

Dance

A/T/M

**Written under the Arts Course Framework 2014**

**Accredited from 2017– 2021**

# General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These ‘capabilities’ comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

* Literacy
* Numeracy
* Information and communication technology (ICT) capability
* Critical and creative thinking
* Personal and social capability
* Ethical behaviour
* Intercultural understanding
* Collaborative team members.

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

* Aboriginal and Torres Strait Islander histories and cultures
* Asia and Australia’s engagement with Asia
* Sustainability.

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|  | | Course Adoption Form for A Accredited Courses | | | | | | |
| College: | | | | | | | | |
| Course Title: Dance | | | Classification: A | | | | | |
| Framework: The Arts Course Framework 2014 | | | Course Area: | | | Course Code: | | |
| Dates of Course Accreditation: | | | From | 01/01/2017 | | to | 31/12/2021 | |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
| Adopt | Unit Title | | | | Value (1.0/0.5) | | | Length |
| 🞏 | Dance Foundations | | | | **1.0** | | | **S** |
| 🞏 | Dance Foundations a | | | | 0.5 | | | Q |
| 🞏 | Dance Foundations b | | | | 0.5 | | | Q |
| 🞏 | Classical Dance | | | | **1.0** | | | **S** |
| 🞏 | Classical Dance a | | | | 0.5 | | | Q |
| 🞏 | Classical Dance b | | | | 0.5 | | | Q |
| 🞏 | **Contemporary Dance** | | | | **1.0** | | | **S** |
| 🞏 | Contemporary Dance a | | | | 0.5 | | | Q |
| 🞏 | Contemporary Dance b | | | | 0.5 | | | Q |
| 🞏 | **World Dance** | | | | **1.0** | | | **S** |
| 🞏 | World Dance a | | | | 0.5 | | | Q |
| 🞏 | World Dance b | | | | 0.5 | | | Q |
| 🞏 | **Dance & Entertainment** | | | | **1.0** | | | **S** |
| 🞏 | Dance & Entertainment a | | | | 0.5 | | | Q |
| 🞏 | Dance & Entertainment b | | | | 0.5 | | | Q |
| 🞏 | **Dance Production** | | | | **1.0** | | | **S** |
| 🞏 | Dance Production a | | | | 0.5 | | | Q |
| 🞏 | Dance Production b | | | | 0.5 | | | Q |

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| 🞏 | **Dance & the Media** | | **1.0** | **S** |
| 🞏 | Dance & the Media a | | 0.5 | Q |
| 🞏 | Dance & the Media b | | 0.5 | Q |
| 🞏 | **Dance in the Community** | | **1.0** | **S** |
| 🞏 | Dance in the Community a | | 0.5 | Q |
| 🞏 | Dance in the Community b | | 0.5 | Q |
| 🞏 | **Dance in Our Time** | | **1.0** | **S** |
| 🞏 | Dance in Our Time a | | 0.5 | Q |
| 🞏 | Dance in Our Time b | | 0.5 | Q |
| 🞏 | **Dance in Australia** | | **1.0** | **S** |
| 🞏 | Dance in Australia a | | 0.5 | Q |
| 🞏 | Dance in Australia b | | 0.5 | Q |
| 🞏 | **Self-Directed Dance Studies** | | **1.0** | **S** |
| 🞏 | Self-DirectedDance Studies a | | 0.5 | Q |
| 🞏 | Self-DirectedDance Studies b | | 0.5 | Q |
| 🞏 | **Dance Pathways** | | **1.0** | **S** |
| 🞏 | Dance Pathways a | | 0.5 | Q |
| 🞏 | Dance Pathways b | | 0.5 | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | |
| Principal: / /20 | | College Board Chair: / /20 | | |
| BSSS Office Use  Entered into database: / /20 | | | | |

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|  | | Course Adoption Form for T Accredited Courses | | | | | | | |
| College: | | | | | | | | | |
| Course Title: Dance | | | | Classification: T | | | | | |
| Framework: the Arts Course Framework 2014 | | | | Course Area: | | | Course Code: | | |
| Dates of Course Accreditation: | | | | From | 01/01/2017 | | to | 31/12/2021 | |
| Identify units to be adopted by ticking the check boxes | | | | | | | | | |
| Adopt | Unit Title | | | | | Value (1.0/0.5) | | | Length |
| 🞏 | Dance Foundations | | | | | **1.0** | | | **S** |
| 🞏 | Dance Foundations a | | | | | 0.5 | | | Q |
| 🞏 | Dance Foundations b | | | | | 0.5 | | | Q |
| 🞏 | Classical Dance | | | | | **1.0** | | | **S** |
| 🞏 | Classical Dance a | | | | | 0.5 | | | Q |
| 🞏 | Classical Dance b | | | | | 0.5 | | | Q |
| 🞏 | **Contemporary Dance** | | | | | **1.0** | | | **S** |
| 🞏 | Contemporary Dance a | | | | | 0.5 | | | Q |
| 🞏 | Contemporary Dance b | | | | | 0.5 | | | Q |
| 🞏 | **World Dance** | | | | | **1.0** | | | **S** |
| 🞏 | World Dance a | | | | | 0.5 | | | Q |
| 🞏 | World Dance b | | | | | 0.5 | | | Q |
| 🞏 | **Dance & Entertainment** | | | | | **1.0** | | | **S** |
| 🞏 | Dance & Entertainment a | | | | | 0.5 | | | Q |
| 🞏 | Dance & Entertainment b | | | | | 0.5 | | | Q |
| 🞏 | **Dance Production** | | | | | **1.0** | | | **S** |
| 🞏 | Dance Production a | | | | | 0.5 | | | Q |
| 🞏 | Dance Production b | | | | | 0.5 | | | Q |
| 🞏 | **Dance and the Media** | | | | | **1.0** | | | **S** |
| 🞏 | Dance and the Media a | | | | | 0.5 | | | Q |
| 🞏 | Dance and the Media b | | | | | 0.5 | | | Q |
| 🞏 | **Dance in the Community** | | | | | **1.0** | | | **S** |
| 🞏 | Dance in the Community a | | | | | 0.5 | | | Q |
| 🞏 | Dance in the Community b | | | | | 0.5 | | | Q |
| 🞏 | **Dance in Our Time** | | | | | **1.0** | | | **S** |
| 🞏 | Dance in Our Time a | | | | | 0.5 | | | Q |
| 🞏 | Dance in Our Time b | | | | | 0.5 | | | Q |
| 🞏 | **Dance in Australia** | | | | | **1.0** | | | **S** |
| 🞏 | Dance in Australia a | | | | | 0.5 | | | Q |
| 🞏 | Dance in Australia b | | | | | 0.5 | | | Q |
| 🞏 | **Self Directed Dance Study** | | | | | **1.0** | | | **S** |
| 🞏 | Self Directed Dance Study a | | | | | 0.5 | | | Q |
| 🞏 | Self Directed Dance Study b | | | | | 0.5 | | | Q |
| 🞏 | **Dance Pathways** | | | | | **1.0** | | | **S** |
| 🞏 | Dance Pathways a | | | | | 0.5 | | | Q |
| 🞏 | Dance Pathways b | | | | | 0.5 | | | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | | | | | |
| Principal: / /20 | | | College Board Chair: / /20 | | | | | | |
| BSSS Office Use  Entered into database: / /20 | | | | | | | | | |

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|  | | Course Adoption Form for M Accredited Courses | | | | | | | |
| College: | | | | | | | | | |
| Course Title: Dance | | | | Classification: M | | | | | |
| Framework: The Arts Course Framework 2014 | | | | Course Area: | | | Course Code: | | |
| Dates of Course Accreditation: | | | | From | 01/01/2017 | | to | 31/12/2021 | |
| Identify units to be adopted by ticking the check boxes | | | | | | | | | |
| Adopt | Unit Title | | | | | Value (1.0/0.5) | | | Length |
| 🞏 | Dance Foundations | | | | | **1.0** | | | **S** |
| 🞏 | Dance Foundations a | | | | | 0.5 | | | Q |
| 🞏 | Dance Foundations b | | | | | 0.5 | | | Q |
| 🞏 | Classical Dance | | | | | **1.0** | | | **S** |
| 🞏 | Classical Dance a | | | | | 0.5 | | | Q |
| 🞏 | Classical Dance b | | | | | 0.5 | | | Q |
| 🞏 | **Contemporary Dance** | | | | | **1.0** | | | **S** |
| 🞏 | Contemporary Dance a | | | | | 0.5 | | | Q |
| 🞏 | Contemporary Dance b | | | | | 0.5 | | | Q |
| 🞏 | **World Dance** | | | | | **1.0** | | | **S** |
| 🞏 | World Dance a | | | | | 0.5 | | | Q |
| 🞏 | World Dance b | | | | | 0.5 | | | Q |
| 🞏 | **Dance & Entertainment** | | | | | **1.0** | | | **S** |
| 🞏 | Dance & Entertainment a | | | | | 0.5 | | | Q |
| 🞏 | Dance & Entertainment b | | | | | 0.5 | | | Q |
| 🞏 | **Dance Production** | | | | | **1.0** | | | **S** |
| 🞏 | Dance Production a | | | | | 0.5 | | | Q |
| 🞏 | Dance Production b | | | | | 0.5 | | | Q |
| 🞏 | **Dance and the Media** | | | | | **1.0** | | | **S** |
| 🞏 | Dance and the Media a | | | | | 0.5 | | | Q |
| 🞏 | Dance and the Media b | | | | | 0.5 | | | Q |
| 🞏 | **Dance in the Community** | | | | | **1.0** | | | **S** |
| 🞏 | Dance in the Community a | | | | | 0.5 | | | Q |
| 🞏 | Dance in the Community b | | | | | 0.5 | | | Q |
| 🞏 | **Dance in Our Time** | | | | | **1.0** | | | **S** |
| 🞏 | Dance in Our Time a | | | | | 0.5 | | | Q |
| 🞏 | Dance in Our Time b | | | | | 0.5 | | | Q |
| 🞏 | **Dance in Australia** | | | | | **1.0** | | | **5** |
| 🞏 | Dance in Australia a | | | | | 0.5 | | | Q |
| 🞏 | Dance in Australia b | | | | | 0.5 | | | Q |
| 🞏 | **Self-Directed Dance Studies** | | | | | **1.0** | | | **S** |
| 🞏 | Self Directed Dance Studies a | | | | | 0.5 | | | Q |
| 🞏 | Self Directed Dance Studies b | | | | | 0.5 | | | Q |
| 🞏 | **Dance Pathways** | | | | | **1.0** | | | **S** |
| 🞏 | Dance Pathways a | | | | | 0.5 | | | Q |
| 🞏 | Dance Pathways b | | | | | 0.5 | | | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | | | | | |
| Principal: / /20 | | | College Board Chair: / /20 | | | | | | |
| BSSS Office Use  Entered into database: / /20 | | | | | | | | | |

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# Model to Explore an Artwork



The following sample questions illustrate the way students may explore an art work:

Meanings: What meanings are intended by the artist(s) and understood by the audience(s)?

Forms: How have the elements, media and instruments been organised and arranged?

Societies: How does it relate to its social context and that of its audience?

Cultures: What is its cultural context and what does it signify?

Histories: What is its place in terms of historical forces and influences?

Philosophies and ideologies: What are the philosophical, ideological and political perspectives?

Critical theories: What important theories does it include?

Institutions: How have institutional factors enabled or constrained its creation?

Psychology: What processes of the mind and emotions are involved?

Evaluations: How successful is it in terms of its audiences, contexts and the artist’s intentions?

(Source: Shape of the Australian Curriculum Paper: The Arts)

# Course Name

Dance

# Course Classification

A/T/M

# Course Framework

This course is presented under the Arts 2014 Framework.

# Course Developers

|  |  |
| --- | --- |
| Name | College |
| Patricia Brown | St Clare’s College |
| Amelia Ghirardello | Narrabundah College |
| Susan Johnson | Canberra College |
| Mardi Roberts-Bolton | Melba Copland Secondary School |
| Christine Trull | Gungahlin College |

# Evaluation of Previous Course

This course was redeveloped to align with the Arts framework, (2014 Edition)

# Course Length and Composition

The following combinations of 0.5 units that have been approved by the Dance Panel as having coherence of purpose and clarity. No other combinations of 0.5 units have been accredited.

|  |  |
| --- | --- |
| Unit Titles | Unit Value |
| Dance Foundations | **1.0** |
| Dance Foundations a | 0.5 |
| Dance Foundations b | 0.5 |
| Classical Dance | **1.0** |
| Classical Dance a | 0.5 |
| Classical Dance b | 0.5 |
| **Contemporary Dance** | **1.0** |
| Contemporary Dance a | 0.5 |
| Contemporary Dance b | 0.5 |
| **World Dance** | **1.0** |
| World Dance a | 0.5 |
| World Dance b | 0.5 |
| **Dance & Entertainment** | **1.0** |
| Dance & Entertainment a | 0.5 |
| Dance & Entertainment b | 0.5 |
| **Dance Production** | **1.0** |
| Dance Production a | 0.5 |
| Dance Production b | 0.5 |
| **Dance and the Media** | **1.0** |
| Dance and the Media a | 0.5 |
| Dance and the Media b | 0.5 |
| **Dance in the Community** | **1.0** |
| Dance in the Community a | 0.5 |
| Dance in the Community b | 0.5 |
| **Dance in Our Time** | **1.0** |
| Dance in Our Time a | 0.5 |
| Dance in Our Time b | 0.5 |
| **Dance in Australia** | **1.0** |
| Dance in Australia a | 0.5 |
| Dance in Australia b | 0.5 |
| **Self-Directed Dance Studies** | **1.0** |
| Self Directed Dance Studies a | 0.5 |
| Self Directed Dance Studies b | 0.5 |
| **Dance Pathways** | **1.0** |
| Dance Pathways a | 0.5 |
| Dance Pathways b | 0.5 |

## Available course pattern

A standard 1.0 value unit is delivered over at least 55 hours and can be as long as 63 hours. To be awarded a course, students must complete at least the **minimum** number of hours and units over the whole minor or major – **both** requirements must be met. The number of units may vary according to the school timetable.

|  |  |
| --- | --- |
| Course | Number of standard units to meet course requirements |
| Minor | Minimum of 2 units |
| Major | Minimum of 3.5 units |
| Major Minor | Minimum of 5.5 units |
| Double Major | Minimum of 7 units |

# Implementation Guidelines

### Compulsory units

It is recommended that students study one of the following units: Dance Foundations 1.0 and/or Classical Dance 1.0, and/or Contemporary Dance 1.0

### Prerequisites for the course or units within the course

Nil.

### Arrangements for students continuing study in this course

Students continuing in this course from the previous course must study units not previously undertaken. Please refer to Duplication of Content rules below for further information on duplication in units within the course.

## Duplication of Content Rules

Students cannot be given credit towards the requirements for a Year 12 Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. While it is acceptable for a student to be given the opportunity to demonstrate competence over more than one semester, substantial overlap of content is not permitted. Students will only be given credit for covering the content once.

### Negotiated Units

Students must have studied two standard 1.0 units to qualify for the following units:

Self-Directed Dance Studies 1.0

Independent Dance Studies 1.0

### Units from other courses

Nil.

### Relationship to other courses

Nil.

# Guidelines for delivery

### Half standard 0.5 units

Half standard units appear on the course adoption form but are not explicitly documented in courses. It is at the discretion of the college principal to split a standard 1.0 unit into two half standard 0.5 units. Colleges are required to adopt the half standard 0.5 units. However, colleges are not required to submit explicit documentation outlining their half standard 0.5 units to the OBSSS. Colleges must assess students using the half standard 0.5 assessment task weightings outlined in the framework. It is the responsibility of the college principal to ensure that all content is delivered in units approved by the Board.

### Achievement Standards

Years 11 and 12 achievement standards are written for A and T courses. A single achievement standard is written for M courses.

A year 12 student in any unit is assessed using the Year 12 achievement standards. A year 11 student in any unit is assessed using the Year 11 achievement standards. Year 12 achievement standards reflect higher expectations of student achievement compared to the Year 11 achievement standards. Year 11 and 12 achievement standards are differentiated by cognitive demand, the number of dimensions and the depth of inquiry.

An achievement standard cannot be used as a rubric for an individual assessment task. Assessment is the responsibility of the college. Student tasks may be assessed using rubrics or marking schemes devised by the college. A teacher may use the achievement standards to inform development of rubrics. The verbs used in achievement standards may be reflected in the rubric. In the context of combined Year 11 and 12 classes, it is best practice to have a distinct rubric for year 11 and 12. These rubrics should be available for students prior to completion of an assessment task so that success criteria are clear.

# Subject Rationale

Dance is the language of movement and a unique art form that uses the body as an instrument to represent, question and communicate concepts and ideas. The study of dance enables learners to engage with innovative thinkers and leaders and to experience dance as artists and audience members.

In broad terms, learning in Dance involves making and responding. Students learn as artists, by making dance performance that communicates to audiences. They learn as audiences, by responding critically to dance. These actions are taught together as each depends on the other.

In the making of dance performances, students learn about the elements of dance, rehearsal, physically preparing the body, application of choreography, compositional principles, and technical and performance skills to engage an audience.

In responding to dance performance, students learn about the roles of the choreographer, dancer, audience and dance critic. Students will develop an informed critical appreciation of dance works, considering dance practices, elements, genres, styles, techniques and conventions in the construction of meaning. They will interpret, analyse and evaluate the social, cultural and historical significance of dance. The study of dance equips students with life skills while also providing continuity with many tertiary and industry courses.

# Goals

Goals are statements of intended student outcomes. This course should enable students to:

* analyse and evaluate dance performances and understand how meaning is constructed
* analyse attitudes and values and evaluate the purpose of dance performances
* understand the influence of historical, social, political and cultural contexts on dance
* articulate their own ideas and interpret the ideas of others to make dance
* explore the place and function of dance traditions as well as work from diverse cultural and community groups
* reflect on the process of creating and presenting dance performances
* apply choreographic skills to develop and present ideas
* apply work, health and safety practice (WHS) in the production of dance performances
* develop their technique and performance skills

## Student Group

The Dance A course is designed to cater for students with a keen interested in dance who would like to develop their movement skills in a variety of dance styles. It is aimed at students who value dance as an art form and as a medium for enjoyment and personal development. It is also designed for students aiming at tertiary study where a background in dance is an advantage, e.g., for performing arts, teaching and recreation.

The Dance T course is designed for students who wish to study dance for its intrinsic value. It also caters for students who are aiming at tertiary studies in dance and related areas, e.g. performing arts, community arts, physical education teaching, primary and early childhood teaching and dance therapy.

Modified (M) Courses are for students who satisfy the Education and Training Directorate Disability Criteria. They are for students with a mild to moderate intellectual disability. The Dance M course is designed to cater for students with a keen interest in dance that would like to develop their movement skills in a variety of dance styles. It is aimed at students who value dance as an art form and as a medium for enjoyment and personal development.

# Content

### Concepts

* critical and theoretical movements
* dance elements and processes (composition and improvisation)
* career pathways
* choreographer
* dance codes, conventions and styles
* dance metalanguage
* ethical and legal issues
* historical, political, social and cultural contexts
* marketing and public relations
* rehearsal strategies
* representation
* technology
* WHS

### Skills

* communication
* making performance skills (creative thinking, critically reflection, problem solving)
* responding (researching, selecting, analysing, evaluating, synthesising)
* organisational and project management
* use of technology
* work independently and collaboratively

# Teaching and Learning Strategies

Pedagogical techniques and assessment tasks should promote intellectual quality, establish a rich learning environment and generate relevant connections between learning and life experiences.

### Review prior learning

* brainstorming individual pair and group work
* student reflection of relevant concepts and skills

### Introduce new material

* exposure to quality materials
* experimentation and manipulation of art works

### Provide demonstration, guided practice and application

* teacher demonstration, modelling and peer tutoring
* teacher scaffolding to facilitate analysis of art works
* simulated real life and work scenarios
* online materials
* artist in residence

### Promote independent practice and application

* research strategies and management of time
* problem solving strategies
* mentoring
* practice and reinforcement of learning by way of revision, worksheets, tests and demonstrations
* regular and meaningful feedback
* discussions, debates and student presentations

### Link to next task or skill area

* incursions/excursions

# Assessment

The identification of assessment task types, together with examples of tasks, provides 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 ACT Senior Secondary 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 Tasks** in T courses require students to utilise the higher order thinking skills that are the basis of the ACT Scaling Test**.**
* **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** are used to develop criteria for a task type and a continuum that indicates levels of student achievement against each criterion.

# Assessment Task Types

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

* making
* responding.

### Guide to Assessment Tasks

Assessment is to be differentiated for A and T courses. Assessment tasks in all courses need to be appropriate to the classification and cater for the needs of students. Creative, open-ended and rich learning tasks are recommended.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Dance | | | |
| Making | | Responding | |
| Task Types | Suggested tasks may include but not limited to the following:  improvisation  design of production elements  composition  response to stimuli  development of original works  response to texts  choreography of original works | Suggested tasks may include but not limited to the following:  performances (e.g. repertoire, technical exercises and sequences)  Minor (in-class) performances  Major performance/s (with an audience) | | Suggested tasks may include but not limited to the following:  analytical/research essay  seminar presentation (e.g. PowerPoint, oral) of research material  performance review  journal/log book  in-class essay |
| Weightings in 1.0 and 0.5 units | | | | |
| A & T | 40 - 60% | | 40 - 60% | |
| M | 10 - 90% | | 10 - 90% | |

**Assessment Requirements**

* Each student must choreograph a **minimum of 1 minute** in a group piece or **2 minutes as a solo**.
* Responding performances should be a minimum of 2 minutes for a 1.0 unit and 1 minute in a 0.5 unit.
* Recommended word limit for written tasks: **A**: 500-800 words, **T**: 800-1200 words and **M**: 100 words (minimum).
* Recommended oral presentation length for **A** and **T**: 8-12 minutes.
* For a standard unit (1.0), students must complete a minimum of three assessment tasks. It is highly recommended that students complete 2 assessment items for responding.

#### Board Recommendations

The Board recommends 3 - 5 assessment tasks per standard unit (1.0) and 2 - 3 per half standard unit (0.5).

# Representation of General Capabilities

### Creative and critical thinkers

Students of dance will develop their creative and research skills throughout the course. The ability to reflect, understand and apply different thinking strategies will be encouraged through various activities in making and responding.

### Enterprising problem-solvers

Students throughout this course will develop skills that encourage them to be resourceful and to show initiative. Making and responding activities will encourage independent and collaborative work, develop them as confident users of metalanguage and skills of dance and develop their lateral thinking.

### Skilled and empathetic communicators

In this course, students will communicate their ideas in written and practical forms. Students will develop skills in communicating with their peers, teachers and audience in an empathetic way.

### Informed and ethical decision-makers

The study of dance will raise an awareness of students’ cultural and artistic sensitivity when making and responding. These tasks encourage students to critically examine their own and others values, beliefs and perspectives.

### Environmentally and culturally aware citizens

This Dance course will promote an awareness of environmental issues through the responsible use and reuse of resources. The dance course offers opportunities to explore socio-cultural and environmental issues through thematic exploration.

### Confident and capable users of technologies

Students will be exposed to and develop their confidence in using a variety of technologies relevant to their study. They will assess which technologies are appropriate for particular purposes.

### Independent and self-managing learners

This Dance course is designed to encourage and develop skills in independent learning to achieve the desired outcomes of the course. Students will assess which skills and knowledge are appropriate for particular purposes.

### Collaborative team members

Students will have the opportunity to contribute to group work regarding various aspects of assessment tasks. This will build skills in negotiation and compromise and foster cooperation and respect for others.

# Representation of Cross-curriculum

### Aboriginal and Torres Strait Islander histories and cultures

The Aboriginal and Torres Strait Islander histories and cultures provide the opportunity for students to gain understandings of these histories and cultures, traditions and world views.

### Asia and Australian’s engagement with Asia

The Asia and Australia’s engagement with Asia priority provides students with the opportunity to gain deeper knowledge of the social, cultural, political and/or economic links that connect Australia with Asia.

### Sustainability

Engagement with the Sustainability priority provides students with the opportunity to develop for a more sustainable future for the Earth and to actively maintain all life so that present needs can be met without compromising future generations.

# Achievement Standards

Achievement Standards 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. When allocating grades, teachers will consider 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.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Dance Achievement Standards for Year 11 A Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * analyses dance performance, styles, genres, forms, processes and practices | * explains dance performance, styles, genres, forms, processes and practices | * describes dance performance, styles, genres, forms, processes and practices | * identifies dance performance, styles, genres, forms, processes and practices | * identifies some dance performance, styles, genres, forms, processes and practices |
| * analyses dance productions, theories, concepts and practitioners | * explains dance productions, theories, concepts and practitioners | * describes dance productions, theories, concepts and practitioners | * identifies dance productions, theories, concepts and practitioners | * identifies some dance productions, theories, concepts and practitioners |
| * analyses the purpose of dance in personal, cultural and historical contexts | * explains the purpose of dance in personal, cultural and historical contexts | * describes the purpose of dance in personal, cultural and historical contexts | * identifies the purpose of dance in personal, cultural and historical contexts | * identifies the purpose of dance in a personal context with little or no reference to personal, cultural and historical contexts |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making | * performs with control and authority, displaying problem solving and refinement of technical skills | * performs with control, displaying effective problem solving and refinement of technical skills | * performs with control, displaying appropriate problem solving and technical skills | * performs with minimal control, displaying some practical problem solving and technical skills | * performs, displays minimal problem solving and technical skills |
| * creates imaginative and innovative dance performances that are informed by insightful understanding of theories, concepts and practices | * creates imaginative dance performances that are informed by detailed understanding of theories, concepts and practices | * creates imaginative dance performances that are informed by understanding of concepts and practices | * creates dance performances which make some reference to concepts and practices | * creates dance performances with little or no reference to concepts and practices |
| * creates dance performances, makes astute aesthetic choices adapts forms, styles, processes, practices and technical resources discerningly for purpose and target | * creates dance performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices and technical resources effectively appropriate for purpose and audience | * creates dance performances, makes considered aesthetic choices, selects forms, styles, processes, practices and technical resources appropriate for purpose and audience | * creates a variety of dance performances, makes limited aesthetic choices, uses some forms, styles, processes, practices and technical resources for particular purposes | * creates dance performances, makes limited or no aesthetic choices, uses some forms processes and practices for particular purposes |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects on the creative process and works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

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| Dance Achievement Standards for Year 11 T Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * analyses dance performance, styles, genres, forms, processes, practices and discusses the representation of identity and culture | * analyses dance performance, styles, genres, forms, processes, practices and explains the representation of identity and culture | * explains dance performance, styles, genres, forms, processes, practices and describes how the representation of identity and culture | * describes dance performance, styles, genres, forms, processes, practices with some reference to the representation of identity and culture | * identifies dance performance, styles, genres, forms, processes, practices with little or no reference to the representation of identity and culture |
| * analyses dance productions, theories, concepts, practitioners and evaluates their significance | * analyses dance productions, theories, concepts, practitioners and explains their significance | * explains dance productions, theories, concepts, practitioners and describes their significance | * describes dance productions, theories, concepts, practitioners and outlines their significance | * identifies dance productions, theories, concepts and practitioners with little or no reference their significance |
| * analyses the purpose of dance in personal, cultural and historical contexts | * discusses the purpose of dance in personal, cultural and historical contexts | * explains the purpose of dance in personal, cultural and historical contexts | * describes the purpose of dance in personal, cultural and historical contexts | * identifies the purpose of dance in personal, cultural and historical contexts |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making | * performs with control and authority, displaying problem solving and refinement of technical skills | * performs with control, displaying effective problem solving and refinement of technical skills | * performs with control, displaying appropriate problem solving and technical skills | * performs with minimal control, displaying some practical problem solving and technical skills | * performs, displays minimal problem solving and technical skills |
| * creates imaginative and innovative dance performances that are informed by insightful understanding of theories, concepts and practices | * creates imaginative dance performances that are informed by detailed understanding of theories, concepts and practices | * creates imaginative dance performances that are informed by understanding of concepts and practices | * creates dance performances which make some reference to concepts and practices | * creates dance performances with little or no reference to concepts and practices |
| * creates dance performances, makes astute aesthetic choices, adapts forms, styles, processes, practices and technical resources discerningly for purpose and target | * creates dance performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices and technical resources effectively appropriate for purpose and audience | * creates dance performances, , makes considered aesthetic choices, selects forms, styles, processes, practices and technical resources appropriate for purpose and audience | * creates dance performances, makes limited aesthetic choices, uses some forms, styles, processes, practices and technical resources for particular purposes | * creates dance performances, makes limited or no aesthetic choices, uses some forms processes and practices for particular purposes |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects on the creative process and works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

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| Dance Achievement Standards for Year 12 A Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * analyses dance performance, styles, genres, forms, processes, practices and explains the representation of identity and culture | * explains dance performance, styles, genres, forms, processes, practices and describes the representation of identity and culture | * describes dance performance, styles, genres, forms, processes, practices and outlines the representation of identity and culture | * identifies dance performance, styles, genres, forms, processes, practices | * identifies some dance performance, styles, genres, forms, processes and practices |
| * analyses dance productions, theories, concepts and practitioners and explains their significance | * explains dance productions, theories, concepts and practitioners and describes their significance | * describes dance productions, theories, concepts and practitioners and outlines their significance | * identifies dance productions, theories, concepts and practitioners | * identifies some dance productions, theories, concepts and practitioners |
| * analyses the purpose of dance in personal, cultural and historical contexts | * explains the purpose of dance in personal, cultural and historical contexts | * describes the purpose of dance in personal, cultural and historical contexts | * identifies the purpose of dance in personal, cultural and historical contexts | * identifies the purpose of dance in a personal context |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making | * performs with control and authority, displaying problem solving and refinement of technical skills | * performs with control, displaying effective problem solving and refinement of technical skills | * performs with control, displaying appropriate problem solving and technical skills | * performs with minimal control, displaying some practical problem solving and technical skills | * performs, displays minimal problem solving and technical skills |
| * creates imaginative and innovative dance performances that are informed by insightful understanding of theories, concepts and practices | * creates imaginative dance performances that are informed by detailed understanding of theories, concepts and practices | * creates imaginative dance performances that are informed by understanding of concepts and practices | * creates dance performances which make some reference to concepts and practices | * creates dance performances with little or no reference to concepts and practices |
| * creates dance performances, makes astute aesthetic choices, adapts forms, styles, processes, practices and technical resources discerningly for purpose and target | * creates dance performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices and technical resources effectively appropriate for purpose and audience | * creates dance performances, makes considered aesthetic choices, selects forms, styles, processes, practices and technical resources appropriate for purpose and audience | * creates a variety of dance performances, makes limited aesthetic choices, uses some forms, styles, processes, practices and technical resources for particular purposes | * creates dance performances, makes limited or no aesthetic choices, uses some forms processes and practices for particular purposes |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects on the creative process and works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

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| Dance Achievement Standards for Year 12 T Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * critically analyses dance performance, styles, genres, forms, processes, practices and evaluates how they are integrated to represent identity and culture | * analyses dance performance, styles, genres, forms, processes, practices and explains how they are integrated to represent identity and culture | * explains dance performance, styles, genres, forms, processes, practices and describes how they are integrated to represent identity and culture | * describes dance performance, styles, genres, forms, processes, practices with some reference to the representation of identity and culture | * identifies dance performance, styles, genres, forms, processes, practices with little or no reference to the representation of identity and culture |
| * critically analyses dance productions, theories, concepts and practitioners and evaluates their significance | * analyses dance productions, theories, concepts and practitioners and explains their significance | * explains dance productions, theories, concepts and practitioners and describes their significance | * describes dance productions, theories, concepts and practitioners and outlines their significance | * identifies dance productions, theories, concepts and practitioners with little or no discussion of their significance |
| * critically analyses the nature and purpose of dance in personal, cultural, historical and social contexts and discusses values and attitudes | * analyses the nature and purpose of dance in personal, cultural and historical contexts and explains values and attitudes | * explains the nature and purpose of dance in personal, cultural and historical contexts and describes values and attitudes | * describes the nature and purpose of dance in personal, cultural and historical contexts and outlines values and attitudes | * identifies the nature and purpose of dance in personal, cultural and historical contexts with little or no reference to values and attitudes |
| * synthesises a range of interpretations of dance performance and styles to present a coherent and independent response | * compares and analyses interpretations of dance performance to present a reasoned and independent response | * compares and explains interpretations of dance performance to [develop](http://www.australiancurriculum.edu.au/Glossary?a=&t=Develop) an independent response | * outlines own and others’ responses to dance performance | * presents a limited response to dance performance |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making | * performs with control and authority, displaying problem solving and refinement of technical skills | * performs with control, displaying effective problem solving and refinement of technical skills | * performs with control, displaying appropriate problem solving and technical skills | * performs with minimal control, displaying some practical problem solving and technical skills | * performs, displays minimal problem solving and technical skills |
| * creates imaginative and innovative choreography informed by insightful understanding of theories, concepts and practices | * creates imaginative dance performances informed by detailed understanding of theories, concepts and practices | * creates imaginative dance performances informed by understanding of concepts and practices | * creates dance performances with some reference to concepts and practices | * creates dance performance with little or no reference to concepts and practices |
| * creates dance performances, makes astute aesthetic choices, takes risks to adapt forms, styles, processes, practices and technical resources discerningly for purpose and target audience | * creates dance performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices and technical resources effectively appropriate for purpose and target audience | * creates dance performances, makes considered aesthetic choices, selects forms, styles, processes, practices and technical resources appropriate for purpose and target audience | * creates a variety of dance performances, makes limited aesthetic choices, uses some forms, styles, processes, practices and technical resources for particular purposes | * creates a variety of dance performances, makes limited or no aesthetic choices, uses some forms processes and practices for particular purposes |
| * evaluates and reflects with insight on the creative process, works safely, collaboratively and independently | * analyses and reflects in detail on the creative process, works safely, collaboratively and independently | * explains and reflects on the creative process and works safely, collaboratively and independently | * describes the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

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| --- | --- | --- | --- | --- | --- |
| Dance Achievement Standards for M Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * describes dance processes and practices with independence | * describes dance processes and practices with some assistance | * recounts dance processes and practices with occasional assistance | * identifies dance processes and practices with continuous guidance | * identifies dance processes and practices with direct instruction |
| * describes the purpose of dance in personal and cultural contexts with independence | * describes the purpose of dance in a personal context with some assistance | * recounts the purpose of dance in a personal context with occasional assistance | * identifies the purpose of dance in a personal context with continuous guidance | * identifies the purpose of dance in a personal context with direct instruction |
| Making | * creates dance performances that are informed by an understanding of processes and practices with independence | * creates dance performances that are informed by some understanding of practices with some assistance | * creates dance performances that are informed by some understanding of practices with occasional assistance | * creates dance performances that are informed by basic understanding of practices with continuous guidance | * creates dance performances that are informed by limited or no understanding of practices with direct instruction |
| * creates dance performances, selects processes and practices and technical resources appropriate for purpose and audience with independence | * creates dance performances, selects processes and practices and technical resources with some assistance | * creates dance performances, selects processes and practices and technical resources with occasional assistance | * creates dance performances, selects processes and practices and technical resources with continuous guidance | * creates dance performances, with direct instruction |
| * performs with control, reflects on the creative process and works collaboratively and independently | * performs with some control, reflects on the creative process and works collaboratively and independently | * performs, with some reflection on the creative process and works independently | * performs, with little reflection on the creative process | * performs, with little or no reflection on the creative process |

# 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 Grades 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

Each year, teachers teaching a Year 11 class are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers teaching a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment and other documentation required by the Office of the Board of Senior Secondary Studies should also be kept. Year 11 work from Semester 2 of the previous year is presented for review at Moderation Day 1 in March, and Year 12 work from Semester 1 is presented for review at Moderation Day 2 in August.

In the lead up to Moderation Day, a College Course Presentation (comprised of a document folder and a set of student portfolios) is prepared for each A, M and T course/units offered by the school, and is sent in to the Office of the Board of Senior Secondary Studies.

### 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 Office of the Board 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.

### Visual evidence for judgements made about practical performances

### (also refer to BSSS Website Guidelines)

It is a requirement that schools’ judgements of standards to practical performances (A/T/M) be supported by visual evidence (still photos or video).

Photographic evidence does not have to illustrate the work of the individual students whose folios are included in the verification submission. The photographic evidence only needs to represent the school’s judgement of an A, B or C standard of practical performance for that unit in the semester and needs to come from within that scaling group.

The photographic evidence submitted must be drawn from practical skills performed as part of the assessment process.

Teachers should consult the BSSS guidelines at <http://www.bsss.act.edu.au/grade_moderation/information_for_teachers> when preparing photographic evidence.

### Dance Practical Moderation

At Moderation Day teachers will view the video/s of student performances from the practical moderation and affirm practical work and final grades.

For Practical Moderation dance teachers will moderate Year 12 students selected from all colleges in A and T courses on an agreed day in Semester 1 using outside tutors.

Dance teachers observe and assess students who are allocated ID numbers at random. 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 Moderation Day presentations submitted.

At Moderation Day, video evidence is reviewed for practical moderation. Dance teachers are asked to provide student portfolios at required grade levels as in other subject areas.

# Resources

### Books

|  |  |
| --- | --- |
| Carter, A | 2004, *Rethinking dance history: A reader*, Routledge, London. |
| Carter, A & O'Shea, J | 2010, *The Routledge Dance Studies Reader*. Routledge, New York. |
| Craine, D & Mackrell, J | 2004, *The Oxford Dictionary of Dance*, Oxford University Press, New York, USA. |
| Foster, SL (ed.) | 2009, *Worlding Dance*, Palgrave Macmillan, Basingstoke. |
| Gottlieb, R (ed.) | 2008, *Reading Dance: a gathering of memoirs, reportage, criticism, profiles, interviews, and some uncategorizable extras*, Pantheon Books, New York, USA. |
| Greig, V | 1994, *Inside Ballet Technique,* Princeton Book Company, New Jersey. |
| Kant, M (ed.) | 2007, *The Cambridge Companion to Ballet,* Cambridge University Press, Cambridge. |
| Kassing, G | 2003, *Dance Teaching Methods And Curriculum Design*, Human Kinetics, Champaign, Il, USA. |
| Kassing, G | 2007, *History of Dance: an interactive arts approach,* Human Kinetics, Champaign, Illinois. |
| Lepecki, A (ed.) | 2004, *Of the Presence of the Body: Essays on dance and performance theory*, Wesleyan University Press, Middletown, Connecticut. |
| Lihs, H R | 2002, *Appreciating Dance: a guide to the world’s liveliest art,* Princeton Book, Hightstown, N.J. |
| Oliver, WR | 2010, *Writing About Dance*, Human Kinetics, Champaign, Illinois, USA. |
| Overby, L | 2015. *Public Scholarship in Dance - Lynnette Overby*. Human Kinetics, Champaign, Illinois. |
| Pomer, J | 2009, *Dance Composition: an interrelated arts approach*, Includes 1 CD-ROM, Human Kinetics, Champaign, Ill. USA. |
| Robertson, A & Hutera, D | 1988, *The Dance Handbook,* Longman, Harlow, Essex. |
| Scheff, R, Sprague, M & McGreevey-Nichols, S. | 2005, *Experiencing Dance,* Human Kinetics, Champaign, Illinois. |
| Scheff, H & Sprague, M et al (eds.) | 2010, *Exploring Dance Forms and Styles: a guide to concert, world, social and historical dance*, Human Kinetics, Champaign, Illinois, USA. |
| Schlaich, J & DuPont, B et al (eds.) | 1998, *Dance: The Art of Production*. Princeton Book Co, Hightstown, New Jersey, USA. |
| Snook, B | 2007, *Dance for Senior Students*, Thomson Learning, South Melbourne, VIC. |
| Snook, B | 2014, *Dance Count me In* 2nd edition, Cengage Australia Pty Limited, Melbourne. |
| Sofras, P | 2006, *Dance Composition Basics: Capturing the choreographer's craft,* Includes DVD, Human Kinetics, Champaign, Ill. USA. |
| Sorell, W (ed.) | 1992, *The Dance Has Many Faces*, A Capella Books, Chicago, Illinois, USA. |
| Wauchop, D | 2009, *Dancing in Time*, Includes 1 CD-ROM, Piper Press and A H Design & Publishing, Annandale, NSW. |

### Journals

|  |
| --- |
| *Dance Australia*, Yaffa Publishing, Surry Hills, NSW |
| *Dance Train,* Cremone, NSW |
| *Dance Forum,* [Australian Dance Council: online journal subscription] |

### Audio Visual

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| --- |
| Ausdance, Media Production Unit, Open Training and Education Network Curriculum Directorate, NSW Department of School Education |
| Dance and Video (Video), RM Associates, UK |
| Dance composition basics: Capturing the choreographer's craft (DVD), Human Kinetics, Champaign, Ill, USA |
| Dance Theatre of Harlem (DVD), 2007 Enhance TV, Neutral Bay, NSW |
| Multicultural Folk Dances (from 18 different countries) (DVD), 2007 Human Kinetics, Champaign, Illinois |
| Rhythm Is It: Rite of Spring (video recording), 2004, Boomtownmedia, Berlin |
| The American Dance Festival's Dancing in the Light: six dances by African-American choreographers (DVD), 2007 Kultur, West Long Branch, N.J., USA |

### Websites

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| Ausdance 2015 [ONLINE] < <http://www.ausdance.org.au> > |
| Ausdance Teacher Resources [ONLINE]  <http://ausdanceact.org.au/development/teacher-resource> Password: Moveup15 |
| Australia Dancing 2010 [ONLINE] < <http://www.australiadancing.org> > |
| Australian Dance Theatre. 2013. *Australian Dance Theatre*. [ONLINE].  <<http://www.adt.org.au>> |
| Chunky Move 2004 [ONLINE] < <http://www.chunkymove.com/home.html> > |
| Dance Australia newsletter  <<http://www.danceaustralia.com.au>> |
| Dance Heritage Coalition 2010 [ONLINE] < <http://danceheritage.org/> > |
| Dance Magazine 2013. *Dance Magazine: Dance Auditions Australia*. [ONLINE]. <<http://danceinforma.com.au/>> |
| Enhance TV Direct  <<http://direct.enhancetv.com.au/login.php>> |
| HSC Online - Dance. 2013. *HSC Online - Dance*. [ONLINE].  <<http://hsc.csu.edu.au/dance/>> |
| Marcom Projects [ONLINE] < <http://www.marcom.com.au> > |
| New Zealand Performing Arts Teacher Resource Exchange 2010 [ONLINE] < <http://www.tki.org.nz/r/arts/curriculum/statement/pg30_31_e.php> > |
| QL2 Quantum Leap Centre for Youth Dance  <<http://www.ql2.org.au/>> |

### Organisations

Victorian College of the Arts

West Australian Academy of Performing Arts

# Physical Resources

In order to provide a safe, functional and productive teaching and learning environment for dance, the following physical resources need to be addressed.

### Minimal requirements:

* A ventilated dance studio, theatre space or appropriately sized room with a sprung floor and an appropriate surface i.e. nonslip.
* Appropriate music resources and player(s)
* Access to appropriate audio-visual equipment, including screen, DVD players, camera and dubbing equipment
* Ready access to injury management procedures, including ice-pack availability
* An adequately resourced library, including some relevant videos/DVDs

### Preferred requirements:

* A well ventilated dance studio, theatre space or appropriately sized room with sprung wooden floors (which may also be covered in tarkett), mirrors and/or barres – either fixed or portable
* A permanent high output stereo unit with an appropriate range of music resources and access to portable stereo units for independent study
* Access to other audio-visual equipment, including a laptop and projector, DVD players, digital video camera.
* Ready access to injury management procedures, including ice-pack availability
* A well-resourced library, including a range of relevant videos/DVDs, internet access and projector.

These were accurate at the time of publication

# Dance Foundation Value: 1.0

**Dance Foundation a Value 0.5**

**Dance Foundation b Value 0.5**

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyse the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance technique (turnout and parallel, positions of the feet and arms, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, positions of the feet and arms, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (turnout and parallel, positions of the feet and arms, technical exercises, travelling sequences, jumps and repertoire) |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics, compositional processes and choreographic devices |
| * the works of key practitioners (dancers, choreographers and companies) e.g George Balanchine, Stephen Page, Gary Stewart, Sydney Dance Co. and the Australian ballet | * the works of key practitioners (dancers, choreographers and companies) e.g. George Balanchine, Stephen Page, Gary Stewart, Sydney Dance Co. and the Australian Ballet |  |
| * safe dance practices and anatomy relating to dance | * safe dance practices and anatomy relating to dance | * safe dance practices and anatomy relating to dance |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

|  |  |
| --- | --- |
| Bracilovic, A | 2009, *Essential Dance Medicine: Musculoskeletal Medicine*. Humana, New York. |
| Clippinger, KS | 2007, *Dance Anatomy and Kinesiology*, Human Kinetics, Champaign, Ill. USA. |
| Kennedy, JG & Hodgkins, CW (eds.) | 2008, *Foot and Ankle Injuries in Dance*, Saunders, London. |
| Murray, K | 2008, *Is dance good for the body or not? An examination of body awareness and injury prevention for specialised tertiary dance students*, BA Hons thesis, Edith Cowan University, Faculty of Education and Arts, Western Australian Academy of Performing Arts. |
| Solomon, RL | 2005, *Preventing Dance Injuries*, Human Kinetics, Champaign, Illinois, USA. |

# Classical Dance Value: 1.0

**Classical Dance a Value 0.5**

**Classical Dance b Value 0.5**

This unit includes the study of both Classical Ballet and Neoclassical Ballet

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse classical dance performances, styles, processes and practices | * analyse classical dance performances, styles, processes and practices | * describe features of classical dance |
| * analyse classical dance productions, concepts and practitioners and their significance | * analyse classical dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of classical dance in a variety of contexts | * critically analyse the nature and purpose of classical dance in a variety of contexts | * identify the nature and purpose of classical dance |
|  | * use interpretations of classical dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform classical dance with control and technical skill | * perform classical dance with control and technical skill | * perform classical dance with control |
| * create classical dance performances | * create classical dance performances | * create classical dance performances |
| * create classical dance performances appropriate for purpose and audience | * create classical dance performances appropriate for purpose and audience | * create classical dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * classical dance technique (turnout, positions of the feet and arms, parts of a classical dance class, barre, centre, pirouettes adage, allegro, repertoire) | * classical dance technique(turnout, positions of the feet and arms, parts of a classical dance class, barre, centre, pirouettes, adage, allegro, repertoire) | * classical dance technique(turnout, positions of the feet and arms, parts of a classical dance class, barre, centre, pirouettes adage, allegro, repertoire) |
| * characteristics of classical dance (narrative, gesture, style, structure, form) and choreographic device | * characteristics of classical dance (narrative, gesture, style, structure, form) and choreographic device | * characteristics of classical dance (narrative, gesture, style, structure, form) and choreographic device |
| * history of classical dance (the influence of Ballet Russes and its influence in America, England and Australia) | * history of classical dance within its personal, cultural and historical contexts (the influence of Ballet Russes and its influence on Australia) |  |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional process and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

#### Books

|  |  |
| --- | --- |
| Anderson, J | 1986, *Ballet and Modern Dance, A Concise History,* Princeton Book Co, New Jersey. |
| Au, S | 2002, *Ballet & Modern Dance*, Thames & Hudson, London. |
| Castle, K | 1998, *My Ballet Book*, Dorling Kindersley, London. |
| Hall, F | 1989, *The Beauty of Ballet*, The Hamlyn Publishing Group, London. |
| Kassing, G & Jay, D M | 1998, *Teaching Beginning Ballet Technique*, Human Kinetics, Champaign, Ill. |
| Pask, E H | 1982, *Ballet in Australia: The Second Act 1940-1980*, Oxford Press, Melbourne. |
| Perces, M B | 1992, *The dance technique of Lester Horton* |
| Speck, S & Cisneros, E | 2003, *Ballet for Dummies*, Wisley Publishing Inc. |

#### Audio Visual Material

|  |
| --- |
| Ballet Russes in Australia, An Avalanche of Dancing, 1936-1940 (video), The National Film and Sound Archive (ScreenSound Australia) |
| Dance of the Century (video), SBS |
| The Magic of Dance (video), Margot Fonteyn, ABC |

These were accurate at the time of publication.

# Contemporary Dance Value: 1.0

**Contemporary Dance a Value 0.5**

**Contemporary Dance b Value 0.5**

This unit includes the study of pioneers of modern dance, postmodern dance and beyond.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse contemporary dance performances, styles, processes and practices | * analyse contemporary dance performances, styles, processes and practices | * describe features of contemporary dance |
| * analyse contemporary dance productions, concepts and practitioners and their significance | * analyse contemporary dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of contemporary dance in a variety of contexts | * critically analyse the nature and purpose of contemporary dance in a variety of contexts | * identify the nature and purpose of contemporary dance |
|  | * use interpretations of contemporary dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform contemporary dance with control and technical skill | * perform contemporary dance with control and technical skill | * perform contemporary dance with control |
| * create contemporary dance performances | * create contemporary dance performances | * create contemporary dance performances |
| * create contemporary dance performances appropriate for purpose and audience | * create contemporary dance performances appropriate for purpose and audience | * create contemporary dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * contemporary dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * contemporary dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * contemporary dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) |
| * aesthetic qualities of contemporary dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of contemporary dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of contemporary dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics, compositional processes and choreographic devices |
| * the personal, historical and cultural contexts of modern dance pioneers (e.g. Isadora Duncan, Denishawn school, Doris Humphrey, Martha Graham) | * the personal, historical and cultural contexts of modern dance pioneers (e.g. Isadora Duncan, Denishawn school, Doris Humphrey, Martha Graham) |  |
| * the personal, historical and cultural contexts of post-modern and contemporary practitioners (e.g. Merce Cunningham, Pina Bausch, Jose Limon, Alvin Ailey, Graham Murphy, Meryl Tankard) | * the personal, historical and cultural contexts of post-modern and contemporary practitioners (e.g. Merce Cunningham, Pina Bausch, Jose Limon, Alvin Ailey, Graham Murphy, Meryl Tankard) |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27--30.

#### Books

|  |  |
| --- | --- |
| Anderson, J | 2004, *Modern Dance,* Chelsea House, Philadelphia. |
| Au, S | 2002, *Ballet & Modern Dance*, Thames & Hudson, London. |
| Erkert, J | 2003, *Harnessing the Wind: the art of teaching modern dance*, Human Kinetics, South Australia. |
| Solway, A | 2008, *Modern Dance*, Heineman Library, Oxford. |
| Thoms, V | Martha Graham: gender and the haunting of a dance pioneer, Victoria, 2013, UK. |

#### Websites

|  |
| --- |
| A dancer’s journal: learning to perform the dances of Martha Graham  <<https://artsedge.kennedy-center.org/multimedia/series/AEMicrosites/martha-graham>> |
| Chunky Move 2004 (web link) <<http://www.chunkymove.com>> |
| You Tube clips  <<http://www.australia.gov.au/about-australia/australian-story/contemporary-dance>> |
| Martha Graham Center of Contemporary Dance 2005 (on line)  <<http://marthagraham.org/wp-content/uploads/2012/02/MarthaGraham2005.pdf>>  <<http://marthagraham.org/>> |
| The Early Moderns 1997 (on line) <<http://www.pitt.edu/~gillis/dance/disp.html>> |

#### Audio Visual Materials

|  |
| --- |
|  |
| Dance of the Century (Video), SBS |
| Dance Theatre of Harlem (DVD), 2007 Enhance TV, Neutral Bay, NSW |
| DV8: Strange Fish (Video), 1998, RM Associates, UK |
| The American Dance Festival's dancing in the light: six dances by African-American choreographers (DVD), 2007 Kultur, West Long Branch, N.J., USA |

These were accurate at the time of publication.

# World Dance Value: 1.0

**World dance a Value 0.5**

**World dance b Value 0.5**

This unit includes the study of Ritual Dance and dance from other cultures.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse cultural dance performances, styles, processes and practices | * analyse cultural dance performances, styles, processes and practices | * describe features of cultural dance |
| * analyse cultural dance productions, concepts and practitioners and their significance | * analyse cultural dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of cultural dance in a variety of contexts | * critically analyse the nature and purpose of cultural dance in a variety of contexts | * identify the nature and purpose of cultural dance |
|  | * use interpretations of cultural dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform cultural dance with control and technical skill | * perform cultural dance with control and technical skill | * perform cultural dance with control |
| * create cultural dance performances | * create cultural dance performances | * create cultural dance performances |
| * create cultural dance performances appropriate for purpose and audience | * create cultural dance performances appropriate for purpose and audience | * create cultural dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance technique and repertoire specific to the style/s studied (e.g. Aboriginal and Torres Strait Islander, African, Asian styles, eastern European, Indian, Irish, Middle Eastern, South American) | * dance technique and repertoire specific to the style/s studied (e.g. Aboriginal and Torres Strait Islander, African, Asian styles, Eastern European, Indian, Irish, Middle Eastern, South American) | * dance technique and repertoire specific to the style/s studied (e.g. Aboriginal and Torres Strait Islander, African, Asian styles, Eastern European, Indian, Irish, Middle Eastern, South American) |
| * aesthetic qualities of cultural dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of cultural dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of cultural dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics, compositional processes and choreographic devices |
| * the social, religious, geographical, cultural and/or musical contexts of the style/s studied and their influence in dance today | * the social, religious, geographical, cultural and/or musical contexts of the style/s studied and their influence in dance today |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

|  |  |
| --- | --- |
| Al Zayer, P. | 2010, *Middle Eastern Dance*, Chelsea House Publishers, Broomall |
| Descutner, J. | 2010, *Asian Dance 2nd Edition*, Chelsea House Publishers, Broomall |
| Fraleigh, S. | 2010, *Butoh: Metamorphic Dance and Global Alchemy,* University of Illinois Press, Baltimore |
| Heffner Hayers, M. | 2009, *Flamenco: Conflicting Histories of the Dance*, McFarland & Co Inc, North Carolina |
| Glass, B. | 2007, *African American Dance: an illustrated history,* McFarland, USA |
| Poncianinho, M. | 2008, *Capoeira: The Guide to Mastering the Art*, Blue Snake Books, California |
| Scottish Official Board of Highland Dancing | 1993, *Highland Dancing: Textbook of the Scottish Official Boardof Highland Dancing*, Lindsay Publications, Glasgow |
| Stanley Niah, S. | 2010, *Dancehall: From Slave Ship to Ghetto*, University of Ottawa Press, Ottawa |
| Welsh, K. | 2010, *African Dance*, Chelsea House Publishers, Broomall |
| Whelan, F. | 2001, *The Complete Guide to Irish Dance*, Appletree Press Ltd, Belfast |

#### Audiovisual Material

|  |
| --- |
| *Aboriginal Dance – Three Dances Gulpilil/ Five Aboriginal Dances from Cape York*, (DVD) 1971, National Film and Sound Archive, Directors: David Roberts and Ian Dunlop |
| *African Acrobatics of Dance: Sierra Leone Dance Company* (DVD), 1972, Artfilms |
| *Butoh: Piercing the Mask* (DVD), 1991, Director: Richard Moore |
| *Dances of Bali* (DVD), 1973, Artfilms |
| *Dances of India – Bharata Natyam Arangetram Dances* (DVD), 2003, Artfilms |
| Highland Dancing Championship steps (APP), Available at the App Store |
| *Irish Jig* (APP), Available at the App Store |
| *Jig* (DVD), 2011, Director: Sue Bourne |
| *Moroccan Dance* (DVD), 1971, Artfilms |
| *Multicultural Folk Dances (from 18 different countries)* (DVD), 2007 Human Kinetics, Champaign, Illinois |
| *Ram Thai: Dance Art of Thailand* (DVD), 1978, Artfilms |
| *Sailors Hornpipe* (APP), Available at the App Store |

# Dance & Entertainment Value: 1.0

**Dance & Entertainment a Value 0.5**

**Dance & Entertainment b Value 0.5**

This unit includes jazz technique and could also include tap, ballroom, K pop, commercial and musical theatre styles.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyse the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform jazz dance with control and technical skill | * perform jazz dance with control and technical skill | * perform jazz dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * jazz dance technique (e.g. turnout and parallel, isolations, technical exercises, turns, travelling sequences, jumps) and repertoire in styles of jazz, tap, ballroom, k Pop, commercial and/or musical theatre | * jazz dance technique (e.g. turnout and parallel, isolations, technical exercises, turns, travelling sequences, jumps) and repertoire in styles of jazz, tap, ballroom, k Pop, commercial and/or musical theatre | * jazz dance technique (e.g. turnout and parallel, isolations, technical exercises, turns, travelling sequences, jumps)and repertoire in styles of jazz, tap, ballroom, k Pop, commercial and/or musical theatre |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices |
| * key choreographers (e.g. Agnes Demille, Jerome Robbins, Bob Fosse, Michael Bennett, Wade Robson, Tyce Diorio, Jason Gilkison) | * key choreographers (e.g. Agnes Demille, Jerome Robbins, Bob Fosse, Michael Bennett, Wade Robson, Tyce Diorio, Jason Gilkison) |  |
| * the personal, historical and cultural contexts of key musical theatre works (West Side Story, in the Heights, Wicked) | * the personal, historical and cultural contexts of key musical theatre works (West Side Story, in the Heights, Wicked) |  |
| * the personal, historical and cultural contexts of dance in entertainment | * the personal, historical and cultural contexts of dance in entertainment | * the personal, historical and cultural contexts of dance in entertainment |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to Resources on pages 27-30.

|  |  |
| --- | --- |
| Clay, K | 2010, *Jazz Dancing*, Pebble Plus, Mankato, Minnesota, USA. |
| Everett, WA & Laird, P R (eds.) | 2008, *The Cambridge Companion to the Musical*, Cambridge University Press, Cambridge, UK. |
| Gamble, N | 2008, *Tap and Jazz*, Heinemann Library, Chicago, USA. |
| Garofoli, W | 2008, *Jazz Dance*, Capstone Press, Mankato, Minnesota, USA. |
| Hatchett, F & Gitlin, NM | 2000, *Frank Hatchett’s Jazz Dance*, Human Kinetics, Champaign. |
| Hughes, M | 2008, *A Pocket Guide to Musicals*, Remember When, Barnsley, UK. |
| Inverne, J | 2009, *The Faber Pocket Guide to Musicals*, Faber & Faber, London, UK. |
| Storey, R | 2006, *Street Jazz,* Sea to Sea Publications, North Mankato, Minnesota, USA. |

#### Journals

#### Audiovisual Material

|  |
| --- |
| Bollywood Jazz: concept, choreography, design (DVD), 2009 Eros International, USA |
| Broadway the American Musical: a history of Broadway (DVD), 2004 Granada |

#### Websites

|  |
| --- |
| All About Tap Dance 2010 (on line) < <http://www.theatredance.com/tap/> > |
| Musicals 101: The Cyber Encyclopaedia of Musical Theatre, TV and Film 2010 (on line) < <http://www.musicals101.com/index.html> > |
| Theatrical Dance In Early Vancouver: 1880s to 1920s 2006 (on line) < <http://www.dcd.ca/exhibitions/vancouver/> > |

# Dance Production Value: 1.0

**Dance Production a Value 0.5**

**Dance Production b Value 0.5**

This unit includes theatre elements in dance and process to performance.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyse the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices |
| * elements of production (e.g. costume, lighting, staging, props, set, sound) | * elements of production (e.g. costume, lighting, staging, props, set, sound) | * elements of production (e.g. costume, lighting, staging, props, set, sound) |
| * key practitioners and their works (e.g Chunky Move, Busby Berkly, ADT, Christopher Bruce, Pina Bausch) | * key practitioners and their works (e.g Chunky Move, Busby Berkly, ADT, Christopher Bruce, Pina Bausch) |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to Resources on pages 27-30.

#### Books

|  |  |
| --- | --- |
| Cooper, S | 1998, *Staging Dance*, A & C Black Ltd, London. |
| Schlaich, J (d.) & DuPont, B (ed.) | 1988, *Dance: The Art of Production*, 3rd Edition, Princeton Book Company, Pennington. |
| Pilbrow, R | 1997, *Stage Lighting Design: The Art, The Craft, The Life*. Nick Hern Books Ltd, Great Britain. |
| Lippincott, G | 2012, *Dance Production: Music, Costumes, Staging Décor, Lighting, Photography, Make Up, Planning and Rehearsing*. Literary Licensing, Whitefish MT. |

#### CD ROMS

|  |
| --- |
| Making Chunky Move: C.O.R.R.U.P.T.E.D 2 (CD ROM), (n.d.) Chunky Move, Melbourne |

# Dance and the Media Value: 1.0

**Dance and the Media a Value 0.5**

**Dance and the Media b Value 0.5**

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyse the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices |
| * dance in commercial media(e.g. advertising, music videos, television, print media) | * dance in commercial media(e.g. advertising, music videos, television, print media) | * dance in commercial media(e.g. advertising, music videos, television, print media) |
| * dance as a art form (e.g. dance films, photography, visual projection, animation) | * dance as an art form (e.g. dance films, photography, visual projection, animation) | * dance as a art form (e.g. dance films, photography, visual projection, animation) |
| * media elements (e.g. notation, story boarding, video/digital camera techniques, editing) | * media elements (e.g. notation, story boarding, video/digital camera techniques, editing) |  |
| * the personal, historical and cultural contexts of dance in the media | * the personal, historical and cultural contexts of dance in the media |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to Resources on pages 27-30.

|  |  |
| --- | --- |
| Dodds, S. | 2005, *Dance on Screen: Genres and Media from Hollywood to Experimental Art*, Palgrave MacMillan, Gordonsville |
| McPherson, K. | 2006, *Making Video Dance: A Step-by-Step Guide to Creating Dance for the Screen*, Routledge, London |
| Mitoma, J. | 2004, *Envisioning Dance on Film and Video: Dance for the Camera,* Routledge, London |
| Stewart, C. & Kowaltzke, A. | 2007, *Media: New Ways and Meanings,* John Wiley & Sons, Australia |

#### Audiovisual Material

|  |
| --- |
| *Dance Academy* (DVD), 2010-2013, ABC |
| *Dance Moms* (DVD), 2011 – present, Collins Avenue Productions |
| *Dance on Screen* (DVD), 2012, Artfilms |
| *Jig* (DVD), 2011, Director: Sue Bourne |
| *Just Dance (Video game)*, 2015, Ubisoft |
| *Lucy Guerin Inc: Aether* (DVD), 2005, Artfilms |
| *Razzle Dazzle: A Journey Into Dance* (DVD), 2007, Director: Darren Ashton |
| *Sue Healey Dance Films* (DVD), 2012, Artfilms |
| *Video Dance Lectures: Parts 1 & 2* (DVD), 1992, Artfilms |
| Dance on screen [videorecording] / directed by Reiner E. Moritz, 2013 |

#### Websites

|  |
| --- |
| Dance Films Association 2015 (online) < <http://www.dancefilms.org/> > |
| Dance Media 2015 (online) < <http://www.dancemedia.com/>> |
| Physical TV 2015 (online)  <<http://www.physicaltv.com.au>> |
| Sue Healey 2015 (online)  < <http://www.suehealey.com.au/>> |

# Dance in the Community Value: 1.0

**Dance in the Community a Value 0.5**

**Dance in the Community b Value 0.5**

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyse the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices for a range of community groups (e.g. primary school, nursing home, public festival) | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices for a range of community groups (e.g. primary school, nursing home, public festival) | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices for a range of community groups (e.g. primary school, nursing home, public festival) |
| * dance in a community context (e.g. fitness, social dance, dance therapy) | * dance in a community context (e.g. fitness, social dance, dance therapy) | * dance in a community context (e.g. fitness, social dance, dance therapy) |
| * the personal, historical and cultural contexts of dance in the community | * the personal, historical and cultural contexts of dance in the community |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

#### Books

|  |  |
| --- | --- |
| Poyner, H & Simmonds, J (eds.) | 1997, *Dancers and Communities*, Ausdance, NSW. |

#### Audiovisual

|  |
| --- |
| An American Ballroom Companion - Dance Instruction Manuals (online)  <http://memory.loc.gov/ammem/dihtml/dihome.html> |
| Ausdance - Community Dance (online)  <http://ausdance.org.au/topics/details/in-communities |
| Cultural Development Network - Community Development Through Dance  <http://www.culturaldevelopment.net/downloads/CommunityDanceAYDF.pdf> |
| Cultural Development Network - References - Community Based Arts  http://www.culturaldevelopment.net.au/downloads/PetraReport.pdf |
| Dance Movement Therapy Association of Australasia  <http://dtaa.org.au> |
| Dancing Ground  <http://www.dancingground.org> |
| Foundation for Community Dance  <http://www.communitydance.org.uk |

These were accurate at the time of publication.

# Dance in our Time Value: 1.0

**Dance in our Time a Value 0.5**

**Dance in our Time b Value 0.5**

This unit includes the study of Jazz/Funk/Hip-Hop (JFH) and/or Contemporary Dance.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyses the nature and purpose of dance in a variety of contexts | * critically analyses the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * JFH and/or contemporary dance technique (e.g. turnout and parallel, isolations, technical exercises, travelling sequences, turns, jumps and repertoire) | * JFH and/or contemporary dance technique (e.g. turnout and parallel, isolations, technical exercises, travelling sequences, turns, jumps and repertoire) | * JFH and/or contemporary dance technique (e.g. turnout and parallel, isolations, technical exercises, travelling sequences, turns, jumps and repertoire) |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices |
| * the history of street/social dances (e.g. rock n roll, break dancing, hip-hop, krump) | * the history of street/social dances (e.g. rock n roll, break dancing, hip-hop, krump) |  |
| * the personal, historical and cultural contexts of the role of dance in contemporary society | * the personal, historical and cultural contexts of the role of dance in contemporary society |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

#### Books

|  |  |
| --- | --- |
| Beller, J | 2006, *Bust a Move*: *World Hip Hop Championship*, Grosset & Dunlap, New York. |
| Neal, MA & Forman, M (eds.) | 2004, *'That's the joint! Hip Hop articles'*, The Hip Hop Studies Reader, Mark Anthony Neal & Murray Forman, Routledge, London, UK. |
| Storey, R | 2006, *Street Jazz*, Sea to Sea Publications, North Mankato, Minnesota, USA. |
| Fitzgerald, T | 2008, *Hip-hop and urban dance*, Heinemann Library, Chicago. |
| Chasteen, JC | 2004, *National rhythms, African roots: The deep history of Latin American popular dance*, University of New Mexico Press, Albuquerque, New Mexico. |
| Guzman-Sanchez, T | 2012, *Underground dance masters: Final history of a forgotten era*, Praeger Publishers, Westport. |
| Malnig, J | 2008, *Ballroom, boogie, shimmy sham, shake: A social and popular dance reader*, University of Illinois Press, Baltimore. |
| Morano-Kjelle,M | 2014 *Trends in hip-hop dance*, Mitchell Lane Publishers |
| Rajakumar, M | 2012, *Hip-hop dance*, Greenwood Press, Westport. |
| Smith, KL | 2010, *Popular dance: From ballroom to hip hop*, Chelsea House Publishers, Broomall |
| Stalling Huntington, C | 2007, *Hip-hop dance: Meanings and messages*, McFarland & Co, Jefferson, North Carolina |
| Williams, JA | 2015, *The Cambridge companion to hip-hop*, Cambridge University Press, Cambridge. |

#### Audio Visual

|  |
| --- |
| The Freshest Kids (DVD), 2001. Israel, The Q Collection. |
| Style Wars (DVD) 1982. Tony Silva |

# Dance in Australia Value: 1.0

**Dance in Australia a Value 0.5**

**Dance in Australia b Value 0.5**

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyses the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices |
| * key Australian dance companies and practitioners (e.g. The Australian Ballet, Bangarra Dance Theatre, Australian Dance Theatre, Sydney Dance Company) | * key Australian dance companies and practitioners (e.g. The Australian Ballet, Bangarra Dance Theatre, Australian Dance Theatre, Sydney Dance Company) | * key Australian dance companies and practitioners (e.g. The Australian Ballet, Bangarra Dance Theatre, Australian Dance Theatre, Sydney Dance Company) |
| * the personal, historical and cultural contexts of dance in Indigenous and Torres Strait Islander communities) | * the personal, historical and cultural contexts of dance in Indigenous and Torres Strait Islander communities |  |
| * the personal, historical and cultural contexts of colonial bush dance, ballet and contemporary dance in Australia | * the personal, historical and cultural contexts of colonial bush dance, ballet and contemporary dance in Australia |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

#### Books

|  |  |
| --- | --- |
| Pask, EH | 1979, *Enter the Colonies Dancing – A History of Dance in Australia 1835-1940,* Oxford University Press, Melbourne. |
| Pask, EH | 1982, B*allet in Australia: The Second Act 1940 – 1980,* Oxford University Press, Melbourne. |
| Potter, M | 1997, *A Passion for Dance*, National Library of Australia, Canberra. |

#### Audio Visual Material

|  |
| --- |
| Sydney Dance Company, Boxes/Café (video), ABC Television |
| Bangarra Dance Theatre, Ochres (video), 2003 ABC Television |
| Australian Ballet, Triple Bill: Deep End, Red Earth, Alchemy (video), ABC Television |

#### CD ROMS

|  |
| --- |
| Bangarra Dance Theatre Educational (CD-ROM), 2003 Pier 4, Hickson Road, Walsh Bay, Sydney |
| Making Chunky Move*: C.O.R.R.U.P.T.E.D 2* (CD ROM), (n.d.) Chunky Move, Melbourne |

#### Websites

|  |
| --- |
| Bangarra Dance Theatre 2005 (online) < <http://www.bangarra.com.au> > |
| National Aboriginal Islander Skills Development Association (online)  <http://www.naisda.com.au> |

# Self Directed Dance Studies Value: 1.0

**Self Directed Dance Studies a Value 0.5**

**Self Directed Dance Studies b Value 0.5**

## Prerequisites

This unit may be offered to Year 12 students studying Dance as an A or T course who wish to complete a Major, Major Minor or a Double Major. Students must have completed 3 standard units of Dance before undertaking this unit. Students may negotiate to undertake a major project in a specific area of interest of their choice. Emphasis will be on linking research and practical studies to areas of study completed in previous units. This unit may include study outside of the college.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyse the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

Topic must be the same across all assessment items negotiated with students

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * dance technique (e.g. turnout and parallel, technical exercises, travelling sequences, jumps and repertoire) | * not available |
| * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) | * aesthetic qualities of dance performance (e.g. musicality, style, projection and communication of intent) |  |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices |  |
| * the personal, historical and cultural contexts of the dance topic chosen | * the personal, historical and cultural contexts of the dance topic chosen |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

# Dance Pathways Value: 1.0

**Dance Pathways a Value 0.5**

**Dance Pathways b Value 0.5**

It is highly recommended that students undertaking this unit participate in Work Experience style placement at a suitable dance related business or institution. The unit looks at applications of dance and the dance practitioner.

## Prerequisites

It is highly recommended that students have completed Dance Foundations.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * analyse dance performances, styles, processes and practices | * analyse dance performances, styles, processes and practices | * describe features of dance |
| * analyse dance productions, concepts and practitioners and their significance | * analyse dance productions, concepts and practitioners and their significance |  |
| * analyse the nature and purpose of dance in a variety of contexts | * critically analyse the nature and purpose of dance in a variety of contexts | * identify the nature and purpose of dance |
|  | * use interpretations of dance performances to present a response |  |
| * communicate ideas and arguments using, evidence and referencing | * communicate ideas and arguments using evidence and referencing |  |
| * perform dance with control and technical skill | * perform dance with control and technical skill | * perform dance with control |
| * create dance performances | * create dance performances | * create dance performances |
| * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience | * create dance performances appropriate for purpose and audience |
| * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process and works safely, collaboratively and independently | * reflect on the creative process |

## Content

|  |  |  |
| --- | --- | --- |
| A Course | T Course | M Course |
| * dance teaching techniques (planning, responding to individual needs, safe dance practices, demonstration of technique, time management, creation of exercises and repertoire in a variety of dance contexts) | * dance teaching techniques (planning, responding to individual needs, safe dance practices, demonstration of technique, time management, creation of exercises and repertoire and providing feedback in a variety of dance contexts) | * not available |
| * audition techniques | * audition techniques |  |
| * rehearsal processes | * rehearsal processes |  |
| * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices appropriate for a range of purposes such as an eisteddfod, audition, school musical or show reel | * elements of dance (time, space, energy/dynamics), compositional processes and choreographic devices appropriate for a range of purposes such as an eisteddfod, audition, school musical or show reel |  |
| * the personal, cultural and historical aspects of dance pathways (e.g. choreographers, performers, teachers, therapists, directors, administrators) | * the personal, cultural and historical aspects of dance pathways (e.g. choreographers, performers, teachers, therapists, directors, administrators) |  |
| * dance administration (business plans, budgets, lesson plans, arts funding applications, event management) | * dance administration (business plans, budgets, lesson plans, arts funding applications, event management) |  |

## Assessment

Refer to Assessment Task Types Guide on pages 17-18.

## Resources

Refer to resources on pages 27-30.

#### Books

|  |  |
| --- | --- |
| Dagenais, M | 2012, *Starting your career as a dancer,* Allworth Press, New York. |
| Henninger, B. | *Book Dance Jobs: The Ultimate Career Guide For Professional Dancers*, Amazon Digital Services. Digital eBook. |
| Horosko, M. | 2009, *The dancer’s survival manual: everything you need to know from the first class to career change,* University Press of Florida, Gainesville. |
| Klein, K. | 2009, *Career Readiness and Preparation Criteria in Undergraduate Dance Degree Programs,* Hamilton Books, Lanham, MD. |
| Miller Jr. C. and Stevenson, T. | 2009, *The Business of Dance,* Tate Publishing, USA |
| Trommer-Beardslee, H. | 2013, *Dance Production and Management,* Princeton Book Company, USA |
| Upper, N. | 2004. *Ballet Dancers in Career Transition: Sixteen Success Stories*, McFarland, USA. |

#### Audiovisual

|  |
| --- |
| *A Chorus Line* (DVD), 1985, Director: Richard Attenborough |
| *Centre Stage* (DVD), 2000, Director: Nicholas Hytner |
| *Jump Into Audition* (app) 2015 – present. Andres UK Limited. Also available as an ebook. |
| *Dance Moms* (DVD), 2011 – present, Collins Avenue Productions |
| *Flashdance* (DVD), 1983, Director: Adrian Lyne |
| *Honey* (DVD), 2003, Director: Billie Woodruff |
| *Razzle Dazzle: A Journey Into Dance* (DVD), 2007, Director: Darren Ashton |

#### Websites

|  |
| --- |
| Danceinforma.com.au, (online)  <<http://danceinforma.com.au/full-time-dance-auditions-guide/>> |
| Dance Magazine (online)  <<http://www.dancemagazine.com/issues/February-2009/Audition-KnowHow-What-Directors_Want>> |

# APPENDIX A – Common Curriculum Elements

Common curriculum elements assist in the development of high quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

|  |  |  |
| --- | --- | --- |
| Organisers | Elements | Examples |
| create, compose and apply | apply | ideas and procedures in unfamiliar situations, content and processes in non-routine settings |
| compose | oral, written and multimodal texts, music, visual images, responses to complex topics, new outcomes |
| represent | images, symbols or signs |
| create | creative thinking to identify areas for change, growth and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives |
| manipulate | images, text, data, points of view |
| analyse, synthesise and evaluate | justify | arguments, points of view, phenomena, choices |
| hypothesise | statement/theory that can be tested by data |
| extrapolate | trends, cause/effect, impact of a decision |
| predict | data, trends, inferences |
| evaluate | text, images, points of view, solutions, phenomenon, graphics |
| test | validity of assumptions, ideas, procedures, strategies |
| argue | trends, cause/effect, strengths and weaknesses |
| reflect | on strengths and weaknesses |
| synthesise | data and knowledge, points of view from several sources |
| analyse | text, images, graphs, data, points of view |
| examine | data, visual images, arguments, points of view |
| investigate | issues, problems |
| organise, sequence and explain | sequence | text, data, relationships, arguments, patterns |
| visualise | trends, futures, patterns, cause and effect |
| compare/contrast | data, visual images, arguments, points of view |
| discuss | issues, data, relationships, choices/options |
| interpret | symbols, text, images, graphs |
| explain | explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses |
| translate | data, visual images, arguments, points of view |
| assess | probabilities, choices/options |
| select | main points, words, ideas in text |
| identify, summarise and plan | reproduce | information, data, words, images, graphics |
| respond | data, visual images, arguments, points of view |
| relate | events, processes, situations |
| demonstrate | probabilities, choices/options |
| describe | data, visual images, arguments, points of view |
| plan | strategies, ideas in text, arguments |
| classify | information, data, words, images |
| identify | spatial relationships, patterns, interrelationships |
| summarise | main points, words, ideas in text, review, draft and edit |

# APPENDIX B – Glossary of Verbs

|  |  |
| --- | --- |
| Verbs | Definition |
| Analyse | Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences |
| Apply | Use, utilise or employ in a particular situation |
| Argue | Give reasons for or against something |
| Assess | Make a Judgement about the value of |
| Classify | Arrange into named categories in order to sort, group or identify |
| Compare | Estimate, measure or note how things are similar or dissimilar |
| Compose | The activity that occurs when students produce written, spoken, or visual texts |
| Contrast | Compare in such a way as to emphasise differences |
| Create | Bring into existence, to originate |
| Demonstrate | Give a practical exhibition an explanation |
| Describe | Give an account of characteristics or features |
| Discuss | Talk or write about a topic, taking into account different issues or ideas |
| Evaluate | Examine and judge the merit or significance of something |
| Examine | Determine the nature or condition of |
| Explain | Provide additional information that demonstrates understanding of reasoning and /or application |
| Extrapolate | Infer from what is known |
| Hypothesise | Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Investigate | Plan, inquire into and draw conclusions about |
| Justify | Show how argument or conclusion is right or reasonable |
| Manipulate | Adapt or change |
| Plan | Strategies, develop a series of steps, processes |
| Predict | Suggest what might happen in the future or as a consequence of something |
| Reflect | The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience |
| Relate | Tell or report about happenings, events or circumstances |
| Represent | Use words, images, symbols or signs to convey meaning |
| Reproduce | Copy or make close imitation |
| Respond | React to a person or text |
| Select | Choose in preference to another or others |
| Sequence | Arrange in order |
| Summarise | Give a brief statement of the main points |
| Synthesise | Combine elements (information/ideas/components) into a coherent whole |
| Test | Examine qualities or abilities |
| Translate | Express in another language or form, or in simpler terms |
| Visualise | The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words |

# APPENDIX C – Composition

Elements of dance essential to any composition - Space

* Shape – the positioning of the body in space, e.g. curved, straight, angular, twisted, symmetrical and asymmetrical
* Level – high, medium and low
* Dimension – Small, large, narrow, wide, two and three dimensions
* Direction – forward, backward, sideways, diagonal, up and down
* Planes – vertical, horizontal, saggital
* Pathways/floor patterns – the course on the floor or ground along which dancers move, e.g. straight, curved, zig-zag, spiral, circle; Air Patterns – the patterns a dancer makes in space, e.g. circular arm patterns
* Relationships – the way the body relates to individuals, groups and objects, e.g. groupings ( solo, partner, ensemble, apart connected ), relationship between or amoung dancers ( side-by-side, near, far, supported ), interactions ( leading, following, mirroring; unison, contrast; meeting, parting; action reaction)

Elements of dance essential to any composition - Time

* Metre – even eg 2/4, ¾, 4/4, 6/8; uneven eg 5/4, 7/8, changing combinations
* Tempo – the relative speed at which a dance phrase or composition is to be performed, eg slow, fast; accelerating, decelerating
* Accent – a strong movement or gesture
* Phrasing – the way in which a brief sequence of related movements is organised with a sense of rhythmic completion
* Rhythmic patterns – simple, complex
* Stillness – a quality of movement that, although motionless, has energy and occupies space

Elements of dance essential to any composition - Dynamics

* Release of energy – how movement is initiated or projected into space
* Weight/force/time – how the movement is performed utilising body weight, degree of force in time
* Qualities of movement – sustained, percussive, suspended, swinging, collapsing, vibratory
* Choreographic tools are used to manipulate movement phrases.

These tools are very beneficial to the choreographer as they result in having more material/movement/phrases to work with, the dancers have the opportunity to be involved in the choreography, and the work will be more interesting.

The choreographic tools you can use to change your movement are:

* **Retrograde** – movement performed backwards
* **Levels** – high, medium and low
* **Direction** – changing the direction the movement is facing
* **Splice** – two movement phrases mixed together – cutting and pasting from each phrase
* **Fragmentation** – cutting parts out and mixing parts around within the phrase
* **Transference** – transferring the movement from one body part to another
* **Diminish** – make movement bigger
* **Embellish** – make movement bigger
* **Repetition** – repeating a movement or a section of the phrase
* **Tempo** – speed of the movement – slow down or speed up
* **Rhythm** – vary the rhythm of the original phrase (eg from 2/4 time 5o ¾ time)
* **Quality** – soft, slow, sharp, strong – effects the emotion of the movement
* **Force** – changing the energy behind a movement

## Principles of Composition

1. **Contrast**

Open – close, high – low, fast – slow, here – there, fight – flight, in – out, hard – soft, hot – cold, horizontal – vertical, jagged – smooth

1. **Repitition**

Repeat with a different body part

Repeat facing in a different direction

Repeat at a different speed

Repeat at a different level

Repeat accelerate/decelerate

Repeat with different force (energy)

Repeat with a different emotional quality

Repeat with different objective

1. **Transition**

“You can’t get here from there.” How do you get from sitting to standing? You need the transition – think about your transitions!

1. **Variation**

Use different patterns / rhythms / tones / emotions / levels / speeds etc. Be aware of the movement when there is a need for change… and maybe for something new to be introduced!

1. **Development**

Find a way to lose control at some point

Intensify in time, space or effort

Create an inner monologue

1. **Climax**

Just before the…

1. **Resolution**

How should it look? Fleeting / Dying / Resting / Invigorated / Elated / Controlled (your final communication)

How should it sound? Heavy / Weightless / Sudden / Slow / Fade

How should you feel ? Nervous / Thrilled / Pained / At ease (emotional state)

# APPENDIX D – Elements of Dance

### 1. Safe Dance Practice (Occupational Health and Safety)

* warm-up/cool down
* skeletal structure and joint function
* major muscle groups and their function
* stretching
* body alignment and personal limitations based on the skeletal frame and ligaments that support it
* causes, prevention and treatment of injury, including potential hazards, environment and dress
* code
* body maintenance including diet, nutrition, hydration, personal strategies for maintaining personal
* health and well-being
* dance terminology.

### 2. Body Skills

* body awareness
* kinaesthetic awareness
* principles of alignment/body placement
* body articulations
* locomotor movement
* non-locomotor (axial movement)
* turning
* gesture
* elevation (including jumps and aerial work)
* falling
* control
* balance
* application of anatomical and physiological principles (technique) in motion and stillness.

### 3. Sequencing (locomotor and non-locomotor)

* motifs, phrases and sequences
* centre work
* Improvisation or creative exploration
* travelling in space
* floor work
* barre work
* body conditioning techniques