



# PERFORMING ARTS

(Dance and Drama)

## COURSE FRAMEWORK

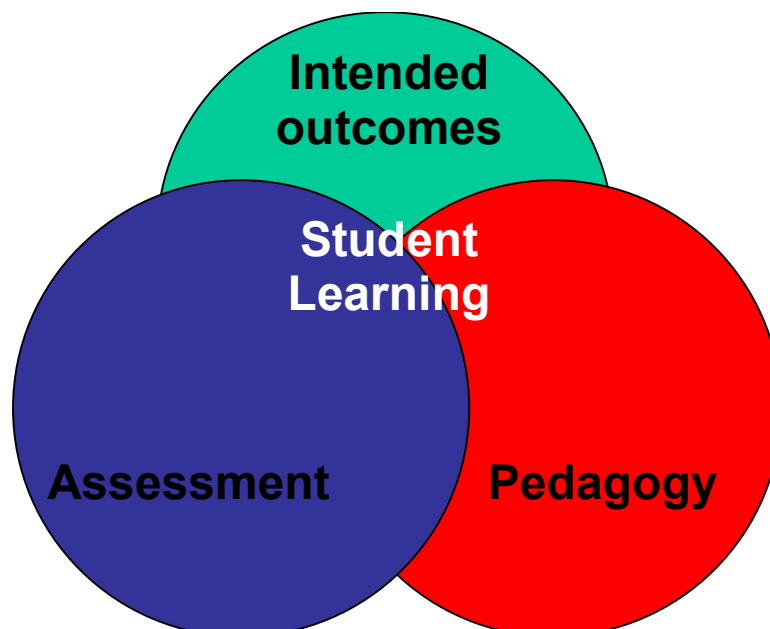
### INTRODUCTION

This Course Framework covers all courses in Performing Arts such as:

- Dance
- Drama
- Performing Arts

This framework provides the essential basis for the development and accreditation of all Dance and Drama related senior secondary courses and provides a common basis for the assessment, moderation and reporting of student outcomes in these courses.

Course Frameworks support a model of learning that integrates intended student outcomes, pedagogy and assessment. This model is underpinned by a set of beliefs and a set of learning principles.



## **Underpinning Beliefs**

- all students are able to learn
- learning is a partnership between students and teachers
- teachers are responsible for advancing student learning.

## **Learning Principles**

1. Learning builds on existing knowledge, understandings and skills.  
*(Prior knowledge)*
2. When learning is organised around major concepts, principles and significant real world issues, within and across disciplines, it helps students make connections and build knowledge structures.  
*(Deep knowledge and connectedness)*
3. Learning is facilitated when students actively monitor their own learning and consciously develop ways of organising and applying knowledge within and across contexts.  
*(Metacognition)*
4. Learners' sense of self and motivation to learn affect learning.  
*(Self-concept)*
5. Learning needs to take place in a context of high expectations.  
*(High expectations)*
6. Learners learn in different ways and at different rates.  
*(Individual differences)*
7. Different cultural environments, including the use of language, shape learners' understandings and the way they learn.  
*(Socio-cultural effects)*
8. Learning is a social and collaborative function as well as an individual one.  
*(Collaborative learning)*
9. Learning is strengthened when learning outcomes and criteria for judging learning are made explicit and when students receive frequent feedback on their progress.  
*(Explicit expectations and feedback)*

## **RATIONALE**

### **Performing Arts**

Performing Arts is grounded in ancient traditions and is a fundamental and evolving form of expression. Performing Arts has always been and will continue to be an essential form of behaviour in all cultures because the resource it draws upon is human experience.

*The study of courses in Performing Arts connects the individual with intellectual, physical, creative and emotional learning. Such studies help students become holistic people in relation to others, their environment and the world. Performing Arts empowers students to challenge contemporary thinking and apply self-knowledge to the world around them.*

Performing Arts is an ongoing learning process which enables students to participate in leisure activities, work in the Arts Industry and appreciate the practice of art forms. All studies in Dance and Drama prepare students well for tertiary courses and exciting careers in Performing Arts and related fields. Students explore and develop a range of abilities and skills that help them in their future work and other life paths. Students are educated to be informed consumers and critics of the arts and contribute to the growth and development of the arts within their communities.

### **Dance**

Dance is an art form using the body as an instrument of communication and creativity. It has its own specific language, processes and techniques that are explored through quality dance making and performing, demanding intellectual and physical rigour. Creative and problem-solving abilities are fostered through research, synthesis and communication of ideas, images and feelings of dance in its historical and contemporary context. Dance offers opportunities for students to derive a sense of wellbeing, self-esteem and the necessary social skills to work effectively, individually and collaboratively. Through dance, students have the opportunity to develop a range of life skills that will enhance their careers and personal growth.

### **Drama**

Drama is a unique form of artistic expression through which people construct, explore and convey meaning. It has the potential to bring together all other art forms. By blending intellectual and emotional experience, drama offers a unique means of enquiry that contributes to knowing and understanding the world.

When *creating* drama, students actively explore ideas through developing an understanding of the elements of drama and dramatic conventions. They learn to hypothesise, experiment and make judgements as they select and structure those elements and conventions to create and shape dramatic action.

When *presenting* drama, students use expressive communication processes to convey meaning effectively to an audience. Students develop an understanding of the nature and function of drama, a practical knowledge of dramatic form and style, a range of acting and performance skills and techniques with application to stage, screen and everyday social contexts.

When *evaluating* drama, students use a range of processes to communicate their interpretation, critical analysis and evaluation of drama. In responding, students demonstrate their understanding and knowledge of dramatic action both as a drama critic and as an actor.

The individual and collaborative nature of the art form acquaints students with the individual phenomenology and ontology of the self as the centre and source of all expression and communication.

## Vocational Programs

Through the employment of technical production skills, students are able to develop high levels of organisation, self-discipline and clarity in communication. This work actively supports the performance nature of both drama and dance.

It provides a focus for understanding the workplace, social and independent living skills. Learning experiences through VET encourage personal involvement and provide opportunities for students to develop responsibility and achieve success through positive planning and action. Opportunities for students to gain and/or practise skills in the community and the workplace are significant. The entertainment industry and related industries are in constant need of workers with a range of technical skills, and as a result there is a great deal of part time work in this area.

The vocational aspect of dance/drama provides opportunities for students to gain the necessary skills to make a smooth transition to post school options and participate in society in a meaningful and effective manner.

## GOALS

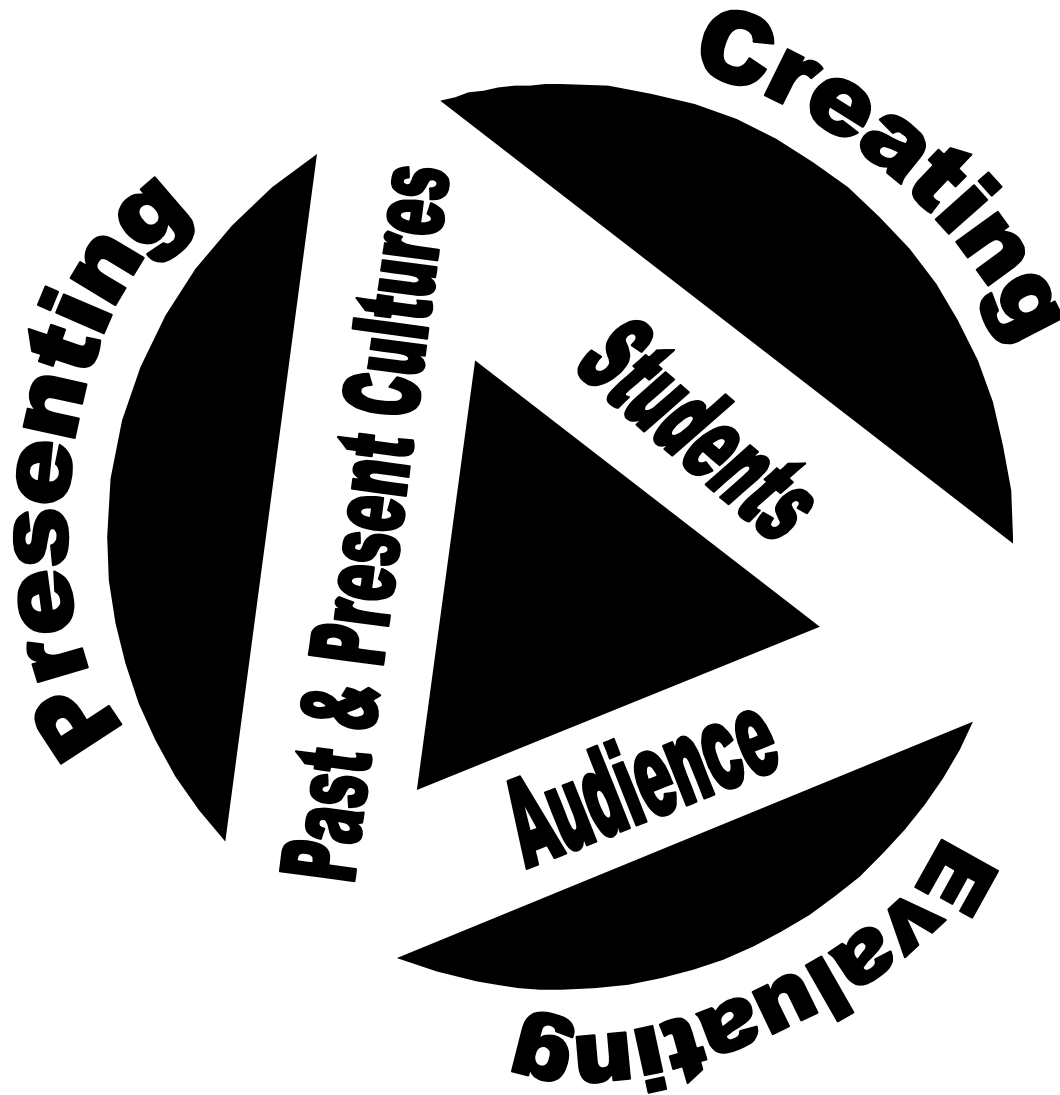
Course Framework Goals focus on the essential things that students should know and be able to do as a result of studying any course in this subject area. They are **intended student outcomes**.

All courses based on this Course Framework should enable students to:

- understand and apply a range of forms appropriate to performing arts
- demonstrate the ability to work and learn individually and with others
- communicate effectively through performance and/or production skills for a variety of audiences
- apply skills and creative expression through physical awareness
- communicate an understanding of performing arts in its artistic, cultural, historical, technical and spiritual contexts
- use a range of technologies and mediums to support learning and performance
- acquire a physical and verbal understanding of performing arts terminology
- demonstrate empathy and understanding about life and the human condition

- demonstrate an understanding of Occupational Health and Safety (OH&S) in performing arts.

## The Performing Arts Experience



### GUIDE TO THE SELECTION OF CONTENT

Courses developed under this Framework will provide details of course content through the component units of the course. While this content will differ according to the particular course classification (A, T or M, including vocational programs), all content will be chosen to enable students to work towards the achievement of the common and agreed goals of the Framework.

## Essential Concepts and Skills

All courses developed under this Framework will be based on the essential concepts and skills of the subject area, as outlined below.

### The essential concepts of Performing Arts include:

- creativity, including contemporary insights, innovation, design, the creation of original works, and the reconstruction of historical works
- dimensions of performance, ranging from the use of specific techniques to the use of complex symbols to communicate meaning
- history and traditions of Performing Arts, including an appreciation of Dance and Drama as unique forms of thinking and knowing, an understanding of the function of these Arts in the aesthetic, intellectual, artistic and political life of communities.

### The essential skills of Dance are:

#### Creating

- effective communication of ideas, feelings, concepts and themes through dance
- knowledge of dance elements, skills and processes
- application of elements of composition and improvisation
- effective problem solving and imaginative thinking
- ability to work individually and collaboratively
- application of safe dance practices
- application of effective rehearsal strategies through the management of time and resources.

#### Presenting

- confident application of specific dance techniques
- ability to communicate the technical and thematic intent of the choreographer
- application of a range of performance skills appropriate to a variety of audiences
- effective rehearsal strategies in preparation for performances
- knowledge and application of safe dance practices.

#### Evaluating

- ability to analyse, interpret and evaluate dance
- ability to select, sequence, organise and synthesise information about a specific topic
- critical reflection of students' own work and the work of others
- knowledge of past and present pioneers of significant dance works
- knowledge of aesthetic, cultural, contemporary and historical aspects of dance
- ability to use specific dance terminology in its appropriate context
- ability to research and document using a wide range of resources.

### The essential skills of Drama are:

#### Creating

- selection and management of the elements of drama and dramatic conventions

- use of group work for collaborative learning and task management
- use of spontaneous and dramatic play, improvisation, role play, process drama, play building and play writing
- integration of content and context in shaping dramatic expression.

### **Presenting**

- the performance and communication of dramatic action and meaning to an audience
- use of elements of drama and dramatic convention in performances
- successful planning, organization and completion of drama projects on pre-determined deadlines
- incorporation of etiquettes appropriate to the style and form of dramatic presentation
- appropriate selection and manipulation of design elements to heighten dramatic elements.

### **Evaluating**

- ability to acknowledge, understand and value dramatic conventions, forms and styles
- ability to analyse, synthesise and evaluate dramatic contents and contexts
- appreciation of the benefits of working independently for autonomous learning and self management
- ability to value themselves, their own works and those from different cultures and contexts
- awareness of career pathways, employment opportunities and working to industry standard work practices.

**The essential skills of Vocational Programs** will be specified through the Entertainment Training Package from which courses will be written.

## **Recommended Content**

There is no specific content recommended for A, T and M courses under this Framework with the exception of vocational courses, where the content must be consistent with the requirements of the Entertainment Training Package.

## **Vocational Courses**

Colleges with Registered Training Organization status (RTO) are eligible to deliver units of competence from Training Packages, or alternatively, they may develop vocational courses, classified as A, T or M based on the Training Packages, under the relevant Course Framework. The A/V course based on the Entertainment Training Package is included under this framework.

*To conform to the National agreement on VET in Schools all V courses must be written to the Entertainment Training Package and be supported by industry.* Certificate I of the Entertainment Training Package allows learners to develop basic knowledge and skills for live production, theatre and events industries. Certificate II is designed to reflect the role of individuals who perform a range of mainly routine tasks and who work under direct supervision. The content will enable learners to follow pathways in theatre and event production and to reflect the role of individuals who work in the industry.

The A, T or M components of the course must be written to Board requirements as outlined in the current Guidelines for the Development and Accreditation of Vocational Programmes.

Reference should be made to the current ACT BSSS Policy and Procedures Manual and the current Guidelines for the Development and Accreditation of Vocational Programmes for further information on vocational programme development.

## RELATIONSHIP TO KEY COMPETENCIES

A number of work-related competencies have been accepted at national level as being important for all young Australians.

These are:

- Collecting and analysing information (KC1)
- Communicating ideas and information (KC2)
- Planning and organizing activities (KC3)
- Working with others in teams (KC4)
- Using mathematical ideas and techniques (KC5)
- Solving problems (KC6)
- Using technology (KC7)

Teachers are encouraged to incorporate these competencies into their courses.

It should be noted that the Key Competencies may be approached differently in future because of the development of the Employability Skills Framework. Course developers should check the latest Board policy in this area.

## ACROSS CURRICULUM PERSPECTIVES

Nine Across Curriculum Perspectives have been identified by the Department of Education and Training as important societal and educational issues which cross curriculum boundaries. The Board has adopted these perspectives for inclusion where possible in courses of study at senior secondary level. These perspectives are:

- Aboriginal and Torres Strait Islander Education
- Australian Education
- Environment Education
- Gender Equity
- Information Access
- Language for Understanding
- Multicultural Education
- Special Needs Education
- Work Education

Details about the Across Curriculum Perspectives and advice on how to use them are available at [www.decs.act.gov.au/publicat/acpframeworks.htm](http://www.decs.act.gov.au/publicat/acpframeworks.htm).

It should be noted that Across Curriculum Perspectives will be approached differently in future, following the review of P-10 curriculum, *Every Chance to Learn*. Course developers should check the latest Board policy in this area.

# PEDAGOGY

## Teaching Strategies

Course developers are encouraged to outline teaching strategies that are grounded in the Learning Principles. Teaching and Learning strategies that are particularly relevant and effective in performing arts are those that will engage all students in their learning. Teaching strategies that are particularly relevant and effective in performing arts courses based on this framework are those that:

- Provide opportunities to explore and improvise for personal expression, leading to the development of individual styles, approaches and methods. It is important to provide experiences to support the relationship between creating and appreciating. This relationship should encourage critical thinking and discourse about students' work, acknowledging a range of responses. Students should be encouraged to continually and critically reflect on their own works by defining context, intent and response to stimulus. Teachers should encourage a variety of approaches to creating works that can be retained, discarded or manipulated.
- Include experiences that aim to develop the technical and expressive skills of each student. Although replication is essential to many performances, it is important to encourage individual expression, and acknowledge the individual nature of the performer and the unique impact this will have on her/his interpretation of the work. The teacher should encourage and demonstrate safe work practices to help students understand the nature of their bodies and their environment.
- Provide opportunities for students to experience and appreciate the evolution of Performing Arts. Students should be given the opportunity to develop responses and value their own work and those of others. The teacher needs to develop in students the skills of analysis, interpretation, evaluation and communication.

## ASSESSMENT

The purpose of including assessment task types (with examples of tasks) and assessment criteria in Course Frameworks is to provide a common and agreed basis for the collection of evidence of student achievement. This collection of evidence enables a comparison of achievement within and across colleges, through moderation processes. This enables valid, fair and equitable reporting of student achievement on the Year 12 Certificate.

**Assessment Tasks** elicit responses that demonstrate the degree to which students have achieved the goals of a unit (and the course as a whole).

**Assessment Task Types** (with **weightings**) group assessment tasks in ways that reflect agreed shared practice in the subject area and facilitate the comparison of student work across different assessment tasks.

**Assessment Criteria** (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers use all of these criteria to assess students' performance, but do not necessarily use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

**Assessment Rubrics** draw on the general course framework criteria to develop assessment criteria for a task type and a continuum, which indicates levels of student performance against each criterion.

## Assessment Task Types

### Assessment Task Types (T Courses)

	<b>Creating</b>	<b>Presenting</b>	<b>Evaluating</b>
Examples of Assessment Types	Improvisation, design of production elements Composition Response to stimuli Development of original works Response to texts	Performances (eg plays, exercises/ dance sequences) Minor (in-class) performances Major performance/s (with an audience)	Analytical essay (eg 1000 words) Seminar presentation (eg PowerPoint, oral) of research material Performance review Journal/log book In-class essay
	20% - 30%	30% - 40%	40%

For a half standard unit (0.5) select a task from each task type.

For a standard unit (1.0) select at least one task from each Task Type to a maximum of six items.

All T units must include a written task type.

### Assessment Task Types (A Courses)

	<b>Creating</b>	<b>Presenting</b>	<b>Evaluating</b>
Examples of Assessment Types	Improvisation, design of production elements Composition Response to stimuli Development of original works Response to texts	Performances (eg plays, exercises/ dance sequences) Minor (in-class) performances Major performance/s (with an audience)	Descriptive/research essay or assignment Seminar presentation (eg PowerPoint, oral) of research material Performance review Journal/log book In-class essay Short answer test
	20% - 40%	30% - 50%	20% - 30%

For a half standard unit (0.5) select a task from each task type.

For a standard unit (1.0) select at least one task from each Task Type to a maximum of six items.

All A units must include a written task type.

## Assessment Criteria

The following criteria for assessment and reporting of student achievement are a focus for assessment and reporting in all courses based on this Course Framework. Criteria are the dimensions of quality that teachers look for in evaluating student work. Over a course of study, these criteria must be used by teachers to assess student performance, but not all criteria need to be used on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

Students will be assessed on the degree to which they demonstrate:

- understanding and analysis of key concepts and content
- creativity in forming their own works
- acquisition and communication of practical skills in performance and/or production
- ability to communicate through performance
- ability to work and learn individually and collaboratively
- understanding of OH&S in Performing Arts.

### **Assessment in Vocational Programs**

All Vocational Programs are required to be competency assessed. Carefully conducted assessment can serve the purposes of graded assessment (A-E) for the A, T and M components and scores for the T component, as well as provide evidence of competency for the Vocational Certificate component of the course. Learning in the workplace supports some competencies. Some of the assessment criteria listed above will have limited application to a V course.

### **Relating Assessment Task Types And Assessment Criteria To The Course Framework Goals**

Over a standard unit (1.0) or two half standard units (0.5) of work, the use of task types (creating, presenting, evaluating) addresses the goals of the course and the assessment criteria. Rubrics (under development) will clarify the relative importance of assessment criteria for specific tasks.

### **Assessment Rubrics**

Assessment rubrics are currently under development, building on current practices.

## **ACHIEVEMENT STANDARDS**

Grade descriptors provide a guide for teacher judgement of students' achievement, based on the assessment criteria, over a unit of work in this subject. Grades are organized on an A-E basis and represent standards of achievement.

Grades are awarded on the proviso that the assessment requirements have been met. Teachers will consider, when allocating grades, the degree to which students demonstrate their ability to complete and submit tasks within a specified time frame.

The following descriptors are consistent with the **system grade descriptors**, which describe generic standards of student achievement across all courses.

## Unit Grades Descriptors for A Dance Courses

	<b>Creating</b>	<b>Presenting</b>	<b>Evaluating</b>
A student who achieves the grade <b>A</b> typically	<p>Creates dance communicating the stated choreographic intent with clarity.</p> <p>Applies the accurate use of the elements of dance and compositional processes.</p> <p>Applies extensive problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays accuracy in the performance of technique incorporating recall, technical control and fluidity.</p> <p>Displays a clear and consistent awareness of the specific style of the repertoire presented.</p> <p>Displays consistent organisation and maturity in rehearsal and performance.</p>	<p>Communicates effectively in written form through valid justification of the dance context.</p> <p>Provides evidence of research and interest through the use of a wide range of mediums.</p> <p>Demonstrates an extensive use of appropriate dance terminology.</p>
A student who achieves the grade <b>B</b> typically	<p>Creates dance communicating the stated choreographic intent with developing clarity.</p> <p>Applies the sound use of the elements of dance and compositional processes.</p> <p>Applies effective problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays sound performance of technique incorporating recall and technical control.</p> <p>Displays a sound awareness of the specific style of the repertoire presented.</p> <p>Displays consistent organisation and maturity in rehearsal and performance.</p>	<p>Communicates effectively in written form through sound justification of the dance context.</p> <p>Provides evidence of research and interest through a varied range of mediums.</p> <p>Demonstrates a sound use of appropriate dance terminology.</p>
A student who achieves the grade <b>C</b> typically	<p>Creates dance communicating the basic choreographic intent.</p> <p>Applies satisfactory use of the elements of elements of dance and compositional processes.</p> <p>Applies satisfactory problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays adequate performance of technique incorporating recall and technical control.</p> <p>Displays an awareness of the specific style of the repertoire presented.</p> <p>Displays satisfactory organisation and maturity in rehearsal and performance.</p>	<p>Communicates satisfactorily in written form through some justification of the dance context.</p> <p>Provides evidence of research and interest through a satisfactory range of mediums.</p> <p>Demonstrates a use of some dance terminology.</p>
A student who achieves the grade <b>D</b> typically	<p>Creates dance with limited communication of stated choreographic intent.</p> <p>Applies superficial use of elements of dance and compositional processes.</p> <p>Applies limited problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays inconsistent performance of technique incorporating recall and technical control.</p> <p>Displays a limited awareness of the specific style of the repertoire presented.</p> <p>Displays inconsistent organisation and maturity in rehearsal and performance.</p>	<p>Communicates inconsistently in written form through limited justification of the dance context.</p> <p>Provides limited evidence of research and interest through the minimal use of a range of mediums.</p> <p>Demonstrates the limited use of appropriate dance terminology.</p>
A student who achieves the grade <b>E</b> typically	<p>Creates dance with little to no communication of stated choreographic intent.</p> <p>Applies limited use of elements of dance and compositional processes.</p> <p>Is dependant on others in applying problem solving techniques and rehearsal strategies.</p>	<p>Displays limited performance of technique incorporating recall and technical control.</p> <p>Displays a little to no awareness of the specific style of the repertoire presented.</p> <p>Displays little to no organisation and maturity in rehearsal and performance.</p>	<p>Communicates in written form without justification of the dance context.</p> <p>Provides little to no evidence of research and interest through the minimal use of a range of mediums.</p> <p>Demonstrates little to no use of dance terminology.</p>

## Unit Grade Descriptors for T Dance Courses

	<b>Creating</b>	<b>Performing</b>	<b>Evaluating</b>
A student who achieves the grade <b>A</b> typically	<p>Creates dance communicating the stated choreographic intent with clarity, originality and expressiveness.</p> <p>Applies the elements of dance and compositional processes with artistry and expertise.</p> <p>Applies mature and extensive problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays outstanding performance skills incorporating heightened accuracy, technical control, fluency, strength and artistry.</p> <p>Displays outstanding stylistic awareness of the repertoire presented.</p> <p>Displays consistent maturity and organisation in rehearsal and performance.</p>	<p>Communicates insightful analysis and interpretation with astute evaluation and thorough justification of specific dance context.</p> <p>Provides evidence of research rigor and interest through a wide range of mediums used expressively.</p> <p>Demonstrates a refined use of appropriate dance terminology.</p> <p>Displays a high regard for organisation.</p>
A student who achieves the grade <b>B</b> typically	<p>Creates dance communicating the stated choreographic intent with clarity.</p> <p>Applies the elements of dance and compositional processes soundly.</p> <p>Applies mature and effective problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays an accomplished performance maintaining accuracy, technical control, fluency, strength and artistry.</p> <p>Displays appropriate stylistic awareness of the repertoire presented.</p> <p>Displays sound maturity and organisation in rehearsal and performance.</p>	<p>Communicates effective analysis and interpretation with valid evaluation and justification of specific dance context.</p> <p>Provides evidence of research rigor and interest through a range of mediums.</p> <p>Demonstrates a sound use of appropriate dance terminology.</p> <p>Displays a high regard for organisation.</p>
A student who achieves the grade <b>C</b> typically	<p>Creates dance communicating the stated choreographic intent.</p> <p>Applies the elements of dance and compositional processes satisfactorily.</p> <p>Applies satisfactory problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays adequate performance skills attempting accuracy, technical control, fluency, strength and artistry.</p> <p>Displays adequate stylistic awareness of the repertoire presented.</p> <p>Displays maturity and organisation in rehearsal and performance.</p>	<p>Communicates adequate analysis and interpretation with some evaluation and justification of specific dance context.</p> <p>Provides evidence of research rigor and interest through appropriate use of mediums.</p> <p>Demonstrates some use of appropriate dance terminology.</p> <p>Displays a high regard for organisation.</p>
A student who achieves the grade <b>D</b> typically	<p>Creates dance with basic communication of stated choreographic intent.</p> <p>Applies the elements of dance and compositional processes superficially.</p> <p>Applies limited problem solving techniques and rehearsal strategies when working individually and collaboratively.</p>	<p>Displays basic performance skills with limited accuracy, technical control, fluency, strength and artistry.</p> <p>Displays developing stylistic awareness of the repertoire presented.</p> <p>Displays developing maturity and organisation in rehearsal and performance.</p>	<p>Communicates limited analysis and interpretation with little evaluation or justification of specific dance context.</p> <p>Provides limited evidence of enthusiasm and interest through mediums selected.</p> <p>Demonstrates a limited use of appropriate dance terminology.</p> <p>Displays limited regard for organisation.</p>
A student who achieves the grade <b>E</b> typically	<p>Creates dance with limited communication of stated choreographic intent.</p> <p>Applies limited use of the elements of dance and compositional processes.</p> <p>Depends on others in applying problem solving techniques and rehearsal strategies.</p>	<p>Displays inconsistent performance skills with little to no accuracy, technical control, fluency, strength and artistry.</p> <p>Displays little to no stylistic awareness of the repertoire presented.</p> <p>Displays limited maturity and organisation in rehearsal and performance.</p>	<p>Communicates little to no evidence of analysis, interpretation, evaluation or justification of specific dance context.</p> <p>Provides little to no evidence of enthusiasm and interest through mediums selected.</p> <p>Demonstrates little to no use of appropriate dance terminology.</p> <p>Displays little to no regard for organisation.</p>

## Unit Grade Descriptors for A Drama Courses

	<b>Creating</b>	<b>Presenting</b>	<b>Evaluating</b>
A student who achieves the grade <b>A</b> typically	<p>Makes coherent dramatic statements that show imagination and initiative.</p> <p>Explores role in a range of contexts</p> <p>Shows an understanding of and uses a range of structures, forms and conventions.</p> <p>Works independently and collaboratively.</p> <p>Understands the purpose of improvisation and is adept in improvised role.</p>	<p>Presents coherent dramatic statements that show imagination.</p> <p>Establishes rapport with an audience and communicates role and intent.</p> <p>Selects and manipulates design elements appropriate to form, structure and convention.</p> <p>Performs with imagination and creativity in character both with text and in improvised work.</p>	<p>Presents both written and oral work that show research and understanding.</p> <p>Reflects on drama experiences and events selecting appropriate and relevant criteria.</p> <p>Shows adequate technical skill in both content and technique in both written and oral work.</p>
A student who achieves the grade <b>B</b> typically	<p>Makes coherent dramatic statements with assistance.</p> <p>When directed, can use a simple range of structures and forms; can improvise to explore issues and situations.</p> <p>At times works independently but at times needs assistance.</p>	<p>Presents complete, coherent dramatic statements with assistance.</p> <p>Engages an audience; performs appropriately showing acceptable choices in interpreting text, character and style.</p> <p>Can choose and use design and stylistic elements with assistance.</p>	<p>Researches information with assistance.</p> <p>Responds to drama experiences and shows some reflection.</p> <p>Both oral and written work is technically satisfactory.</p>
A student who achieves the grade <b>C</b> typically	<p>Improvises and creates role within a limited range.</p> <p>With direction works cooperatively in-group work.</p>	<p>Shows competence in presenting familiar roles in simple styles.</p> <p>Interprets and plays role satisfactorily with simple texts and characters.</p>	<p>Responds to drama experiences on a personal level in both speech and writing.</p> <p>Can complete simple research tasks with assistance.</p>
A student who achieves the grade <b>D</b> typically	<p>At times, participates in class activities and group work; works in role occasionally.</p>	<p>With assistance, performs simple roles in basic pieces; in rehearsal communicates with an audience at times.</p>	<p>Responds orally to drama experiences in the context of personal reactions.</p>
A student who achieves the grade <b>E</b> typically	<p>Attempts some tasks.</p>	<p>Attempts some simple tasks.</p>	<p>Attempts some tasks.</p>

## Unit Grade Descriptors for T Drama Courses

	<b>Creating</b>	<b>Presenting</b>	<b>Evaluating</b>
A student who achieves the grade <b>A</b> typically	<p>Makes outstanding, unified, original, imaginative dramatic statements; takes risks and explores freely and with flair.</p> <p>Prepares perceptively both in role and in the creation of group pieces.</p> <p>Displays empathy, intuition and vision; creates stylistically correct and genre appropriate pieces for specific audiences.</p>	<p>Presents complete, coherent dramatic statements; performs with absolute technical control and fluency within a given style or genre; sustains truth in demanding roles.</p> <p>Performs effectively and appropriately in response to audience; uses stagecraft and technical resources innovatively to support form, style, intention and interpretation; uses entrepreneurial skills where appropriate.</p>	<p>Critically and objectively reflects on the nature and purpose of drama in a personal, cultural and historical context in oral written responses.</p> <p>Displays highly developed insight, discernment and research skills in responding through written tasks.</p> <p>Produces lucid, technically adept and task appropriate written responses.</p>
A student who achieves the grade <b>B</b> typically	<p>Makes unified, original, imaginative dramatic statements; takes risks and explores freely</p> <p>Prepares perceptively both in role and in the creation of group pieces.</p> <p>Displays empathy, intuition and vision; creates mostly stylistically correct and genre appropriate pieces for specific audiences.</p>	<p>Presents complete, coherent dramatic statements; performs with technical control and fluency within a given style or genre; sustains truth in roles; performs effectively and appropriately in response to audience; uses stagecraft and technical resources competently to support form, style, intention and interpretation; uses entrepreneurial skills where appropriate</p>	<p>Can critically and objectively reflect on the nature and purpose of drama in a personal, cultural and historical context in oral and written responses.</p> <p>Displays insight, research skills and discernment in responding through written tasks; produces quite lucid, technically adequate and appropriate written responses.</p>
A student who achieves the grade <b>C</b> typically	<p>Makes unified dramatic statements; takes some risks and explores at times freely.</p> <p>Prepares appropriately both in role and in the creation of group pieces.</p> <p>Displays some empathy, and vision.</p> <p>Creates mostly stylistic and genre appropriate pieces for specific audiences.</p>	<p>Presents complete, coherent dramatic statements;</p> <p>performs with adequate technical control and fluency within a given style or genre; sustains truth in simple roles; interprets text and character suitably; creates some rapport with an audience and performs appropriately; uses stagecraft and technical resources appropriately to support form, style, intention and interpretation</p>	<p>At times, reflects on the nature and purpose of drama in a personal and historical context in oral and written responses; at times, shows insight and adequate research skills in responding through written tasks.</p> <p>Can reflect descriptively about drama experiences; produces simple, technically simple written responses.</p>
A student who achieves the grade <b>D</b> typically	<p>Creates some unified dramatic statements using known forms in a simple way.</p> <p>Completes some role creation and participates in the creation of group pieces appropriate for specific audiences.</p> <p>Shows simple empathy and vision.</p>	<p>Presents complete dramatic statements under direction; performs with some technical control under direction within simple styles or genre; sustains truth at times; makes appropriate choices when interpreting simple texts and characters; completes short drama projects.</p>	<p>Can follow a simple format to report on drama experiences and ideas.</p> <p>Researches information with assistance and presents simple reports in written tasks.</p>
A student who achieves the grade <b>E</b> typically	<p>Sometimes completes brief dramatic statements in a familiar environment using simple forms.</p> <p>Can create simple, brief dramatic roles.</p> <p>Participates at times; shows minimal empathy and vision.</p>	<p>Needs assistance to present and communicate short dramatic statements using simple forms.</p>	<p>Responds to drama experiences on a personal level.</p> <p>With assistance finds relevant facts for written and oral tasks.</p>

## Unit Grade Descriptors for Vocational courses (Technical Production)

	<b>Technical Practice &amp; Knowledge (Creating)</b>	<b>Technical Operation &amp; Implementation (Presenting)</b>	<b>Technical Appraisal (Evaluation)</b>
A student who achieves the grade <b>A</b> typically	Shows outstanding independence, initiative, and decision making in a range of situations.  Masters and integrates complex skills including OH&S principles.  Demonstrates highly proficient use of tools and equipment.	Applies industry related skills and knowledge confidently and precisely with a thorough understanding of roles and functions during the running of a show/event.  Demonstrates outstanding organisation and time skills.	Writes lucid, technically adept and discerning responses with advanced use of industry and theatre terminology.  Reflects in depth on personal performance; has highly developed research skills.  Methodically plans, collects and organises information.
A student who achieves the grade <b>B</b> typically	Shows a competent level of independence, initiative, understanding, and decision making in a range of situations.  Integrates complex skills within a reasonable time frame, including OH&S principles.  Demonstrates proficient knowledge and use of tools and equipment.	Applies industry related skills and knowledge with developing confidence and accuracy and a sound understanding of roles and functions during the running of a show/event.  Shows competent organisation and time management skills.	Writes technically accurate responses with appropriate and some advanced industry and theatre terminology.  Reflects knowledgeably and honestly on personal performance.  Has well-developed research skills; plans, collects and organises information.
A student who achieves the grade <b>C</b> typically	Shows some initiative, independence, understanding, and decision making in some situations and/or with guidance.  Integrates some skills, including OH&S, in a reasonable time frame.  Demonstrates reasonable knowledge and use of tools and equipment.	Applies industry related skills and knowledge with reasonable accuracy and with some understanding of roles and functions during the running of a show/event.  Shows a reasonable level of organisation and time management.	Writes task-appropriate responses with relevant industry and theatre terminology.  Reflects with some knowledge and honesty on personal performance  Has sound research skills; plans and collects information.
A student who achieves the grade <b>D</b> typically	Shows occasional understanding and appropriate decision making in limited situations or under supervision.  Gradually integrates some skills including OH&S principles.  Demonstrates developing knowledge and use of tools and equipment.	Occasionally applies industry related skills.  Operates with a limited understanding of roles and functions during the running of a show/event.  Shows developing organisation and time management skills.	Produces simple written responses with basic use of industry and theatre terminology.  Presents a basic list of personal performance tasks.  Displays some research skills with guidance; collects information.
A student who achieves the grade <b>E</b> typically	Under supervision shows understanding and some skill development, including a basic awareness of OH&S.  Demonstrates limited knowledge and use of tools and equipment.	Applies industry related skills and experiences at times with assistance.  Operates under supervision; manages organisation and time with assistance.	With guidance, produces simple written responses, uses appropriate industry and theatre terminology, locates and retrieves information and writes a simple account of actions.

## **MODERATION**

Moderation is a system designed and implemented to:

- provide comparability in the system of school-based assessment
- form the basis for valid and reliable assessment in senior secondary schools
- involve the ACT Board of Senior Secondary Studies and colleges in cooperation and partnership
- maintain the quality of school-based assessment and the credibility, validity and acceptability of Board certificates.

Moderation commences within individual colleges. Teachers develop assessment programs and instruments, apply assessment criteria, and allocate Unit Grades, according to the relevant Course Framework. Teachers within course teaching groups conduct consensus discussions to moderate marking or grading of individual assessment instruments and unit grade decisions.

### **The Moderation Model**

Moderation within the ACT encompasses structured, consensus-based peer review of Unit Grade Descriptors for all accredited courses, as well as statistical moderation of course scores, including small group procedures, for T courses.

### **Moderation by Structured, Consensus-based Peer Review**

Review is a subcategory of moderation, comprising the review of standards and the validation of Unit Grades. In the review process, Unit Grades, determined for Year 11 and Year 12 student assessment portfolios that have been assessed in schools by teachers under accredited courses, are moderated by peer review against system wide criteria and standards. This is done by matching student performance with the criteria and standards outlined in the Unit Grade Descriptors as stated in the Course Framework. Advice is then given to colleges to assist teachers with, and/or reassure them on, their judgments.

### **Preparation for Structured, Consensus-based Peer Review**

Towards the end of each year, for each A, T and M course offered by the school, the Semester 2 assessment portfolios of a sample of Year 11 students which, after the ordinary application of criteria, is each typical of a required Unit Grade Descriptor, are sent to the ACT BSSS Secretariat. This material is considered at the first moderation day in March of the following year.

Towards the end of semester 1 each year, the same requirement applies for the Semester 1 assessment portfolios of a sample of Year 12 students. This material is considered at the second moderation day in August of the same year.

### **The College Course Presentation**

The package of materials (College Course Presentation) presented by a college for review on moderation days in each course area will comprise the following:

- A folder containing supporting documentation as requested by the Board Secretariat through memoranda to colleges.

- A set of student portfolios containing marked and/or graded written and non-written assessment responses and completed criteria and standards feedback forms. Evidence of all assessment responses on which the unit grade decision has been made is to be included in the student review portfolios. Specific requirements for subject areas and types of evidence to be presented for each moderation day will be outlined by the Board Secretariat through memoranda and Information Papers.

### **Special Arrangements for Moderation of Performance Work**

At present (2004), **drama** operates on a rotational cluster model where teachers moderate college performances before each moderation day, using a performance rubric that provides evidence of internal and cross-college moderation.

**Dance** teachers' moderate Year 12 students from all colleges in A and T courses on an agreed day at the end of Semester 1, using outside dance studios and outside tutors. This allows all dance teachers to observe and assess students who are identified only by a number. The teachers use a rubric created and refined for this practical assessment.

The completed rubric decisions provide evidence of each college's standard in practical work and are included in the portfolios submitted.

Video evidence is reviewed for Year 11 practical moderation.

In dance and drama on moderation days, the practical evidence is reviewed together with the written evidence of student achievements against the Unit Grade Descriptors in the Course Framework.

The Board website should be checked before each moderation day for the latest information.

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- Tourelle L & McNamara M, *Performance: A practical approach to drama*, Rigby Heinemann, Port Melbourne, Australia, 1998
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## Video Resources

A Midsummer Night's Dream with Veronica Neave, 30 minutes, Queensland Performing Arts Trust. Presenter Veronica Neave joins the Grin and Tonic Theatre Troupe and examines the many aspects of putting on a performance, eg role of the director, sets, costumes and props design, actors' comments, relevance of the play to today's audience.

Australian Playwrights Speak, 1987, Video Series AFI. A series of videos on various playwrights, approximately 50 minutes each. Hewett (A 10808663), Nowra (A10808140), Sewell (A10807039), Williamson (A10297812).

Diavolozoppo: Community Theatre in Action, 70 minutes, VC Media Pty. Ltd. 572a St Kilda Road, Melbourne, 3004. Telephone (03) 9510 3600.

Drama Makes Meaning, 24 minutes, A 10272127. This program is in four sections: building the belief, establishing roles, developing the drama, and responding. Includes teacher's guide.

Henrik Ibsen, 59 minutes, Marcom Projects PO Box 4215, Loganholme, Qld. 4129. This program discusses the life and work of the Norwegian poet and dramatist and the impact of his plays on the world of theatre, in particular his creation of modern, realistic prose drama.

IDEA '95 Reflections in the River: Drama, theatre and education in a changing world, 30 minutes, NADIE.

Image of Reality, 28 minutes, A 10839690. Discusses survival of drama since ancient Greece; uses play excerpts to compare heroes in Oedipus the King, Hamlet and The Glass Menagerie; examines some modern dramas.

Is this Seat Taken?, 27 minutes, Marcom Projects PO Box 4215, Loganholme, Qld. 4129. A unique and intimate theatrical performance in Canberra with black and white women on stage sharing their thoughts on the role of women in Australia irrespective of race or colour.

Macbeth - various versions, eg  
'Toil - The Making of Zen Zen Zo's Macbeth, 1998, directed by Tim Roanc. Zen Zen Zo.

Macbeth, 1971, 135 minutes, directed by Roman Polanski. Network. Macbeth, 1978, 146 minutes, directed by Philip Casson. Pickwick. Macbeth, 1996 edition of a 1960s film. 149 minutes, directed by Jack Gold. BBC Video.

Masked Madness in Switzerland, 26 minutes, Marcom Projects PO Box 4215, Loganholme, Qld. 4129. Examines the festival of masked madness in Basel and can be used for examples and studies of the mask.

Plays, 15 minutes, Video Education Australasia, 111A Mitchell Street, Bendigo, 3550. Includes interviews with the director and two actors during the making of Macbeth in regard to character development and performance.

Radio Drama, 55 minutes, VC Media Pty. Ltd. 572a St Kilda Road, Melbourne, 3004. Telephone (03) 9510 3600.

Shakespeare is Alive and Well in the Modern World (A 10830065), 45 minutes. Analyses Shakespeare's eternal themes of alienation, love, revenge, ambition and rebellion from the tragedies: Romeo and Juliet, Hamlet, Macbeth, Julius Caesar.

Compares the treatment of these same themes in Wuthering Heights, Animal Farm, One Flew Over the Cuckoo's Nest, Lord of the Flies, and The Outsiders.

Staging Greek Tragedy, 28 minutes, Marcom Projects, PO Box 4215, Loganholme, Qld. 4129. Using The Oresteia as an example, this program examines set design, theatre construction, acting styles and the general culture of theatre of this era. Filmed in Greece.

Tall Tales but True: David Williamson playwright (A 1084242X), 58 minutes. Williamson traces his career from high school. Uses excerpts from Don's Party, The Removalist, Emerald City, What If You Died Tomorrow, and Money and Friends to show how he incorporates autobiographical elements to mirror society.

The Director's Interpretation, 15 minutes, VC Media Pty. Ltd. 572a St Kilda Road, Melbourne, 3004. Telephone (03) 9510 3600.

The Drama Skills Videos, 1996, published by Blake Education Pty Ltd PO Box 234, Alexandria NSW 2015. The videos are titled Movement, Characterisation, and Acting the Part, and are based around a workshop format where basic exercises are developed into a performance piece. A workbook accompanies them.

The Oresteia, 236 minutes (3 videos), Marcom Projects, PO Box 4215, Loganholme, Qld. 4129. The complete play directed by Peter Hall brings to life the spirit of Aeschylus and gives students an understanding of Greek drama.

### **Interactive**

Romeo and Juliet, BBC Roadshow Interactive. Features performances and covers themes, characters, plot and language as well as Shakespeare's life. Text not displayed when excerpts read aloud.

Stagestruck: Discover Australian performance, A NIDA CD-ROM, available from the Department of Community, Information, Technology and the Arts.

### **Websites**

These sites were checked for access in November, 2004 and were found to be operating and accessible.

Ancient Greek Tragedy:

<http://au.yahoo.com/Arts/Humanities/Literature/Genres/Drama/Greek->

Asian Theatre [www.usfca.edu/fac-staff/davisr/thtrjpan.html](http://www.usfca.edu/fac-staff/davisr/thtrjpan.html)

Artsinfo in Australia: [www.artsinfo.net.au](http://www.artsinfo.net.au)

Australian Drama notes, ideas, plays, discussion:

[www.austlit.edu.au/specialistDatasets/Drama](http://www.austlit.edu.au/specialistDatasets/Drama)

Bertolt Brecht: [www.kirjasto.sci.fi/brecht.htm](http://www.kirjasto.sci.fi/brecht.htm)

Creative drama and theatre education resource sites: resources, sample lesson plans, theatre games, plays for performance, book lists –

[www.siue.edu/ITDA/](http://www.siue.edu/ITDA/)

<http://library.nudgee.com/drama.htm>

[www.suite101.com/links.cfm/10046](http://www.suite101.com/links.cfm/10046)

Drama Australia - associations information:  
[www.dramaaustralia.org.au/about/about.html](http://www.dramaaustralia.org.au/about/about.html)

Drama Australia-the National Association for Drama Education: information about conferences, publications and drama in Australia: [www.ausdrama.gil.com](http://www.ausdrama.gil.com)

Drama notes/ideas: [www.uq.edu.au/emsah/drama/](http://www.uq.edu.au/emsah/drama/)

Getty Centre for Education in the Arts in the United States: classroom resources, readings, lists other sites - [www.getty.edu/artsednet](http://www.getty.edu/artsednet)

Kennedy Centre for the Performing Arts and National Endowment for the Arts: lesson plans, drama units, activities in puppetry, mime and mask-  
[http://artsedge.kennedy-center.org/teaching\\_materials/curricula/artsedge](http://artsedge.kennedy-center.org/teaching_materials/curricula/artsedge)

Dramaturgy Pages - [www.dramaturgy.net/dramaturgy](http://www.dramaturgy.net/dramaturgy)

### **Glossary of theatre terms**

[www.theatre crafts.com/glossary/glossary.html](http://www.theatre crafts.com/glossary/glossary.html)

[www.perspicacity.com/elactheatre/library/terms.htm](http://www.perspicacity.com/elactheatre/library/terms.htm)

### **Guide to general search for playwrights/works**

<http://dir.yahoo.com/Arts/Humanities/Literature/Authors/Playwrights/>

Playwrights on the web: play texts, discussion groups, advice from experts and guidance for playwrights - resources, associations and curriculum activities -  
[www.stageplays.com/writers.htm](http://www.stageplays.com/writers.htm)

### **Technical ideas/advice**

[www.theatre crafts.com/](http://www.theatre crafts.com/)

Theatre games -- [www.creativedrama.com/theatre.htm](http://www.creativedrama.com/theatre.htm)

Theatre resources: forums for students and professional stage actors. Links to other sites such as a directory of resources, theatre history, Mothers of Modern Drama Women Writers I 880s to 1930s, the history of costume, world of mime theatre, the quick guide to dramaturgy, commedia dell'arte, footlight notes, period and style for designers, the ancient Greek theatre - [www.playbill.com](http://www.playbill.com)

Theatrepedia : the Internet theatre library of worldwide sites with links to theatre production and research sites. The subject index includes playwrights, theatre people, terms and characters as well as Greek theatre, dramatic writing, acting, directing and stagecraft -

[www.perspicacity.com/elactheatre](http://www.perspicacity.com/elactheatre)

Yale School of Drama: Internet magazine about the contemporary stage -  
[www.yale.edu/drama/publications/theater](http://www.yale.edu/drama/publications/theater)

Yale University's drama collection: collection outlined and access to the online catalogue - [www.library.yale.edu/drama.html](http://www.library.yale.edu/drama.html)

# **COURSE FRAMEWORK DEVELOPMENT GROUP 2004**

## **2004 Course Framework Development Group**

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The group gratefully acknowledges the work of previous groups who developed and revised the Dance and Drama Course Frameworks.

## Appendix A

### Dance Glossary

The definitions below are intended as a guide for Course writers and are not an exhaustive or prescriptive list.

*Abstraction* – the process of altering the realistic appearance or features while maintaining the essence of the topic.

*Accumulation* – a choreographic device, which shows the addition of movement to a repeated phrase, eg 1,2; 1,2,3; 1,2,3,4; 1,2,3,4,5.

*Action* – the term used to describe movements of the human body used in dance, using technical (physical) and expressive (interpretive) skills.

*Additive* – additional.

*Analysing* – the process of dissection to ascertain and examine dance components, constituent parts, contexts and/or their relationships.

*Binary* – a simple two-part choreographic structure in which a theme and a contrasting theme is presented in two distinct sections ie AB.

*Canon* – an organising device that involves a single theme that is executed at different times. (Blom and Chaplin 1982:111)

*Chance* – a random method of organising movement.

*Choreographic devices* – ways of creating new, or developing existing movement material.

*Choreographic intent* – the purpose, meaning or attitude, which the choreographer uses to motivate and inform the creation of movement.

*Climax* – high point.

*Comparing* – recognition of similarities and differences; recognising the significance of these similarities and differences.

*Contemporary Dance* – incorporates the work of the early modern, later modern and post-modern choreographers and the choreographers exploring new directions.

*Contexts* - the overall situation in which a dance occurs including choreographer, dancers and the audience: it includes functional, as well as historical, geographical, sociocultural, political and ideological.

*Contrasting* – recognition of differences by deliberate juxtaposition of contrary elements.

*Critical reflection* – the process the student uses to evaluate his or her own choreography or performance through analysis and interpretation of the dance components and skills to assist the development and refinement of the dance work.

*Criticism* – a critical essay or criticism of a dance work written for an informed audience who understands the terminology associated with dance.

*Dynamic* – the force or energy flow of movement and can be the means for expressing emotions and feelings in dance. (Making Dance: 24)

*Embellishment* – ornamentation, decoration.

*Evaluating* – appraising or judging the merit or worth of a dance work in regard to its significance as a statement, its cultural value within the context, its communication of the choreographer’s intent or its entertainment value.

*Fluidity* – movement flow from one body part to another and/or from one movement to another.

*Focus* – the conscious direction of the dancer’s attention, thoughts, energies, and movement towards a central point of attraction or activity as indicated by the attitude of the body (Carriere, 1980: 54). In performance, it includes the dancer’s eye-line and also the dancer’s concentration or inner focus. In choreography, focus could also include where the choreographer intends the audience to look within the dance space.

*Fragmentation* – a process of manipulating a motif where only a part of a motif is used as an entity in itself or is isolated when it might otherwise be overlooked, or where several parts of the motif might be used as opposed to the entire motif.

*Genre* – the broad categories of dance based on shared characteristics identifiable within the contexts, eg ballet, modern dance.

*Improvisation* – spontaneous and simultaneous exploring, creating and performing. An inner-directed movement response to an image, an idea or a stimulus. (Blom and Chaplin, 1982: 6)

*Instrumentation* – performance of the movement with a different body part, or several different body parts.

*Interpretation* – clarifying and explaining meaning in a dance work, discovering influences on and determining style in a dance work.

*Inversion* – a process for manipulating a motif where the position of the body is reversed as the motif is performed ie either upside-down or reversed laterally.

*Justifying* – providing sound, logical reasons or evidence to support a statement.

*Levels* – an aspect of space ranging from high to low through medium. (Rickett-Young, 1997: 39)

*Literal* – movement that is created to relate to a particular storyline, theme or idea.

*Motif* – a single movement or a short movement phrase (usually shorter than a theme); can be used as a source or a spark for development into an integrated whole. The motif can contain the essence for the complete piece. A significant movement or small group of movements usually repeated in a dance. (Blom and Chaplin, 1982: 102)

*Movement qualities* – the distinctly observable movement characteristics produced through dynamic elements, generally classified into six categories: swinging, sustained, percussive, suspension, vibration and collapse. (Blom and Chaplin, 1982: 102. Making Dance: 24)

*Narrative* – uses the story for structure and content. (Rickett-Young, 1997: 81)

*Projection* – communication of meaning through extension and focus of the body.

*Repetition* – a movement motif presented a number of times for emphasis. It helps in fixing the images in the viewer’s mind and strengthens and clarifies the theme. (Hayes, 1993: 13)

*Retrograde* – a movement or sequence performed backwards.

*Review* – a written account of a dance work written for an uninformed audience focusing on describing the work with some evaluative comments.

*Rondo* – a structuring device based on a theme (A) that keeps returning in a pure or modified form (A or A<sup>1</sup>) after related or contrasting themes are explored, eg ABACADA. Music may or may not be the foundation for the formation of the rondo. (Blom and Chaplin, 1982: 85)

*Style* – a specific category within a genre which can be based on: (a) a smaller range of shared characteristics, eg romantic ballet style within the ballet genre; (b) a particular choreographer's technique or distinguishing characteristic; (c) a performer's or company's individual characteristics. Style develops through a characteristic selection, manipulation and ordering of the dance components.

*Ternary* – is an extension of 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 ie ABA

*Theme and Variation* – an initial theme repeated with changes that alter the character, style or mood of the initial theme.