for artistic purposes such as competitions.

Key characteristics	Styles	Artists
- Movements developed by a culture or group of people - Originally fulfilling social and/or ritual purposes - Often performed in national or traditional costume - May be performed by specific groups, e.g. men only	- Aboriginal - African - Bollywood - Irish - Maori - Scottish - Step dance - Tongan - Torres Strait Islander	- Colleen Rintamaki - Dada Masilo - Nakul Dev Mahajan - Sonal Mansingh

3 Assessment

3.1 Assessment—general information

Assessment is an integral part of the teaching and learning process. It is the purposeful, systematic and ongoing collection of information about student learning outlined in the syllabus.

The major purposes of assessment are to:

- promote, assist and improve learning

- guide programs of teaching and learning

- advise students about their own progress to help them achieve as well as they are able

- give information to parents, carers and teachers about the progress and achievements of individual students to help them achieve as well as they are able

- provide comparable exit results in each Applied syllabus which may contribute credit towards a Queensland Certificate of Education (QCE); and may contribute towards Australian Tertiary Admission Rank (ATAR) calculations

- provide information about how well groups of students are achieving for school authorities and the State Minister responsible for Education.

Student responses to assessment opportunities provide a collection of evidence on which judgments about the quality of student learning are made. The quality of student responses is judged against the standards described in the syllabus.

In Applied syllabuses, assessment is standards-based. The standards are described for each objective in each of the three dimensions. The standards describe the quality and characteristics of student work across five levels from A to E.

3.1.1 Planning an assessment program

When planning an assessment program over a developmental four-unit course, schools should:

- administer assessment instruments at suitable intervals throughout the course

- provide students with opportunities in Units 1 and 2 to become familiar with the assessment techniques that will be used in Units 3 and 4

- assess all of the dimensions in each unit

- assess each objective at least twice by midway through the course (end of Unit 2) and again by the end of the course (end of Unit 4)

- assess only what the students have had the opportunity to learn, as prescribed in the syllabus and outlined in the study plan.

For a student who studies four units, only assessment evidence from Units 3 and 4 contributes towards decisions at exit.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.1.2 Authentication of student work

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own.
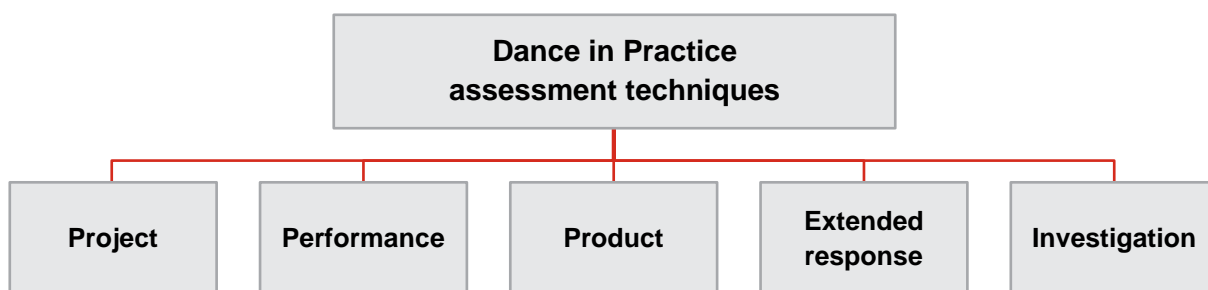
Judgments about student achievement are based on evidence of the demonstration of student knowledge, understanding and skills. Schools ensure responses are validly each student's own work.

Guidance about authentication strategies which includes guidance for drafting, scaffolding and teacher feedback can be found in the QCE and QCIA policy and procedures handbook.

3.2 Assessment techniques

The diagram below identifies the assessment techniques relevant to this syllabus. The subsequent sections describe each assessment technique in detail.

Figure 3: Dance in Practice assessment techniques

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              Dance in Practice
             assessment techniques

  ┌──────────┬──────────┬──────────┬──────────┬──────────┐
  │          │          │          │ Extended │          │
  │ Project  │Performance│ Product  │ response │Investigation│
  └──────────┴──────────┴──────────┴──────────┴──────────┘
```

Schools design assessment instruments from the assessment techniques relevant to this syllabus. The assessment instruments students respond to in Units 1 and 2 should support those techniques included in Units 3 and 4.

For each assessment instrument, schools develop an instrument-specific standards matrix by selecting the syllabus standards descriptors relevant to the task and the dimension/s being assessed (see Standards matrix).

The matrix is used as a tool for making judgments about the quality of students' responses to the instrument and is developed using the syllabus standards descriptors. Assessment is designed to allow students to demonstrate the range of standards (see Determining an exit result). Teachers give students an instrument-specific standards matrix for each assessment instrument.

Evidence

Evidence includes the student's responses to assessment instruments and the teacher's annotated instrument-specific standards matrixes. Evidence may be direct or indirect. Examples of direct evidence include student responses to assessment instruments or digital recordings of student performances. Examples of indirect evidence include student notes, teacher observation recording sheets or photographic evidence of the process.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

Conditions of assessment

Over a four-unit course of study, students are required to complete assessment under a range of conditions (see Planning an assessment program).

Conditions may vary according to assessment. They should be stated clearly on assessment instruments and reflect the conditions stated for each technique.

Where support materials or particular equipment, tools or technologies are used under supervised conditions, schools must ensure that the purpose of supervised conditions (i.e. to authenticate student work) is maintained.

Assessment of group work

When students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

3.2.1 Project

Purpose
This technique assesses a response to a single task, situation and/or scenario in a module of work that gives students authentic opportunities to demonstrate their learning. The student response will consist of a collection of **at least two** assessable components, one of which must be a dance performance, demonstrated in different circumstances, places and times, and may be presented to different audiences and through different modes. **In Dance in Practice, one project must arise from community connections (see Underpinning factors).**
Dimensions to be assessed
This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions: • Knowing and understanding • Applying and analysing • Creating and evaluating. All objectives from each dimension must be assessed.

Types of projects

A project occurs over a set period of time. Students may use class time and their own time to develop a response.

A project consists of **at least two** different assessable components, one of which must be a dance performance and one other chosen from the following components:

- written
- spoken
- multimodal
- product
- production or teaching performance.

The selected assessable components must contribute significantly to the task and to the overall result for the project. A variety of technologies may be used in the creation or presentation of the response.

Note: Spoken delivery of a written component, or a transcript of a spoken component (whether written, electronic or digital), constitutes one component, not two.

Examples of projects in Dance in Practice include:

- class development, production and promotion of a primary school tour of six contemporary dance works; the tour will be to feeder primary schools; each dance work must be supported by a script that describes the dance to the primary school students and contains information about the genre, style and context, and any narrative information (performance and written)
- conducting a choreographic workshop with primary school students in hip hop; teaching them the skills and performing original dance works created in the workshop (performance and teaching performance)
- developing the choreography and staging for the dance numbers in the school musical; working with the director of the musical to develop a brief; teaching the performers the dances and preparing them for the musical performance (teaching performance and product)
- participating in a dance performance at an event for a live audience; completing a program for the performance that explains the performance and dance works (performance and written).

Written component

This component requires students to use written language to communicate ideas and information to readers for a particular purpose. A written component may be supported by references or, where appropriate, photographs, drawings or diagrams.

Examples include:

- articles for magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. dance performance
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references
- programs.

Spoken component

This component requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- interviews
- podcasts
- seminars.

Multimodal component

This component requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal component. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal component can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the component. Replication of a written document into an electronic or digital format does not constitute a multimodal component.

Performance component

This component refers to physical demonstrations as outcomes of applying a range of cognitive, technical, physical and/or creative/expressive skills.

Performance components involve student application of identified skills when responding to a task that involves solving a problem, providing a solution, or conveying meaning or intent. A dance performance may be based on repertoire or teacher-devised, student-devised or guest artist choreography.

Product component

This component refers to the production of a design solution/folio or choreographic work and will be the outcome of applying a range of cognitive, technical, physical and/or creative/expressive skills.

Product components involve student application of identified skills in dance performance, dance production and dance literacies.

Assessment conditions	Units 1–2	Units 3–4
Written component	400–700 words	500–900 words
Spoken component	1½ – 3½ minutes	2½ – 3½ minutes
Multimodal component • non-presentation • presentation	6 A4 pages max (or equivalent) 2–4 minutes	8 A4 pages max (or equivalent) 3–6 minutes
Performance component	30 seconds – 1½ minutes	1½ minutes – 2 minutes
Product component	Variable conditions	Variable conditions

- Allow class time for the students to effectively undertake each part of the project. Independent student time will be required to complete the task.
- The required student responses should be considered in the context of the tasks — longer responses or a greater number of products are not necessarily better.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, diaries, drafting, referencing and/or teacher observation sheets.
- Implement strategies to support any literacy requirements of the assessment including:
  - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment
  - modelling a response
  - sharing a range of previous student responses and discussing why a particular grade was awarded
  - breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report
  - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions
  - indicating on the assessment the dimensions and objectives that will be assessed, and explaining the instrument-specific standards matrix and how assessment decisions will be made.

3.2.2 Performance

Purpose

This technique assesses physical demonstrations as outcomes of applying a range of cognitive, technical, physical and/or creative/expressive skills.

Performance assessments involve student application of identified skills when responding to a task that involves solving a problem, providing a solution, or conveying meaning or intent.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:
- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of performance

There are three types of performance in Dance in Practice. A performance occurs in real time during the actual or simulated performance environment. A performance is judged on how the student achieves the goals of the performance through the objectives.

Dance performance and rehearsal

- A dance performance may be based on repertoire, or teacher-devised, student-devised or guest artist choreography.
- Decisions about dance performance are also based on student performance during rehearsal.
- A dance performance requires students to demonstrate dance components and skills to interpret and communicate a choreographic intent. Most often it will be a live performance in front of an audience. It may take the form of a video clip, community event performance, school parade or function, in-class performance or character performance.

Production performance

- A production performance must be of substantial enough breadth for the assessor to make decisions about all three dimensions. The student should be able to demonstrate management of a particular environment or circumstance, where they make decisions and enact procedures. It is not purely operational but must demonstrate a response to, or enhancement of, a dance performance.
- The person being assessed is at the director/designer level. In a full-scale production consisting of a number of dance works performed in a sequence, this might be the director/designer of lighting or sound. If the dance production is a single dance performance during a school gathering, it might be the person who took responsibility for the direction the performance and may be the choreographer.

Teaching performance

Teaching performance is judged as students teach others, observing effective and safe teaching practices and strategies. A teaching performance may occur as small interludes over a period of time or as a larger segment on a single occasion.

Assessment conditions	Units 1–2	Units 3–4
Dance performance	1–2 minutes	2–3 minutes
Production performance	Variable conditions	Variable conditions
Teaching performance	Variable conditions	Variable conditions

- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
- If using digital recordings as direct evidence for individual, group or directing performance components:
    - allow the student(s) being assessed to be seen and heard clearly, ensuring the recording is as similar as possible to the original live performance situation
    - use a common video file format such as .avi, .mov, .mp4, or .wmv
    - clearly label the recording to identify students.
- If providing indirect evidence for a product component, consider photographing evidence of the product-making process.

3.2.3 Product

Purpose

This technique assesses the production of a design solution and folio (set, costume, production, lighting, sound) or choreographic work, and will be the outcome of applying a range of cognitive, technical, physical and creative/expressive skills.

Product assessments involve student application of identified skills in dance performance, dance production and/or dance literacies.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:
- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of product

Design solution and folio

- The design solution and folio is in response to a dance work or production and may relate to set, costume, production, lighting or sound. It is a collection of ideas and the presentation of a final solution with annotated information. The information might include the justification for a particular design decision or an explanation of a process or choice. It may also include operational instructions or technical specifications.
- The design solution should also be viewed in the context of the dance production/performance.

Choreographic work

- A choreographic work requires the student to create a dance piece using dance components and skills in a particular genre, style and context.
- The choreographic work should also include a statement of choreographic intent which is the conceptual premise for the dance work, residing in the creative endeavours of the choreographer.

Assessment conditions	Units 1–2	Units 3–4
Design solution and folio	Variable conditions	Variable conditions
Choreographic work	1–2 minutes	2–3 minutes

3.2.4 Extended response

Purpose

This technique assesses the interpretation, analysis/examination and evaluation of ideas and information in provided stimulus materials. While students may undertake some research in the writing of the extended response, it is not the focus of this technique.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:
- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of extended response

An extended response occurs over a set period of time. Students may use class time and their own time to develop a response. Students respond to a question or statement about the provided stimulus materials.

Stimulus material could include:
- pictures, quotes, dance images, phrases, filmed or live dance works, choreographic intent statements, social issue journals, music
- excursions, visual art, events.

Examples of a response include:
- a review of a dance work or production (written)
- an explanation of how a social issue has been represented in a dance work (interview)
- a written choreographic plan and justification in response to a piece of music (written/visual)
- application for funding to produce a particular dance work, demonstrating choreographic choices (written)
- a PowerPoint presentation including video clips presented to the class explaining students' choreographic intent (multimodal).

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:
- articles for magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. dance works
- applications for funding.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:
- oral presentations
- interviews
- podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal • non-presentation • presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Establish a clear and unambiguous stimulus. Ensure that the assessment can be completed effectively within the stipulated conditions. The required length of student responses should be considered in the context of the tasks — longer is not necessarily better.
- Allow class time for the students to effectively undertake each part of the assessment. Independent student time will be required to complete the task.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, visual diaries, drafting, referencing and/or teacher observation sheets.
- Allow class time for the students to effectively undertake each part of the project. Independent student time will be required to complete the task.
- The required student responses should be considered in the context of the tasks — longer responses or a greater number of products are not necessarily better.
- Implement strategies to support any literacy requirements of the assessment including:
  - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment
  - modelling a response
  - sharing a range previous student responses and discussing why a particular grade was awarded
  - breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole
  - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions.
- Indicate on the assessment the dimensions and objectives that will be assessed, and explain the instrument-specific standards matrix and how assessment decisions will be made.

3.2.5 Investigation

Purpose
This technique assesses investigative practices and the outcomes of applying these practices. Investigation includes locating and using information beyond students' own knowledge and the data they have been given. In Dance in Practice, investigations involve research and follow an inquiry approach. Investigations provide opportunity for assessment to be authentic and set in lifelike contexts.

Dimensions to be assessed
This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions: • Knowing and understanding • Applying and analysing • Creating and evaluating. Not every objective from each dimension needs to be assessed.

Types of investigations and responses
An investigation occurs over a set period of time. Students may use class time and their own time to develop a response. In this assessment technique, students investigate or research a specific question or hypothesis through collection, analysis and synthesis of primary and/or secondary data obtained through research. Examples of investigations in Dance in Practice include: • investigating the benefits of dance participation for a community and presenting the findings to the class (spoken) • investigating and examining the aesthetics of three Queensland dance companies, explaining to the class how the aesthetics are similar and how they differ (multimodal) • investigating wages for dancers in Australian companies, comparing this to either Britain or the USA and explaining to the class why there is a disparity (written).

Written response
This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams. Examples include: • articles for magazines or journals • essays, e.g. analytical, persuasive/argumentative, informative • reviews, e.g. dance productions • reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references.

Spoken response
This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose. Examples include: • oral presentations • interviews • podcasts • seminars.

Multimodal response

This response requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal • non-presentation • presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Establish a focus for the investigation, or work with the students to develop a focus.
- Allow class time for the students to effectively undertake each part of the investigation. Independent student time will be required to complete the task.
- The required length of student responses should be considered in the context of the tasks — longer is not necessarily better.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, visual diaries, drafting, referencing and/or teacher observation sheets.
- Implement strategies to support any literacy requirements of the assessment including:
  - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment
  - modelling a response
  - sharing a range previous student responses and discussing why a particular grade was awarded
  - breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report
  - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions.
- Indicate on the assessment the dimensions and objectives that will be assessed, and explain the instrument-specific standards matrix and how assessment decisions will be made.

3.3   Exiting a course of study

3.3.1 Folio requirements

A folio is a collection of one student's responses to the assessment instruments on which exit results are based. The folio is updated when earlier assessment responses are replaced with later evidence that is more representative of student achievement.

3.3.2 Exit folios

The exit folio is the collection of evidence of student work from Units 3 and 4 that is used to determine the student's exit result. Each folio must include:

- four assessment instruments, and the student responses
- evidence of student work from Units 3 and 4 only
- at least one project, arising from community connections
- at least one performance, separate to an assessable component of a project
- a student profile completed to date.

3.3.3 Exit standards

Exit standards are used to make judgments about students' exit result from a course of study. The standards are described in the same dimensions as the objectives of the syllabus. The standards describe how well students have achieved the objectives and are stated in the standards matrix.

The following dimensions must be used:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Each dimension must be assessed in each unit, and each dimension is to make an equal contribution to the determination of an exit result.

3.3.4 Determining an exit result

When students exit the course of study, the school is required to award each student an A–E exit result.

Exit results are summative judgments made when students exit the course of study. For most students, this will be after four units. For these students, judgments are based on exit folios providing evidence of achievement in relation to all objectives of the syllabus and standards.

For students who exit before completing four units, judgments are made based on the evidence of achievement to that stage of the course of study.

Determining a standard

The standard awarded is an on-balance judgment about how the qualities of the student's responses match the standards descriptors in each dimension. This means that it is not necessary for the student's responses to have been matched to every descriptor for a particular standard in each dimension.

Awarding an exit result

When standards have been determined in each of the dimensions for this subject, Table 3 below is used to award an exit result, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the dimensions for each result.

Table 3: Awarding an exit result

Exit result	Minimum combination of standards
A	Standard A in any two dimensions and no less than a B in the remaining dimension
B	Standard B in any two dimensions and no less than a C in the remaining dimension
C	Standard C in any two dimensions and no less than a D in the remaining dimension
D	At least Standard D in any two dimensions and an E in the remaining dimension
E	Standard E in the three dimensions

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.3.5 Standards matrix

	Standard A	Standard B	Standard C	Standard D	Standard E
Knowing and understanding	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• accurate and comprehensive recollection of terminology, concepts and ideas associated with dance	• recollection of relevant terminology, concepts and ideas associated with dance	• recollection of terminology, concepts and ideas associated with dance	• partial recollection of terminology, concepts and ideas associated with dance	• sporadic recollection of some terminology, concepts and ideas associated with dance
	• informed interpretation and skilful demonstration of technical and expressive skills required for genres	• effective interpretation and demonstration of technical and expressive skills required for genres	• interpretation and demonstration of technical and expressive skills required for genres	• variable interpretation and demonstration of technical and expressive skills required for genres	• superficial interpretation and sporadic demonstration of aspects of technical and expressive skills
	• informed explanation of dance and dance works.	• effective explanation of dance and dance works.	• explanation of dance and dance works.	• simplistic explanation of dance and dance works.	• superficial explanation of some aspects of dance and dance works.
Applying and analysing	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• sophisticated and considered application of dance concepts and ideas through performance and production of dance works	• effective application of dance concepts and ideas through performance and production of dance works	• application of dance concepts and ideas through performance and production of dance works	• variable and simplistic application of dance concepts and ideas through performance and production of dance works	• inconsistent application of dance concepts and ideas
	• purposeful and informed analysis of dance concepts and ideas for particular purposes, genres, styles and contexts	• clear and effective analysis of dance concepts and ideas for particular purposes, genres, styles and contexts	• analysis of dance concepts and ideas for particular purposes, genres, styles and contexts	• variable and simplistic analysis of dance concepts and ideas for particular purposes, genres, styles and contexts	• inconsistent and superficial analysis of some dance concepts and ideas
	• coherent use of language conventions and features to achieve particular purposes.	• effective use of language conventions and features to achieve particular purposes.	• use of language conventions and features to achieve particular purposes.	• variable use of language conventions and features.	• inconsistent use of language conventions and features impedes meaning.

	Standard A	Standard B	Standard C	Standard D	Standard E
Creating and evaluating	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• perceptive evaluation of dance works	• thoughtful evaluation of dance works	• evaluation of dance works	• simplistic evaluation of dance works	• superficial evaluation of aspects of dance works
	• purposeful generation, planning and modification of creative processes to produce dance works	• effective generation, planning and modification of creative processes to produce dance works	• generation, planning and modification of creative processes to produce dance works	• variable generation, planning and modification of creative processes to produce dance works	• inconsistent generation, planning and modification of creative processes
	• purposeful creation of communications with perceptive decisions made to convey meaning to audiences.	• effective creation of communications with thoughtful decisions made to convey meaning to audiences.	• creation of communications with decisions made to convey meaning to audiences.	• creation of communications with variable decisions made to convey some meaning to audiences.	• inconsistent creation of communications.

4 Glossary

Term	Explanation
A	
accurate	precise and exact; consistent with a standard, rule, convention or known facts
advanced movement	any movement that requires high skill level or has associated risk, e.g. airborne movements (jumps, lifts), working with stage properties or equipment
analyse	break material into its constituent parts and determine how the parts relate to one another and to an overall structure and purpose
apply	carry out or use a procedure in a given situation
aspects	a facet, phase, or part of a whole
attributing	determining a point of view, bias, values, or intent underlying presented material (e.g. determine the point of view of the author of an essay in terms of his or her political perspective)
C	
coherent	rational with parts that are harmonious, well-structured and that make sense; orderly, logical, and internally consistent relation of parts.
comprehensive	detailed and thorough, including all that is relevant (of large content or scope)
create	put elements together to form a coherent or functional whole; reorganise elements into a new pattern or structure
critiquing	detecting inconsistencies between a product and external criteria, determining whether a product has external consistency; detecting the appropriateness of a procedure for a given problem (e.g. judge which of two methods is the best way to solve a given problem)
D	
dance works	dance works encompasses dance performances and productions; these may be live or recoded.
differentiating	distinguishing relevant from irrelevant parts or importance from unimportant parts of presented material (e.g. distinguish between relevant and irrelevant numbers in a mathematical word problem)
E	
effective	meeting the assigned purpose
executing	applying a procedure to familiar task (e.g. divide one whole number by another whole number, both with multiple digits)
explaining	constructing a cause-and-effect model of a system (e.g. explain the causes of important 18th-century events in France)

Term	Explanation
G	
generating	coming up with alternative hypotheses based on criteria (e.g. generate hypotheses to account for an observed phenomenon)
I	
inconsistent	not in keeping; not in accordance; incompatible, incongruous
informed	having relevant knowledge; being conversant with the topic
M	
module of work	a module of work provides effective teaching strategies and learning experiences that facilitate students' demonstration of the dimensions and objectives as described in the syllabus A module of work: • draws from relevant aspects of the underpinning factors • identifies relevant concepts and ideas, and associated subject matter from the core topics • provides an alignment between core subject matter, learning experiences and assessment.
multimodal	an assessment mode that uses a combination of at least two modes, delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated to allow both modes to contribute significantly to the multimodal response
musicality	the ability to interpret music/sound and portray it through dance
O	
organising	determining how elements fit or function within a structure (e.g. structure evidence in a historical description into evidence for and against a particular historical explanation
P	
partial	attempted, with evidence provided, but incomplete
perceptive	having or showing insight (and the ability to perceive or understand); discerning
planning	devising a procedure for accomplishing some task (e.g. plan a research paper on a given historical topic)
processes	the systematic series of actions, operations or functions performed in order to produce something or to bring about a result; processes in Dance in Practice include aesthetic, artistic, cognitive and creative processes
producing	inventing a product (e.g. build habitats for a specific purpose)
purposeful	having an intended or desired result
R	
relevant	applicable and pertinent; has direct bearing on

Term	Explanation
S	
simplistic	characterised by extreme simplification, especially if misleading; oversimplified
skills	the abilities and capacities arising from knowledge, training or practice that are required in order to carry out activities or functions
sophisticated	employing advanced or refined methods or concepts; highly developed or complicated
sporadic	appearing, happening now and again or at intervals; irregular or occasional
superficial	apparent and sometimes trivial
T	
technique/s	a way of carrying out a particular task, especially the execution or performance of an artistic work; the manner and ability with which an artist employs the technical skills of their particular art or field of endeavour; the body of specialised procedures and methods used in any specific field
U	
unit	a unit is 55 hours of timetabled school time, including assessment. A course of study will usually be completed over four units (220 hours).
V	
variable	liable or apt to vary or change; (readily) susceptible or capable of variation; mutable, changeable, fluctuating, uncertain

Choreographic and structural devices

Term	Explanation
A	
abstraction	the process of altering the realistic appearance or features while maintaining the essence of the topic
accumulation	a choreographic device that shows the addition of movement to a repeated phrase, e.g. 1,2; 1,2,3; 1,2,3,4; 1,2,3,4,5
additive	additional
B	
binary	a simple two-part choreographic structure in which a theme and a contrasting theme are presented in two distinct sections, i.e. AB
C	
call and response	an initial theme requiring an answer from another body
canon	an organising device that involves a single theme that is executed at different times
chance	a random method of organising movement
climax	high point

Term	Explanation
contrasting	displaying recognition of differences by deliberate juxtaposition of contrary elements
E	
embellishment	ornamentation, decoration
F	
fragmentation	a process of using only a part of a motif as an entity in itself or isolating it when it might otherwise have been overlooked, or using several parts of a motif as opposed to the entire motif
I	
instrumentation	performance of the movement with a different body part, or several different parts of the body
inversion	a process for manipulating a motif where the position of the body is reversed as the motif is performed, i.e. either upside-down or reversed laterally
L	
literal	movement or form that is developed to relate to a particular storyline, theme or idea
M	
motif	a single movement or a short movement phrase (usually shorter than a theme) that is used as a source or a spark for development into an integrated whole. The motif can contain the essence of the complete piece. A significant movement or small group of movements usually repeated in a dance
O	
organic	consciously accepting the evolving nature of the dance as it grows and not imposing any other structural device upon the dance
R	
repetition	a movement motif presented a number of times for emphasis. It helps to fix the images in the viewer's mind, and to strengthen and clarify the theme
retrograde	a movement or sequence performed backwards
rondo	a structuring device based on a theme (A) that keeps returning in a pure or modified form (A or A1) after related or contrasting themes are explored, e.g. ABACADA. Music may or may not be the foundation for the formation of the rondo
T	
ternary	an extension of a binary form. This three-part choreographic structure presents a theme, then a contrasting theme and concludes with a restatement of the first section in the same way or in a condensed, abbreviated or extended form, i.e. ABA.
theme and variation	an initial theme repeated with changes that alter the character, style or mood of the initial theme