



Dance Years 7–10

Advice on Programming and Assessment

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Contents

1	Introduction.....	5
2	Advice on Assessment.....	6
	2.1 Assessment for Learning	6
	2.2 Planning for Effective Learning and Assessment.....	7
	2.3 Designing Effective Learning and Assessment	8
	2.4 Sharing Learning and Assessment Intentions.....	9
	2.5 Effective Feedback to Students.....	9
	2.6 Recording Evidence for Assessment.....	9
3	Practical Programming and Assessment	11
	3.1 Establishing a Scope and Sequence Plan	11
	3.1.1 Sample Stage 5 Scope and Sequence Plan	12
	3.2 Programming Units of Work	13
	3.3 Sample Units of Work.....	15
	3.4 Stage 5 Sample Unit of Work: Shapes in Space.....	16
	3.4.1 Sample assessment for learning activity: Shapes in Space	27
	3.5 Stage 5 Sample Unit of Work: Dance Skills and Safe Dance Practice.....	32
	3.5.1 Sample assessment for learning activity: Warm-up.....	37
	3.6 Stage 5 Sample Unit of Work: Creating and Developing Motifs.....	39
	3.6.1 Sample assessment for learning activity: Creating and Developing Motifs	45

1 Introduction

This support document has been designed to help teachers understand key aspects of the new *Dance Years 7–10 Syllabus* and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*Dance Years 7–10 Syllabus*, p 39).

The document provides advice about constructing a program that will cover the scope of Dance for a stage. It sets out a process for planning and sequencing units of work, and developing teaching and learning activities.

The sample stage program plans and the sample units of work in this document demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus.

The document contains three sample Stage 5 units of work:

- *Shapes in Space*: This unit introduces dance as an artform with a focus on the shapes that dancers create in space.
- *Dance Skills and Safe Dance Practice*: This unit focuses on dance skills, safe dance practice, principles of alignment, and warm-up and cool-down.
- *Creating and Developing Motifs*: This unit provides an exploration of dance as a symbolic language through the development of movement motifs.

These sample units can be used as models for planning units of work. They include:

- relevant outcomes and content
- assessment activities that have been designed and integrated into the units of work
- different types of possible feedback
- a variety of teaching and learning experiences
- opportunities for student reflection.

An assessment activity from each unit has been selected to show how assessment can fit into teaching and learning sequences. They are described in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations. The units of work and activities may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *Dance Years 7–10 Syllabus*. Units of work adapted for students undertaking Dance Life Skills will be included in a consolidated document that will be distributed to schools early in 2004.

2 Advice on Assessment

2.1 Assessment for Learning

The Board’s revised syllabuses advocate *assessment for learning*. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new knowledge, understanding and skills. *Assessment for learning* helps teachers and students to know if that current understanding is a suitable basis for future learning.

Assessment occurs as an integral part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their knowledge, understanding and skills. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student’s performance to record. These records can be used to monitor the student’s progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a judgement of the student’s performance against levels of achievement. This judgement can be used to inform parents, the next teacher and especially the student, of the student’s progress. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of *assessment for learning* into the assessment of learning.

Principles of assessment for learning

Assessment for learning:

- AP1 emphasises the interactions between learning and manageable assessment strategies that promote learning
- AP2 clearly expresses for the student and teacher the goals of the learning activity
- AP3 reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark
- AP4 provides ways for students to use feedback from assessment
- AP5 helps students take responsibility for their own learning
- AP6 is inclusive of all learners.

Details on how these principles translate in practice can be found on page 39 of the *Dance Years 7–10 Syllabus*. One activity in this document has been annotated to show how the principles of *assessment for learning* feature in that activity. It can be found on page 29.

2.2 Planning for Effective Learning and Assessment

The sample units show ways in which teachers can meet the needs, interests and abilities of their students while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

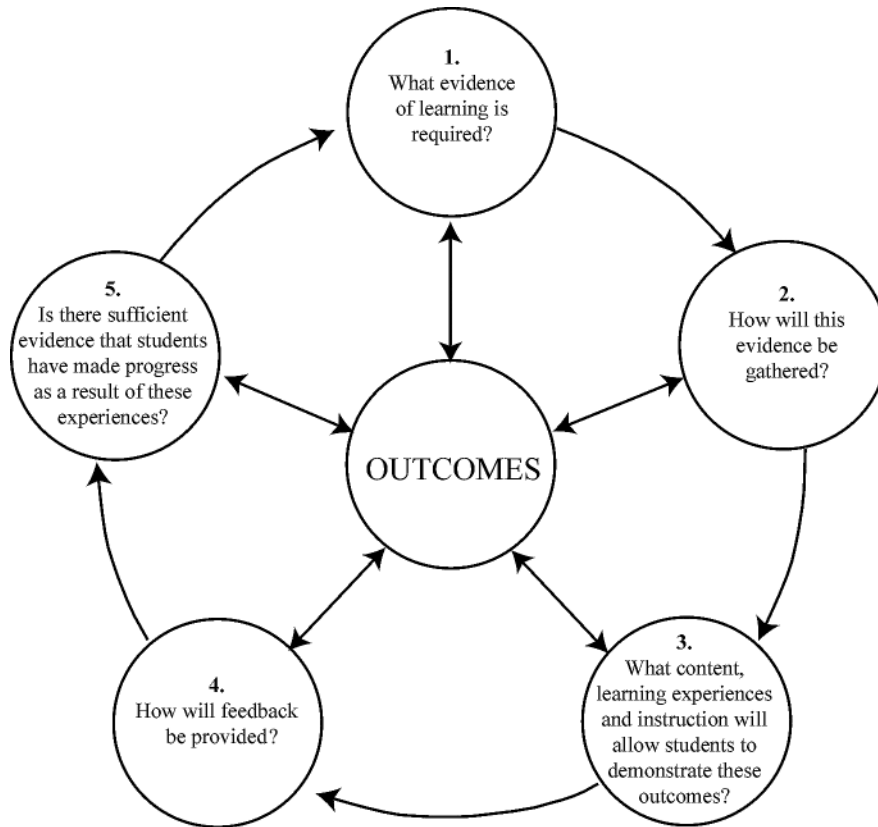
The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

The sample units of work have been developed using the following process:

- 1 identify the outcomes that will be addressed in the unit
- 2 decide on the focus of the unit of work
- 3 decide on the evidence of learning that will be required, how students will demonstrate learning in relation to the outcomes and how this evidence will be gathered and recorded
- 4 select the relevant syllabus content for the identified outcomes relating to the knowledge, understanding and skills that students will develop
- 5 plan the learning experiences and instruction, and identify the *assessment for learning* strategies that will provide the evidence of learning, checking that:
 - a range of assessment strategies is used
 - meaningful feedback in a variety of forms can be given to students
 - opportunities are provided for the teacher to reflect on student progress and modify future learning experiences accordingly.

The diagram below summarises a model for integrating learning and assessment. It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning.

Evidence of learning will assist teachers and students to decide if students are ready for the next phase of learning or if teachers need to adapt programs to provide further learning experiences to consolidate students' knowledge, understanding and skills.



2.3 Designing Effective Learning and Assessment

Designing effective learning experiences requires the selection of activities that develop students' knowledge, understanding and skills and that allow evidence of learning to be gathered. Methods of gathering evidence could include informal teacher observation, questioning, peer evaluation and self-evaluation, as well as more structured assessment activities. Assessment should be an integral part of each unit of work and should support student learning.

When designing assessment activities, teachers should consider whether the activity:

- has explicitly stated purposes that address the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their knowledge, understanding and skills
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning and is fair.

2.4 Sharing Learning and Assessment Intentions

Students must be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher, as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, and the subject-specific terminology. They also need to be clear about any sources or stimulus materials that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their knowledge, understanding and skills.

2.5 Effective Feedback to Students

The aim of feedback is to communicate to students how well their knowledge, understanding and skills are developing in relation to the outcomes. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning. They are then given opportunities to improve and further develop their knowledge, understanding and skills.

Teacher feedback about student work is essential for students and is integral to the teaching and learning process. Student self-reflection and peer evaluation can also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:

- focus on the activity and what was expected
- be constructive, providing meaningful information to students about their learning
- correct misunderstandings
- identify and reinforce students' strengths and state clearly how students can improve.

Forms of feedback include:

- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need addressing
- examples of good responses
- peer evaluation and self-evaluation.

2.6 Recording Evidence for Assessment

Recording student performance needs to be manageable. Teachers should make decisions about which aspects of student performance on an activity should be recorded, and in what format. The teacher can use this information to ascertain students' progress, what needs to be taught next and to what level of detail, and to form a judgement of student achievement at key points.

Record-keeping should reflect the reporting processes of the school and may take the form of individual comments or notations, marks, grades or visual representations for the activities.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity – Shapes in Space		
A			x
B	x		
C			x
D	x		
E		x	
F	x		
	Progressing	Satisfactory	High

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

3 Practical Programming and Assessment

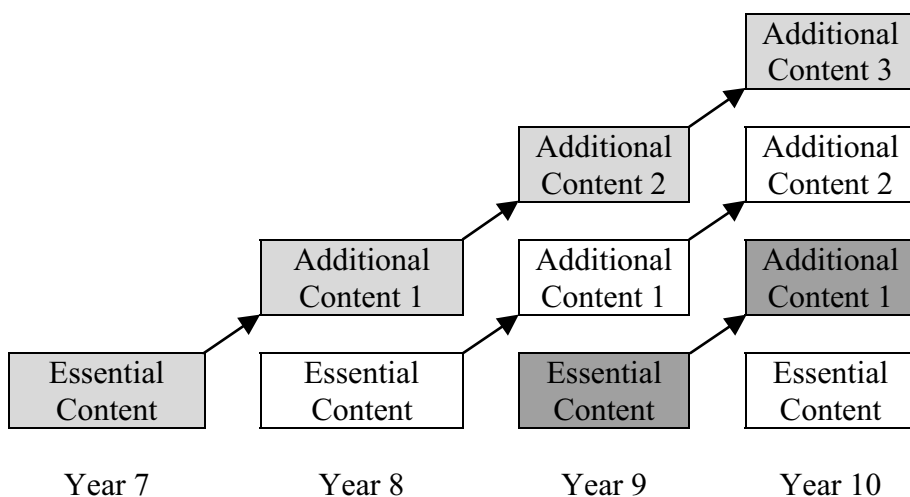
3.1 Establishing a Scope and Sequence Plan

The *Dance Years 7–10 Syllabus* provides sufficient content, scope and learning experiences to address the needs of students across Years 7–10. The syllabus provides an elective study linked to Stage 5 standards. Learning experiences in Years 7–10 must always begin with the essential content and then progress sequentially through the sections of additional content based on the number of hours implemented. Each section of content (ie Essential Content, Additional Content 1, Additional Content 2 and Additional Content 3) is based on 100 indicative hours of study.

The most common delivery model is a 200-hour course delivered over Years 9 and 10 where Year 9 students address the Essential Content and Year 10 students address the Additional Content 1 (see shaded boxes below).

Stage 4 outcomes are provided in the syllabus to assist the assessment and reporting of student achievement in those schools that choose to begin elective study before Year 9. If students begin their study of Dance in Year 7, they address the Essential Content linked to the Stage 4 outcomes. They then progress to the study of Dance in Year 8 and address the Additional Content 1 linked to the Stage 4 outcomes. If they continue in Years 9 and 10, they must progress through the Additional Content 2 and Additional Content 3 linked to the Stage 5 outcomes (see shaded boxes below). These students will be credentialled with 200 hours for the study of Dance in Stage 5.

Models of delivery of the *Dance Years 7–10 Syllabus*



The following Sample Scope and Sequence Plan provides an example of how to sequence the content over Years 9 and 10 for a 200-hour course. The units have a suggested five-week duration. However, teachers need to sequence the learning experiences according to their own school structures and the needs and interests of their students. The learning experiences of each unit are integrated across the practices, and while the focus of each unit is centred on the outcomes of a particular practice, outcomes from the other practices are also addressed. The Year 9 units address the Essential Content, and the Year 10 units refine the skills and understanding gained through the Essential Content and address the Additional Content 1.

3.1.1 Sample Stage 5 Scope and Sequence Plan

Year 9	Term 1	Term 2	Term 3	Term 4
Unit 5 weeks	Shapes in Space * An introduction to dance as an artform with a focus on the shapes that dancers create in space	Stimulus → Response Exploration of the stimulus as the starting point for movement discovery in dance composition	Transitions and Sequences The performance and composition of sequences linked by transitions	Performance Quality Effective communication of ideas through performance, including video examples (student and other dance works)
Practice Focus	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation
Main Outcomes	5.2.1, 5.2.2	5.2.1, 5.2.2	5.1.1, 5.1.2, 5.1.3, 5.2.1, 5.2.2	5.1.1, 5.1.2, 5.1.3, 5.3.1, 5.3.2
Unit 5 weeks	Healthy Practices A unit focusing on the elements of movement, safe dance practice and dance technique	Dance Skills and Safe Dance Practice * A unit focusing on dance skills and safe dance practice, including principles of alignment, and warm-up and cool-down	Personal Impressions An introduction to dance analysis, including dance research and historical contexts	Technologies An introduction to areas of information and communication technologies in dance
Practice Focus	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation
Main Outcomes	5.1.1, 5.1.2, 5.1.3	5.1.1, 5.1.2, 5.1.3	5.3.1, 5.3.2	5.1.1, 5.1.2, 5.1.3, 5.2.1, 5.2.2, 5.3.1, 5.3.2

Year 10	Term 1	Term 2	Term 3	Term 4
Unit 5 weeks	Dance Technique A focus on performance quality, safe dance practice, dance injuries, nutrition	Creating and Developing Motifs * The exploration of dance as a symbolic language through the development of movement motifs	Interpretation Refined dance technique, dance styles, concept/intent, kinaesthetic awareness, video self-assessment	Drawing Links Drawing links between student works and dance works of art in terms of personal, social and cultural expression
Practice Focus	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation
Main Outcomes	5.1.1, 5.1.2, 5.1.3	5.2.1, 5.2.2	5.1.1, 5.1.2, 5.1.3	5.3.1, 5.3.2, 5.3.3
Unit 5 weeks	Deconstructing Dance The body, the elements of dance, relationships – the communication of ideas in dance	Expressing Ideas Dance as a reflection of society – dance analysis, dance research – social, cultural, historical contexts	Unity in a Dance Structuring movement with a focus on the elements of construction and choreographic forms	Technologies Computer-based technologies to assist the compositional process in dance
Practice Focus	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation	Performance Composition Appreciation
Main Outcomes	5.3.1, 5.3.2	5.3.1, 5.3.2	5.2.1, 5.2.2	5.1.1, 5.1.2, 5.1.3, 5.2.1, 5.2.2, 5.3.1, 5.3.2, 5.3.3

* Shapes in Space, Dance Skills and Safe Dance Practice, and Creating and Developing Motifs are described in detail (pages 15–45).

3.2 Programming Units of Work

The sample units of work that follow have been developed using the following process:

Step 1 Select outcomes

Outcomes in the *Dance Years 7–10 Syllabus* are organised around the practices. A manageable number of outcomes from within and across the practices should be selected to form the focus of the unit of work. Typically, some outcomes will play a more important role in each unit. Teachers should map the units across the stage to ensure an adequate coverage of all syllabus outcomes during the year/stage.

Step 2 Decide on the subject matter or focus of the unit of work

Once the outcomes have been selected the focus of the unit of work should be selected. For example, while the focus of the unit is centred on the outcomes of a particular practice, is this a unit that is based on an aspect of the elements of dance or a dance style? This will guide the anticipated evidence of learning and the selection of relevant syllabus content.

Step 3 Decide on the evidence of learning

As the outcomes form the focus of the unit, it is necessary to identify the specific evidence of learning to be observed through the teaching, learning and assessment activities. This evidence will enable judgements to be made on student achievement in relation to the outcomes and identified content.

Step 4 Select the relevant syllabus content

Identify what students are going to *'learn to'* do. Content from the *'learn to'* section of the syllabus should be selected as a focus for the unit. This will be further enhanced by referring to the specific details supplied in the syllabus that unpack these statements in terms of the practices and the elements of dance, within the context of dance as an artform.

Identify what students are going to *'learn about'*. In the *Dance Years 7–10 Syllabus* each *'learn to'* statement has a direct relationship with a corresponding statement about what students learn about.

Step 5 Plan the teaching, learning and assessment activities

Assessment for learning activities occur as a normal part of the teaching process. Teachers plan the most suitable teaching, learning and assessment activities for the selected content, ensuring that they will provide the desired evidence of learning determined in step 3. Teaching, learning and assessment activities should be student-centred and promote the development of knowledge, understanding and skills. Teachers are encouraged to include a variety of teaching approaches across a broad range of dance styles and periods.

Step 6 Plan feedback opportunities

Feedback provides students with necessary information and direction to progress their learning and occurs normally through good teaching practice, mostly in an informal manner. However, when planning units of work, teachers should consider how to maximise feedback in the context of the teaching, learning and assessment activities, and how the feedback contributes to the learning of students.

Step 7 Plan opportunities for teacher’s reflection and evaluation

As teachers progress through the programming process, it is important to reflect on previous steps and evaluate the degree to which the unit has remained focused on the outcomes. Identifying the evidence of learning early in the process will assist in this. After the unit has been implemented, it is also necessary to evaluate the degree to which students have progressed as a result of the experiences and what should be done next to assist them in their learning.

3.3 Sample Units of Work

The sample units of work that follow are designed to assist teachers in planning for the implementation of the *Dance Years 7–10 Syllabus*. The units provide programming ideas for the selected syllabus content.

The three sample units of work that follow provide different models to assist teachers as they prepare to implement the syllabus.

The first unit, *Shapes in Space*, is a beginning course unit that has been written in considerable detail to demonstrate to teachers how to select and work the syllabus outcomes and content. The detail also emphasises how the learning experiences and instruction are integrated through the three practices. It is not expected that teachers would program with this amount of detail.

The second unit, *Dance Skills and Safe Dance Practice*, is presented in a brief format and offers suggestions about how to extend the unit according to the time available and the needs and interests of the students. The third unit, *Creating and Developing Motifs*, is a more advanced unit designed for Year 10 students. It is also less detailed and offers suggestions about how to extend the unit if time allows.

The sample units show ways in which teachers can meet the needs, interests and abilities of their students, while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

Note that the assessment activities are described here in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations.

3.4 Stage 5 Sample Unit of Work: Shapes in Space

Introduction

The scope of this unit includes learning experiences that are suitable for Stage 5 (Years 9 and 10). This unit could also be adapted for students in Years 7 and 8 (in schools that offer Dance in those years) by applying the content to the Stage 4 outcomes. The learning experiences in this unit are integrated through the practices of Performance, Composition and Appreciation. Teachers need to select and sequence activities that are appropriate to their students' needs, interests and abilities. For example, where this unit begins with experiences in the practice of Appreciation, teachers can alter the order of the learning experiences to suit their students' needs.

Context

This five-week unit is designed for Term 1 of the first year of study. It addresses Essential Content. The unit introduces students to the study of dance as an artform and explores dance as a means of communication. The elements of dance (space, time and dynamics) are introduced. The unit focuses on the shapes that dancers create in space. Shape is one of the strongest visual components of dance. Shapes in space provide the structural designs seen by the audience. Awareness of spatial design contributes to the clarity and meaning of dance. The unit aims to develop greater kinaesthetic awareness of the body in space by exploring the relationship between anatomy and movement experiences, and by emphasising a compositional approach that guides students to experience movement and its qualities rather than merely replicate it.

Students may have explored movement in previous stages. This unit explores the nature of dance in more detail. It provides a more focused and detailed exploration of the spatial elements of dance.

Targeted outcomes

A student:

- 5.2.1 explores the elements of dance as the basis of the communication of ideas
- 5.2.2 composes and structures dance movement that communicates an idea.

This unit is centred on the outcomes and content of the practice of Composition but, as the learning experiences are integrated, outcomes from the practices of Performance and Appreciation are also addressed.

Resources

- Videos:
 - *Moon Water* (Lin Hwai-Min, Cloud Gate Dance Theatre of Taiwan)
 - or other video selections appropriate to the focus element of dance
- Working model of a skeleton
- Visual stimuli such as artworks, posters, landscapes, photographs
- Worksheets to assist observations and description/analysis
- Guidelines for a journal

This unit of work addresses the following content:

	Students learn to:	Students learn about:
C		
5.2.1	<ul style="list-style-type: none"> explore the elements of space, time and dynamics in relation to a stimulus select and refine movement to communicate an idea 	<ul style="list-style-type: none"> the elements of dance as the tools employed by the dance composer to communicate ideas and feelings through dance improvisation as a means to explore ideas
5.2.2	<ul style="list-style-type: none"> link movements to create a sequence explore, discuss, reflect, analyse and refine movement sequences 	<ul style="list-style-type: none"> transitions and sequencing movement
P		
5.1.1	<ul style="list-style-type: none"> identify and explain the capabilities and limitations of the body identify and perform a warm-up and cool-down identify and demonstrate an understanding of the basic principles of anatomical structure while acquiring movement skills move with greater body awareness use appropriate dance terminology when describing dance technique and safe dance practice 	<ul style="list-style-type: none"> their own bodies and how to dance within their own capabilities preparing themselves physically for movement and safeguarding the body performing dance movement consistently relative to anatomical structure correct body alignment and placement while executing movement the language of dance technique
5.1.2	<ul style="list-style-type: none"> identify and describe the use of the elements of space, time and dynamics in combinations of movement apply the elements of space, time and dynamics to dance movement 	<ul style="list-style-type: none"> how combinations of dance movement can be varied using the elements of dance
5.1.3	<ul style="list-style-type: none"> perform a range of dance skills apply the elements of space, time and dynamics to personalise dance movement 	<ul style="list-style-type: none"> projection, focus and confidence the performance of dance movement with an awareness of self
A		
5.3.1	<ul style="list-style-type: none"> acquire, develop and apply an appropriate dance vocabulary 	<ul style="list-style-type: none"> the language of dance to describe movements in space, time and dynamics
5.3.2	<ul style="list-style-type: none"> describe their personal impressions of dance works 	<ul style="list-style-type: none"> the basics of dance analysis and its application to performance and composition

P – Performance C – Composition A – Appreciation

Unit Overview – Shapes in Space Suggested duration: five weeks

Content Outline	
FOCUS:	What is dance? Communication through movement The elements of dance – space, time and dynamics
FOCUS:	What can the body do? Exploring body actions of bending – the resultant shapes in space Exploring joints in relation to bending Creating and performing movement sequences Exploring movement quality and clarity of line Reflective practice
FOCUS:	What can the body do? Exploring body actions of stretching – the resultant shapes in space Exploring joints in relation to stretching Creating and performing movement sequences Exploring movement quality and clarity of line Reflective practice
FOCUS:	Consolidation of what the body can do Review of the anatomy of bending and stretching Review the resultant shapes in space from the body actions of bending and stretching Creating movement sequences that combine the body actions of bending and stretching in response to stimuli provided by students

FOCUS: What is dance? Communication through movement. The elements of dance – space, time and dynamics			
	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
A	<p>Through a brainstorming session students explore the nature of dance and through guided discussion establish that:</p> <ul style="list-style-type: none"> • dance is a means of communication of ideas, feelings, stories, culture, history, etc • different dance forms have different purposes • the body is the instrument of dance and communication • the basic elements of dance are space, time and dynamics • the study of dance requires students to explore the body moving through space, in time and with dynamics • the body moving in space creates shapes. Shapes are one of the strongest visual components of dance • the study of dance includes appreciation, composition and performance. <p>Students work collaboratively, guided by the teacher, as they summarise their findings in their journals (see Suggested Template for Student Journal on page 26).</p>	<p>Students:</p> <ul style="list-style-type: none"> • engage and contribute to class brainstorming and discussion • write their responses and reflections in their journal. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> • oral clarification and positive reinforcement of student responses • oral feedback commenting on accuracy and detail of student’s reflection.

FOCUS: What can the body do? The anatomy of bending . Exploring body actions of bending – the resultant shapes in space			
	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
P	<p>Students examine the model skeleton and their own body actions to explore the action of bending:</p> <ul style="list-style-type: none"> • What body parts can bend? – spine, neck, arms/hands, legs/feet • What limits bending actions? – joints and flexion (torso and limbs) 	<p>Students:</p> <ul style="list-style-type: none"> • give oral responses of body actions in relation to the skeleton • physically demonstrate appropriate body actions • write their responses and reflections in their journal. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> • oral clarification and positive reinforcement of student responses • written annotations in journal relating to the anatomy of bending.
A	<p>Students develop a vocabulary related to bending – arch, curve, sway, shrink, expand, etc.</p> <p>Students summarise their findings in their journals.</p> <p>Resources: Working model of a skeleton</p>		

	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
C	<p>Students explore the resultant shapes in space (both static shapes and moving shapes) based on their vocabulary – arch, curve, sway, shrink, expand, etc – via guided discovery.</p> <p>Visual stimuli are introduced through images that have curved or arching designs or evoke bending – students trace movements in space from these images using various body parts.</p> <p>Students improvise, select and link shapes/movements to create short sequences.</p> <p>Students asked to find and bring in other visual stimuli.</p> <p>Resources: Visual stimuli</p>	<p>Students create a variety of bending movements and curved shapes in response to verbal and visual stimuli.</p>	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral clarification and positive reinforcement of student’s shapes demonstrations of shapes if required.
P	<p>Students perform their sequences for their peers.</p> <p>Student sequences may be joined to form a dance.</p>	<p>Students recall and execute movement sequences.</p>	<p>Teacher provides oral feedback on movement sequences.</p>
A	<p>Students observe their peers and describe what they see – movements, body shapes and shapes in space.</p> <p>Students give their perceptions – what the movements remind them of (physically, mentally, emotionally, spiritually, culturally, etc.)</p> <p>Students discuss what movements they like and dislike.</p> <p>Students expand their vocabulary in describing movement.</p> <p>Students summarise their findings in their journal.</p>	<p>Students give oral and written responses accurately describing movement and shape using appropriate terminology, and they give their personal reflections.</p>	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral feedback on student’s ability to describe movement and shape using appropriate terminology written annotations in journal.
P	<p>Through teacher-guided exercises and sequences, the students explore the relationship between, and develop a greater awareness of, the bending body and its parts and the shapes they create in space:</p> <ul style="list-style-type: none"> – basic arcs to complex shapes – body shapes, floor patterns, air patterns. <p>Students explore body parts leading, meeting, in contact, and parting.</p> <p>Students explore bent shapes in terms of level, size and pathways.</p> <p>Students are introduced to the concepts of movement quality and clarity relating to bends.</p>	<p>Students:</p> <ul style="list-style-type: none"> correctly execute set exercises and movement sequences give oral responses describing the shapes created in space, using appropriate terminology demonstrate aspects of performance quality and clarity of line. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral feedback on student’s execution of set exercises, movement sequences and movement quality demonstrations if required.

	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
A	<p>Students view performances on video. They identify, describe and discuss movements with curved shapes and bending characteristics and they provide personal responses. Students summarise their findings in their journals.</p> <p>Resources: <i>Moon Water</i> or other videos</p>	<p>Students provide written responses accurately describing movements and shapes using appropriate terminology, and giving their personal reflections.</p>	<p>Teacher provides written annotations in journal on student’s descriptions of movements and shapes using appropriate terminology.</p>
C	<p>Students select curved shapes and bending movements. These become the basis of further investigation. Through guided discovery students explore their movements through travelling, jumping, and turning; along with changes in direction, level, size and planes.</p> <p>Students discover a greater range of movement possibilities.</p> <p>Students create a bending dance using some of the elements they have explored.</p>	<p>Students:</p> <ul style="list-style-type: none"> • create and develop original movement derived from the initial movements • provide written responses accurately describing movement and shape using appropriate terminology, and giving their personal reflections. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> • encouragement, questions and oral feedback on student’s movement choices • written annotations in journal.
A	<p>Students summarise their findings in their journal, including observations, discussions, explorations, personal reflections and evaluations of their work, their peers’ work and other dance works.</p>		

FOCUS: What can the body do? The anatomy of stretching . Exploring body actions of stretching – the resultant shapes in space			
	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
P	<p>Students examine the model skeleton and their own body actions to explore the action of stretching:</p> <ul style="list-style-type: none"> • What body parts can stretch? – spine, neck, arms/hands, legs/feet • What limits stretching actions? – joints and extension (torso and limbs) 	<p>Students:</p> <ul style="list-style-type: none"> • give oral responses of body actions in relation to the skeleton • physically demonstrate appropriate body actions • write their responses and reflections in their journal. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> • oral clarification and positive reinforcement of student responses • written annotations in journal related to the anatomy of stretching.
A	<p>Students develop a vocabulary related to stretching – reach, radiate, lunge, straighten, lengthen, etc. Students summarise their findings in their journals.</p> <p>Resources: Working model of a skeleton</p>		

	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
C	<p>Students explore the resultant shapes in space (both static shapes and moving shapes) based on their vocabulary – reach, radiate, lunge, straighten, lengthen, etc – via guided discovery.</p> <p>Visual stimuli are introduced through images that have straight, long or linear designs or evoke stretching – students trace movements in space from these images using various body parts. Students improvise, select and link shapes/movements to create short sequences.</p> <p>Students asked to find and bring in other visual stimuli.</p> <p>Resources: Visual stimuli</p>	<p>Students create a variety of stretched shapes and movements in response to verbal and visual stimuli.</p>	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral clarification and positive reinforcement of student’s shapes demonstrations of stretched shapes if required.
P	<p>Students perform their sequences for their peers.</p> <p>Student sequences may be joined to form a dance.</p>	<p>Students recall and execute movement sequences.</p>	<p>Teacher provides oral feedback on movement sequences.</p>
A	<p>Students observe their peers and describe what they see – movements, body shapes and shapes in space.</p> <p>Students give their perceptions – what the movements remind them of (physically, mentally, emotionally, spiritually, culturally etc).</p> <p>Students discuss what movements they like and dislike.</p> <p>Students expand their vocabulary in describing movement.</p> <p>Students summarise their findings in their journal.</p>	<p>Students give oral and written responses accurately describing movement and shape using appropriate terminology, and they give their personal reflections.</p>	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral feedback on students’ ability to describe movement and shape using appropriate terminology written annotations on student findings in journal.
P	<p>Through teacher-guided exercises and sequences, the students explore the relationship between, and develop a greater awareness of, the stretching body and its parts and the shapes they create in space:</p> <ul style="list-style-type: none"> – basic reaches to complex shapes – body shapes, floor patterns, air patterns. <p>Students explore body parts leading, meeting, in contact, and parting.</p> <p>Students explore stretched shapes in terms of level, size and pathways.</p> <p>Students are introduced to the concepts of movement quality and clarity relating to stretching.</p>	<p>Students:</p> <ul style="list-style-type: none"> correctly execute set exercises and movement sequences give oral responses describing the shapes created in space, using appropriate terminology demonstrate aspects of performance quality and clarity of line. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral feedback on student’s execution of set exercises, movement sequences, performance quality demonstrations if required.

	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
A	<p>Students view performances on video. They identify, describe and discuss movements with stretched shapes and stretching characteristics and they provide personal responses. Students summarise their findings in their journals.</p> <p>Resources: <i>Moon Water</i> or other videos.</p>	<p>Students provide written responses accurately describing movement and shape using appropriate terminology, and giving their personal reflections.</p>	<p>Teacher provides written annotations in journal on student’s descriptions of movement and shape and on their personal reflection.</p>
C	<p>Students select stretched shapes and stretching movements. These become the basis of further investigation. Through guided discovery students explore their shapes and movements through travelling, jumping, and turning; along with changes in direction, level, size and planes. Students discover a greater range of movement possibilities.</p> <p>Students individually create a short movement sequence based on the body action of stretching using some of the elements they have explored.</p> <p><u>Assessment for learning activity</u> In groups of 2–3, students combine their individual stretching sequences to form a group composition. Students present their group composition.</p>	<p>Students create and develop original movement derived from the initial movements to create sequences which they combine into a group composition.</p>	<p>Teacher provides oral and written feedback on students’ group compositions.</p>
A	<p>In their journals, students describe and discuss the development of their work, addressing the items in Suggested Template for Student Journal (page 26).</p>	<p>Students provide written responses that give accurate descriptions of movement and shape using appropriate terminology, and personal reflections.</p>	<p>Teacher provides written feedback on students’ self-reflection and accurate description of movements and shapes.</p>

See pages 27–28 for a summary of the *assessment for learning* activity relating to this aspect of the unit.

FOCUS: Consolidation of what the body can do Review of the anatomy of bending and stretching Review the resultant shapes in space from the body actions of bending and stretching Creating movement sequences that combine the body actions of stretching and bending in response to stimuli provided by students			
	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
5.1.1 P	Students relate their range of body actions to the model skeleton and identify and review what body parts can bend and stretch and discuss what limits these actions. Students use the appropriate dance vocabulary. Resources: Model skeleton	Students: <ul style="list-style-type: none"> • identify bending and stretching actions • physically demonstrate appropriate bending and stretching actions. 	Teacher provides oral feedback on student’s understanding and demonstration of bending and stretching actions.
5.1.2 5.1.3 P	Through teacher-guided exercises and sequences, the students continue to develop greater awareness of the bending and stretching body and its parts and the shapes they create in space: <ul style="list-style-type: none"> – from basic to complex body shapes – floor patterns, air patterns. Students continue to work with body parts leading, meeting, in contact, and parting. Students expand their awareness of body actions and shapes in terms of level, size and pathways. Students continue to explore the concepts of movement quality and clarity of line.	Students: <ul style="list-style-type: none"> • correctly execute set exercises and movement sequences • give oral responses describing the shapes created in space, using appropriate terminology • demonstrate aspects of performance quality and clarity of line. 	Teacher provides: <ul style="list-style-type: none"> • oral feedback on student’s execution of set exercises, movement sequences and movement quality • demonstrations if required.

	Integrated teaching, learning and assessment activities	Evidence of learning	Feedback
<p>C</p> <p>Students develop movement sequences based on the body actions of bending and stretching in response to visual stimuli provided by the teacher and students from previous lessons.</p> <p>Sequences include a variety of shapes in space and changes in direction, level, size, and plane.</p> <p>Students collaborate and work in small groups (3–4). They combine their sequences to form a 1–1½ minute movement composition.</p> <p>A</p> <p>Students document their work in their journals.</p> <p>Students present their movement compositions to their peers.</p> <p>Resources: Visual stimuli provided by the teacher and students from previous lessons</p>	<p>Students:</p> <ul style="list-style-type: none"> • create a movement composition that includes a variety of bending and stretching movements and shapes in response to visual stimuli • provide written responses accurately describing movement and shape using appropriate terminology, and giving their personal reflections. 	<p>Teacher provides oral and written feedback on student’s movement sequences, personal reflection and descriptions of movement and shape.</p>	
A	<p>Students observe their peers’ works and describe and evaluate what they see – movements, body shapes and shapes in space.</p> <p>Students give their perceptions – what the movements remind them of (physically, mentally, emotionally, spiritually, culturally etc.) and how effective they are as a means of communication.</p>	<p>Students provide oral responses accurately describing movement and shape using appropriate terminology, and giving their personal reflections.</p>	<p>Teacher provides oral feedback on student’s descriptions of movement and shape and peer assessment and self-reflection.</p>

This unit can be extended to include explorations centred on other body actions and the resultant shapes in space (eg twisting and turning). The student sequences that have been created with a compositional focus can be further explored and refined in subsequent units with a performance focus, (ie incorporating dance skills and safe dance practice).

Suggested Template for Student Journal

<p>Description of activity</p> <p>Part A</p> <p>1 What is dance? – Write a summary of the results of the brainstorming session.</p> <p>Part B</p> <p>2 What body parts can bend? – Provide a description and explain what limits these body actions. Create a list of words that inspire bending actions.</p> <p>3 Practical exploration of bending. Describe your exploration of a range of movements.</p> <p>4 Describe your composition of a short sequence derived from the practical exploration.</p>		
<p>How the practical activity was explored</p> <p>1 What did you do? Describe the exercises and sequences presented.</p> <p>2 What words were used as a stimulus? 5 How were the body parts used?</p> <p>3 What body parts were used? 6 What movements and shapes resulted?</p> <p>4 What limits their range of movement? 7 How was the quality of movements changed?</p> <p><i>Hints:</i></p>		
<p><u>Body parts</u></p> <p>parts leading</p> <p>parts meeting</p> <p>parts in contact and parting</p>	<p><u>Space</u></p> <p>level size</p> <p>direction planes</p>	<p><u>Shapes/pattern</u></p> <p>body shapes</p> <p>floor patterns</p> <p>air patterns</p>
<p>Composition – personal solutions to the activity</p> <p>What movements did you select? Why?</p> <p>What body parts were used? How were the body parts used?</p> <p>How were these developed – travelling, direction, size, level, etc?</p> <p>What shapes were created?</p> <p>What were the movements communicating – idea, feeling, etc? Was this intentional?</p>		
<p>Review and reflections</p> <p>If you were to rework the movements what would you change? Why?</p> <p>How did others solve the problem?</p> <p>What new ideas were generated that you can use later?</p>		
<p>Evaluation</p> <p>What problems did you encounter? How effective was your solution?</p> <p>What do you think about the quality of your composition?</p> <p>What did you like and dislike about your work? Why?</p> <p>What did you learn?</p>		
<p>Glossary</p>		
<p>Word</p>	<p>Definition</p>	

3.4.1 Sample assessment for learning activity: Shapes in Space

Context

In this unit students have gained experience in improvising, selecting and linking shapes and movements to create short sequences and have performed them for their peers. They have observed their peers and have described the movements that they see in terms of body shape and shapes in space. They have recorded their learning experiences and observations in a journal according to a suggested template. Before this *assessment for learning* activity, students have explored stretched shapes and stretching movements in response to visual stimuli. Through guided discovery students have explored their shapes and movements through travelling, jumping, and turning, along with changes in direction, level, size and plane, to discover a greater range of movement possibilities. They then individually created a short movement sequence based on the body action of stretching, selecting some of the aspects of space that they have explored. The purpose of this activity is for students to create a short group movement composition based on their classroom explorations. This *assessment for learning* activity is an integral part of the scope and sequence of learning in this model unit.

Outcomes

A student:

- 5.2.1 explores the elements of dance as the basis of the communication of ideas
- 5.2.2 composes and structures dance movement that communicates an idea
- 5.3.1 describes and analyses dance as the communication of ideas within a context.

Description of activity

In groups of two or three, students combine their individual stretching sequences to form a group composition.

Students present their group composition to the class.

In their journals, students describe and discuss the development of their work, addressing the suggested template for the student journal. (1–2 class sessions)

Criteria for assessing learning

(These criteria would normally be communicated to students with the activity.)

Students will be assessed on their:

- use of aspects of the element of space to create a basic group composition
 - showing the use of the body action of stretching
 - including a variety of stretched shapes in space
 - incorporating changes in direction, level, size and plane
- combinations of movement to communicate their idea from a stimulus
 - combining shapes and movement and organising into sequences
- written description of their group composition
 - using appropriate terminology
 - describing the movement selections, the related shapes created through aspects of the element of space
 - discussing how these selections communicate their idea from a stimulus
 - discussing what they like and/or dislike about their work and how successful it was in conveying their idea from a stimulus.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school.

Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
8–10 (High)	<ul style="list-style-type: none"> • demonstrates the body action of stretching with consistent and creative use of the element of space, including a variety of stretched shapes with changes in direction, level, dimension • combines their individual sequences in an interesting and creative way • accurately describes and writes in their journals in detail of their selection of shapes and movement in terms of the element of space, using relevant dance terminology • clearly communicates how their movement ideas have been derived from a stimulus
5–7 (Satisfactory)	<ul style="list-style-type: none"> • demonstrates the body action of stretching with good use of the element of space, including stretched shapes and changes in direction, level, dimension • combines their individual sequences in an interesting way • describes and writes in their journals of their selection of shapes and movement in terms of the element of space, using dance terminology • communicates how their movement ideas have been derived from a stimulus
1–4 (Progressing)	<ul style="list-style-type: none"> • demonstrates limited use of the body action of stretching and some evidence of the element of space, including some stretched shapes and some changes in direction, level, and/or dimension • combines their individual sequences • provides limited description and writes in their journals of their selection of shapes and movement in terms of the element of space, using some dance terminology • identifies how their movement ideas have been derived from a stimulus.

Feedback

The teacher provides oral feedback at various stages of the compositional process and during the activity. Comments on their progress during the activity will assist students in their movement explorations to discover a greater range of movement possibilities.

Assessment activity feedback can be provided via:

- an assessment activity marking sheet derived from the assessment criteria and guidelines
- direct oral feedback from teacher during the assessment activity
- written annotations in journal entries
- oral peer feedback using assessment guidelines and criteria
- self-reflection based on assessment guidelines and criteria.

Comments will inform students about such things as:

- the effectiveness of their use of the element of space in making shapes and movements based on stretching
- their ability to articulate the process of developing their group composition using appropriate dance terminology.

Future directions

The learning experiences of this activity will be built on in future unit activities. The journal skills are also applicable to the practices of Performance and Appreciation. Future units will continue to explore the aspects of space covered here in addition to other aspects of the elements of dance (space, time and dynamics).

Sample assessment for learning activity: Shapes in Space

Context

In this unit students have gained experience in improvising, selecting and linking shapes and movements to create short sequences and have performed them for their peers. They have observed their peers and have described the movements that they see in terms of body shape and shapes in space. They have recorded their learning experiences and observations in a journal according to a suggested template. Before this *assessment for learning* activity, students have explored stretched shapes and stretching movements in response to visual stimuli. Through guided discovery students have explored their shapes and movements through travelling, jumping, and turning, along with changes in direction, level, size and plane, to discover a greater range of movement possibilities. They then individually created a short movement sequence based on the body action of stretching, selecting some of the aspects of space they have explored. The purpose of this activity is for students to create a short group movement composition based on their classroom explorations. This *assessment for learning* activity is an integral part of the scope and sequence of learning in this model unit.

The activity forms an integral part of the learning process and builds on previous experiences. AP1, AP2, AP3

Outcomes

A student:

- 5.2.1 explores the elements of dance as the basis of the communication of ideas
- 5.2.2 composes and structures dance movement that communicates an idea
- 5.3.1 describes and analyses dance as the communication of ideas within a context.

The activity lists the syllabus outcomes being assessed, with both understanding and skills targeted. AP1, AP3

The activity has a clear purpose. AP1

Description of activity

In groups of two or three, students combine their individual stretching sequences into a group composition. Students present their group composition to the class. In their journals, students describe and discuss the development of their work, addressing the suggested template for the student journal. (1–2 class sessions)

The activity is appropriate for the outcomes, forms part of the learning, is inclusive of all students and engages the learner. AP1, AP3, AP6

Criteria for assessing learning

(These criteria would normally be communicated to students with the activity)
Students will be assessed on their:

- use of aspects of the element of space to create a basic group composition
 - showing the use of the body action of stretching
 - including a variety of stretched shapes in space
 - incorporating changes in direction, level, size and plane
- combinations of movement to communicate their idea from a stimulus
 - combining shapes and movement and organising into sequences
- written description of their group composition
 - using appropriate terminology
 - describing the movement selections, the related shapes created through aspects of the element of space
 - discussing how these selections communicate their idea from a stimulus
 - discussing what they like and/or dislike about their work and how successful it was in conveying their idea from a stimulus.

The goals for this learning activity are clearly expressed and linked to the outcomes. AP1, AP2, AP3

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:	The language of the guidelines for marking is clear and explicit and reflects the nature and intention of the activity. AP1, AP2, AP3
8–10 (High)	<ul style="list-style-type: none"> demonstrates the body action of stretching with consistent and creative use of the element of space, including a variety of stretched shapes with changes in direction, level, dimension combines their individual sequences in an interesting and creative way accurately describes and writes in their journals in detail their selection of shapes and movement in terms of the element of space, using relevant dance terminology clearly communicates how their movement ideas have been derived from a stimulus 	
5–7 (Satisfactory)	<ul style="list-style-type: none"> demonstrates the body action of stretching with good use of the element of space, including stretched shapes and changes in direction, level, dimension combines their individual sequences in an interesting way describes and writes in their journals their selection of shapes and movement in terms of the element of space, using dance terminology communicates how their movement ideas have been derived from a stimulus 	
1–4 (Progressing)	<ul style="list-style-type: none"> demonstrates limited use of the body action of stretching and some evidence of the element of space, including some stretched shapes and some changes in direction, level, and/or dimension combines their individual sequences provides limited description and writes in their journals of their selection of shapes and movement in terms of the element of space, using some dance terminology identifies how their movement ideas have been derived from a stimulus. 	

Feedback

The teacher provides oral feedback at various stages of the compositional process and during the activity. Comments on their progress during the activity will assist students in their movement explorations to discover a greater range of movement possibilities.

Assessment activity feedback can be provided via:

- an assessment activity marking sheet derived from the assessment criteria and guidelines
- direct oral feedback from teacher during the assessment activity
- written annotations in journal entries
- oral peer feedback using assessment guidelines
- self-reflection based on assessment guidelines

The activity models self-assessment and peer assessment and provides meaningful and useful assessment information on performance relative to the outcomes. AP4, AP5

Comments will inform students about such things as:

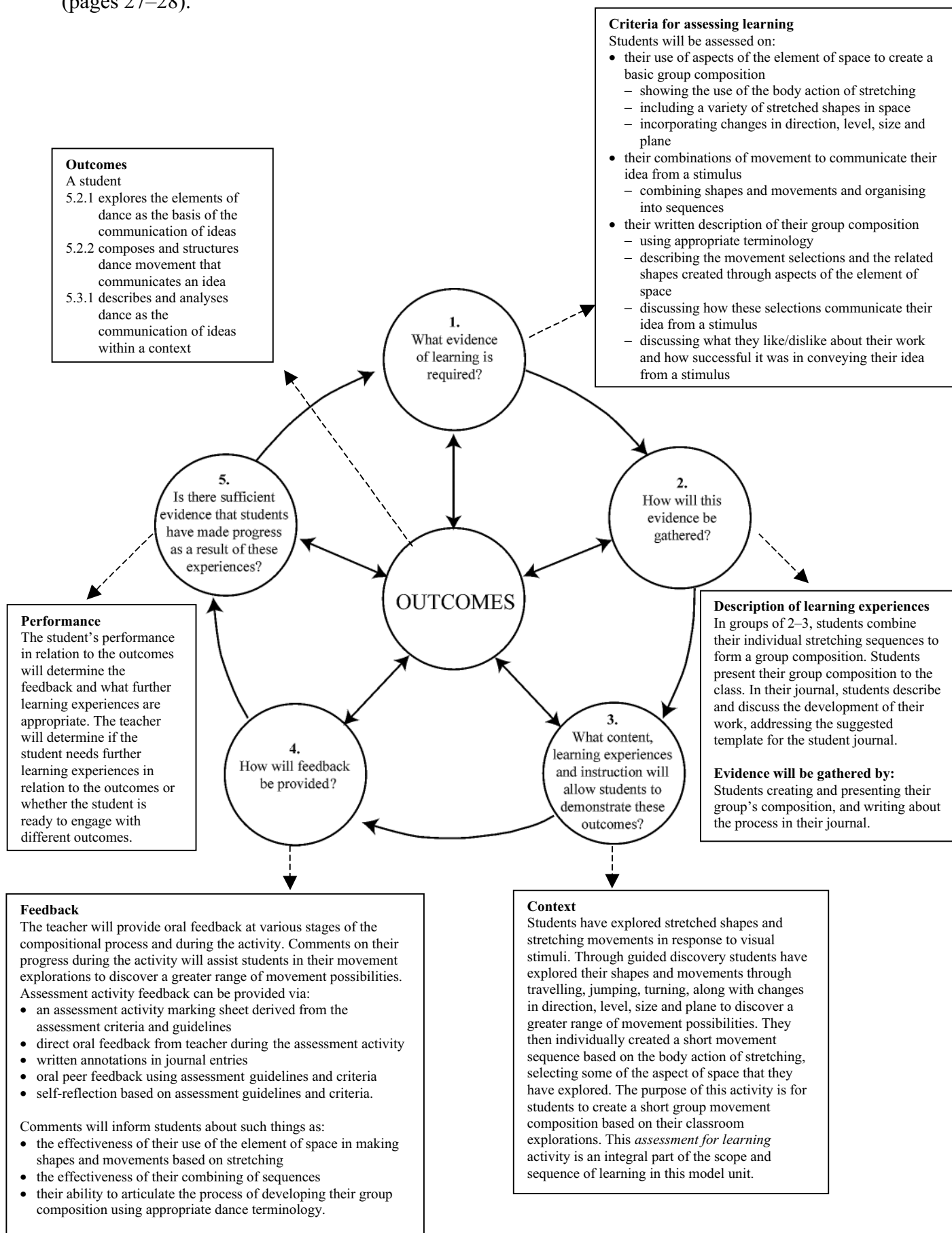
- the effectiveness of their use of the element of space in making shapes and movements based on stretching
- their ability to articulate the process of developing their group composition using appropriate dance terminology.

The activity links to learning goals. AP1

Future directions

The learning experiences of this activity will be built on in future unit activities. The journal skills are also applicable to the practices of Performance and Appreciation. Future units will continue to explore the aspects of space covered here in addition to other aspects of the elements of dance (space, time and dynamics).

The diagram below shows how the process of developing integrated assessment activities has been applied in the design of the sample assessment for learning activity *Shapes in Space* (pages 27–28).



3.5 Stage 5 Sample Unit of Work: Dance Skills and Safe Dance Practice

Introduction

This unit focuses on dance skills with particular attention drawn to safe dance practice. Students practise dance technique as they acquire strength, flexibility, coordination, endurance and skill. Students learn about the importance, purpose and functions of a warm-up and cool-down, and discuss the progression of appropriate warm-up exercises. They also learn about the skeletal system and specific muscles of the body as they relate to a warm-up and to activities to be undertaken in the lesson. Throughout the unit, students continue to study dance technique, and lessons are designed to reinforce safe dance practices that are introduced. Students also have opportunities to apply safe dance practice and dance technique to specific dance styles, to develop new compositions, and to apply knowledge acquired in this unit to dance works.

Context

This unit takes place in the second half of Term 2 in the first year of a 200-hour course and addresses the Essential Content. Students have previously studied a unit focusing on elements of movement and initial aspects of safe dance practice. Lessons which focus on theoretical aspects of the body and safe dance practice are dynamic in nature, allowing students to practically explore the implications of the body structures as they are applied to dance technique and performance.

This unit is presented in a brief format and offers suggestions about how to extend the unit according to the time available and the needs and interests of the students.

Resources

- Model skeleton
- Plumb line
- Worksheets
- Flash cards
- Videos of appropriate dance works of art

Unit outcomes and content Suggested duration: five weeks

Outcomes

A student:

- 5.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique with increasing skill and complexity in the performance of combinations, sequences and dances
- 5.1.2 demonstrates enhanced dance technique by manipulating aspects of the elements of dance
- 5.1.3 demonstrates an understanding and application of aspects of performance quality and interpretation through performance.

Content:

Students learn to:

- identify and explain the capabilities and limitations of the body
- identify healthy practices to maintain a safe body for dance
- identify and perform a warm-up and cool-down
- identify and name major muscle groups and skeletal structures
- identify and demonstrate an understanding of basic principles of anatomical structure while acquiring movement skills
- relate and apply understanding of safe dance practice while acquiring movement skill
- move with greater body awareness
- control non-locomotor and locomotor combinations when performing extended sequences.
- use appropriate dance terminology when describing dance technique and safe dance practice

Students learn about:

- their own bodies and how to dance within their own capabilities
- preparing themselves physically for movement and safeguarding the body
- major muscle groups and skeletal structures and how they contribute to basic body movement
- performing dance movement consistently relative to anatomical structure
- individual strength, flexibility and endurance
- correct body alignment and placement while executing movement
- the role of strength, flexibility, agility, coordination and body articulation in acquiring dance technique
- the language of dance techniques

This unit is centred on the outcomes and content of the practice of Performance but, as the learning experiences are integrated, outcomes from the practices of Composition and Appreciation are also addressed.

Integrated teaching, learning and assessment activities	
<p>Performance</p> <p style="text-align: center;">1</p> <ul style="list-style-type: none"> • Through guided discussion students explore the nature of posture, placement and alignment. They define the terms, and they discuss the benefits of correct alignment and the results of poor alignment. Students relate the principles of correct alignment to the model skeleton. They conduct basic posture checks with the aid of a plumb line and a posture worksheet. Students discuss dynamic alignment, eg maintaining alignment while executing movement. • The teacher leads students in a dance technique lesson, with an emphasis on alignment principles during the warm-up and movement skills development. • With the aid of the model skeleton and a skeleton worksheet, students identify and discuss the bones of the body and their anatomy and function. In pairs, students make bone flash cards to assist their learning and to test each other. • With the aid of the model skeleton and a muscle group worksheet, students identify major muscle groups and discuss how they contribute to basic body movement. • The teacher leads the class in a warm-up with an emphasis on the interaction of major muscle groups, joints and body parts (skeletal structures). • Students complete worksheets in which they name major muscle groups and skeletal structures. Students progressively summarise their findings in their journals. 	<p>Composition</p> <p style="text-align: center;">2</p> <ul style="list-style-type: none"> • Through teacher-guided discovery, students focus on the interaction of muscles, joints and body parts (skeletal structures). The teacher suggests kinaesthetic stimuli (eg body parts moving through space, or opening and closing movements) as the basis for exploring movement. Students experiment with movement as they consider the appropriate interaction of muscles, joints and body parts that is required to counter the force of gravity to maintain alignment and balance. Students select and refine movements, and link them together to create sequences. • Students summarise their findings in their journals. <p>Appreciation</p> <p style="text-align: center;">3</p> <ul style="list-style-type: none"> • The teacher selects an appropriate short excerpt of a dance work. Students observe the excerpt, discuss it in terms of dynamic alignment, and identify the actions of the body in terms of skeletal and muscular structures. With teacher assistance, students brainstorm appropriate warm-up activities to prepare the body to perform the excerpt and organise and perform a short warm-up prior to performing the excerpt. Students summarise their findings in their journals.
<p>Evidence of learning</p> <p>1,3 Discussion and identification of the bones of the body, major muscle groups, actions of the body and warm-up in relation to the skeleton and dynamic alignment.</p> <p>1 Correct execution of set exercises in warm-up and dance technique lessons, and in performance of an excerpt of a dance work.</p> <p>1 Completed bone flash cards and worksheets in class demonstrating understanding of posture, skeleton and muscle groups.</p> <p>2 Creation of a variety of movements and linking them into sequences demonstrates students’ ability to respond to a stimulus.</p> <p>3 Student journal entries summarising skeletal structures, major muscle groups, movement selections and appropriate warm-up sequences.</p> <p>Feedback</p> <p>1 Oral clarification and positive reinforcement throughout class discussion of posture, alignment, the skeleton and major muscle groups.</p> <p>1 Written feedback on completed worksheets.</p> <p>2 Oral feedback to encourage and assist students as they select, refine and link movement to create sequences.</p> <p>1,2,3 Written annotations in journals on students’ ability to use appropriate dance terminology.</p>	

Numbers in the integrated teaching, learning and assessment activities indicate the sequence of activities in the practices of Performance, Composition and Appreciation.

<p>Performance</p> <p style="text-align: center;">4</p> <ul style="list-style-type: none"> In pairs, students identify the capabilities and limitations of their own body by completing worksheets. They identify the range of movement of individual joints and major muscle groups. In their journals, students summarise their findings and draw conclusions about the capabilities and limitations of their own body. Students discuss safe dance practices as they identify the purpose and functions of a warm-up and cool-down. With teacher guidance, students brainstorm, devise and perform a warm-up and cool-down with consideration of the progression of exercises and sequences. <p><u>Assessment for learning activity</u></p> <ul style="list-style-type: none"> Students collaboratively plan a cohesive developmental warm-up. Each student devises a short warm-up sequence of movements and nominates where in the progression of the class warm-up their sequence would occur. Each student then leads the class in presenting the warm-up sequence. Students demonstrate and identify appropriate safe dance practice. In a teacher-guided self-reflection, students discuss the purpose of the warm-up sequence and how its fits in the progression of a warm-up, using appropriate dance terminology. Students continue to develop dance skills through dance technique lessons. The teacher provides a variety of warm-up and cool-down activities. Students summarise their findings in their journals. 	<p>Composition</p> <p style="text-align: center;">5</p> <ul style="list-style-type: none"> Students recall a previous dance composition (eg from <i>Stimulus</i> → <i>Response</i>) and refine the movements, shapes and transitions, drawing on understanding of alignment principles, body structures, and muscle groups. Students summarise their findings in their journals. <hr/> <p>Appreciation</p> <p style="text-align: center;">6</p> <ul style="list-style-type: none"> Students observe their peers’ refined compositions and describe them in terms of dynamic alignment and muscular and skeletal structures. Students summarise their findings in their journals. <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>See pages 37–38 for a summary of the <i>assessment for learning</i> activity relating to this aspect of the unit.</p> </div>
<p>Evidence of learning</p> <p>4 Class discussion, journal entries and completed worksheets demonstrate students’ ability to accurately identify the capabilities and limitations of their own body and the range of movement of individual joints and muscle groups.</p> <p>4 Class discussion and journal entries demonstrate students’ understanding of the purpose and functions of warm-up and cool-down as an essential element of safe dance practice.</p> <p>4 Demonstration of understanding of safe dance practice by devising an appropriate warm-up sequence and successfully leading the class, and self-reflection.</p> <p>5 Students’ refined dance composition demonstrates their understanding of alignment principles, body structures and muscle groups.</p> <p>4,5,6 Students use appropriate dance terminology during self-reflection, discussion of their warm-up sequence, descriptions of student compositions and journal entries.</p> <p>Feedback</p> <p>4 Written feedback on students’ development and presentation of warm-up sequence.</p> <p>4,5,6 Oral clarification and positive reinforcement during discussions on the purpose and functions of warm-up and cool-down, during class presentation, self-reflection and observation of dances.</p> <p>4 Written annotations in journal on students’ understanding of the capabilities and limitations of their own body.</p>	

Numbers in the integrated teaching, learning and assessment activities indicate the sequence of activities in the practices of Performance, Composition and Appreciation.

<p>Performance</p> <p style="text-align: center;">8</p> <ul style="list-style-type: none"> • The teacher leads students in a warm-up appropriate to the selected dance style. Students discuss the progression of warm-up sequences of movements, eg skills specific to the style. Students learn and perform the dance work excerpt. • Students document their findings in their journals. 	<p>Composition</p> <p style="text-align: center;">9</p> <ul style="list-style-type: none"> • Students explore the dance work excerpt using the style as a stimulus. They improvise, select and refine their movements to expand the excerpt within the style of the dance. • Students document their findings in their journals.
	<p>Appreciation</p> <p style="text-align: center;">7</p> <ul style="list-style-type: none"> • Students observe excerpts of dance works or a teacher-developed short dance in a selected dance style. They identify characteristics of the dance style in terms of alignment and muscular/skeletal structures. They describe how the body is used in space, time and dynamics. Students also research the particular style, gather information about its characteristics and present their findings to the class. • Students document their findings in their journals.
<p>The above sequence of teaching, learning and assessment activities can be repeated, as time allows, introducing different styles of dance. Each new style should be studied in terms of viewing and describing appropriate examples of a selected dance style and research of the selected dance style (see activity 7); the warm-up principles of the style and the performance of skills within the style (see activity 8); and composition explorations using the style as a stimulus (see activity 9). References should be made to muscular/skeletal structures and the elements of dance as appropriate.</p>	
<p>Evidence of learning</p> <p>7 Students accurately identify characteristics of dance styles in terms of alignment, muscular/skeletal structures and the use of the body in space, time and dynamics.</p> <p>8 Students correctly perform movement sequences and a dance excerpt in a particular dance style.</p> <p>9 Students create and develop movement derived from initial movements in a particular dance style.</p> <p>7, 8, 9 Students accurately journal their research of dance styles, their findings of warm-up sequences of movements, and explorations of a dance style as a stimulus, using correct dance terminology.</p> <p>Feedback</p> <p>9 Physical demonstrations during composition improvisations if necessary.</p> <p>7, 8, 9 Oral feedback during discussions, explorations and performances about students’ understanding of the characteristics of dance styles.</p> <p>7, 8, 9 Written annotations in journals on students’ understanding and correct use of terminology about characteristics of dance styles, warm-ups particular to a dance style and the improvisation, refinement, and performance of dance movement in a particular dance style.</p>	

Numbers in the integrated teaching, learning and assessment activities indicate the sequence of activities in the practices of Performance, Composition and Appreciation.

3.5.1 Sample assessment for learning activity: Warm-up

Context

This unit takes place in the second half of Term 2 in the first year of a 200-hour course and addresses the Essential Content. The unit focuses on dance skills with particular attention drawn to safe dance practice. Students have been led through a variety of warm-up and cool-down procedures in previous units, and in this unit have the opportunity to focus on warm-up principles. They learn about the purpose and functions of a warm-up and discuss the progression of appropriate warm-up sequences. They have also discussed the skeletal system and specific muscles of the body as they relate to a warm-up and specific activities to be undertaken in the lesson. This *assessment for learning* activity provides students with the opportunity to contribute to a class warm-up with the purpose of physically preparing students as they refine their dance compositions.

Outcomes

A student:

- 5.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique with increasing skill and complexity in the performance of combinations, sequences and dances.

Description of activity

Students collaboratively plan a cohesive developmental warm-up. Each student devises a short warm-up sequence of movements and nominates where in the progression of the class warm-up their sequence would occur. Each student then leads the class in presenting the warm-up sequence. Students demonstrate and identify appropriate safe dance practice. In a teacher-guided self-reflection, students discuss the purpose of the warm-up sequence and how it fits in the progression of a warm-up, using appropriate dance terminology. (1–2 class sessions)

Criteria for assessing learning

(These criteria would normally be communicated to students with the activity.)

Students will be assessed on their ability to:

- demonstrate their understanding of safe dance practice and appropriate dance technique when:
 - devising an appropriate warm-up sequence of movements
 - demonstrating and identifying relevant safe dance practice when leading the class
 - discussing the purpose of the warm-up sequence of movements, using appropriate dance terminology.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
8–10 (High)	<ul style="list-style-type: none"> • devises an appropriate warm-up sequence of movements which demonstrates safe dance practice and appropriate dance technique • demonstrates and clearly identifies relevant safe dance practice when leading the class • discusses the purpose of the warm-up sequence of movements, using appropriate dance terminology
4–7 (Satisfactory)	<ul style="list-style-type: none"> • devises a warm-up sequence of movements which demonstrates safe dance practice and appropriate dance technique • demonstrates and identifies aspects of safe dance practice when leading the class • describes the purpose of the warm-up sequence of movements, using dance terminology
1–3 (Progressing)	<ul style="list-style-type: none"> • with guidance, devises a warm-up sequence of movements which demonstrates aspects of safe dance practice and appropriate dance technique • with guidance, demonstrates and makes references to aspects of safe dance practice when leading the class • with guidance, describes the purpose of the warm-up sequence of movements, using some dance terminology .

Feedback

The teacher provides oral feedback during the warm-up activity as appropriate. On completion of the activity, the teacher engages the student in oral discussion and self-reflection specific to the criteria for assessing learning. Written feedback is also provided as annotations in the student’s journal. Comments inform students about such things as:

- their application of safe dance practice
 - the appropriateness of their warm-up sequence of movements in terms of its purpose and how it fits in the progression of the warm-up
 - their demonstration of relevant safe dance practice when leading the class
- their use of appropriate dance terminology as they discuss their warm-up sequence of movements.

Future directions

At the completion of this activity, students will document the process in their journals. From this activity students will gain a greater understanding of the importance of warming up the body before physical activity. This knowledge will assist students in future activities as they identify and perform warm-up sequences specific to selected dance styles. Students will apply knowledge gained in this unit as they prepare their bodies for a variety of movement opportunities and as they continue to develop their dance skills in subsequent units.

3.6 Stage 5 Sample Unit of Work: Creating and Developing Motifs

Introduction

Symbols allow people to develop complex thoughts and to exchange those thoughts with others. Dance, along with other forms of symbolic communication such as language, enables people to communicate ideas. This unit provides learning experiences that lead the student to understand that dance is an organised symbolic artform that reflects the world within which we live. Suitable for Stage 5 (Years 9 and 10), this unit aims to develop compositional skills in generating and developing motifs, or seeds of movement, which represent the essence of an idea. The unit also aims to foster reflection and draw comment on how dance is a reflection of the world in which we live, with references made to how choreographers have used traditional Aboriginal dance to inform dance works of art.

Context

This five-week unit is designed to continue the study of dance as an artform in Term 2 of Year 10 of a 200-hour course. It addresses the Additional Content 1. The learning experiences in this unit are integrated through the practices of Performance, Composition and Appreciation. Teachers can select and sequence activities that are appropriate to their students' needs, interests and abilities.

In early explorations of motif creation, considerable time is spent exploring the elements of space, time and dynamics separately and then layering these explorations to form one motif. Initial explorations are undertaken in this way to provide better understanding about the function and features of each element – spotlighting each element for specific consideration. Students already have a knowledge and understanding of terminology and spatial, temporal and dynamic concepts through explorations in previous units.

In each week of the unit, attention must be given to dance training and strengthening the dancing body especially in regard to dance technique and safe dance practice including a warm-up and cool-down appropriate to the dance activity to follow. Compositional concepts and the aspects of the elements of dance explored during the unit should be reinforced in technique classes.

Resources

- Videos/DVDs:
 - *Opening Ceremony of the 2000 Olympic Games, A Sydney Celebration*, distributed by ABC Shop, www.abcshop.com.au
 - *Road to Stamping Ground* (Jiri Kylian), available from Marcom Projects, www.marcom.com.au
 - examples of traditional Aboriginal or Torres Strait Islander dance
 - or others
- Visual images of Uluru
- Handouts, eg different ways to manipulate a motif

Unit outcomes and content Suggested duration: five weeks

Outcomes A student: 5.2.1 explores the elements of dance as the basis of the communication of ideas 5.2.2 composes and structures dance movement that communicates an idea.	
Content Students learn to: <ul style="list-style-type: none">• explore, improvise, select and perform movement based on specific ideas• manipulate movement using the elements of dance to create sequences and dances• identify and develop movement motifs to communicate an idea• organise movement into sequences	Students learn about: <ul style="list-style-type: none">• the process of dance composition: improvisation, selection, refinement, using a variety of stimuli to communicate ideas• how the movement can be manipulated to create further movement ideas• structuring dance compositions• the elements of construction that contribute to the unity in a dance composition to communicate an idea

This unit is centred on the outcomes and content of the practice of Composition but, as the learning experiences are integrated, outcomes from the practices of Performance and Appreciation are also addressed.

	Integrated teaching, learning and assessment activities	Evidence of Learning	Feedback
A	<ul style="list-style-type: none"> Through guided discussion students define symbolism and establish that symbols are used in daily communication, ceremony and ritual and have both universal and cultural connotations. Some symbols are uniquely Australian and are particularly important to Australian Indigenous cultures. Students view the dance section from the video or DVD of the 2000 Sydney Olympics Opening Ceremony and identify Australian icons, types of movement performed and the interrelationship between these factors. Students discuss the function and features of Indigenous dance represented. Students record their insights in their journals. <p>Resources: Handout on criteria for journal entries Video/DVD of <i>2000 Sydney Olympics Opening Ceremony</i> or others</p>	<p>Students:</p> <ul style="list-style-type: none"> articulate their perceptions and contribute to the definition of symbolism identify symbolism and describe actions of the body in performance write in their journals important points arising from discussion. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral clarification and positive reinforcement of student responses to their perceptions of symbolism written annotations in journals.
C	<ul style="list-style-type: none"> Students select and link several representational actions that use different body parts (eg the wave of a hand to say hello, nod of the head in affirmation, crossing of arms in defiance, stamping a foot impetuously, a yawn, etc) to make a short movement phrase. 	<p>Students create linked representational actions.</p>	<p>Teacher provides oral feedback on linked representational actions.</p>
C	<ul style="list-style-type: none"> Students are introduced to the concepts of abstraction. Through guided discovery, they begin to alter and add features to their phrase. They improvise as they: <ul style="list-style-type: none"> repeat it using a different body part (instrumentation) change the spatial aspects (level, direction, pathway, size of the actions) alter the rhythm (changes of speed from slow to fast, fast to slow) alter the dynamics (changes in energy, qualities) add new body actions (gestures, jumps, turns) between movements. Students create a new manipulated and altered phrase and present it to the class. Students discuss how manipulating representational action and placing it into a performance context might impact upon the meaning of the action. Students record their choices and insights into their journals. 	<p>Students:</p> <ul style="list-style-type: none"> create a phrase linking representational actions explore and develop their phrase into a new altered phrase contribute to class discussion and document their insights in their journals. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral feedback and encouragement during guided discovery written annotations in journals.

P – Performance C – Composition A – Appreciation

	Integrated teaching, learning and assessment activities	Evidence of Learning	Feedback
<p>A</p> <p>P</p> <p>C</p> <p>A</p>	<ul style="list-style-type: none"> Students view examples of traditional Aboriginal dance on video. They discuss that Aboriginal dance is a form of communication, spiritual expression and cultural meaning. They identify the functions that Aboriginal dance performs in relation to the Dreaming. Students view excerpts of a dance work that has been influenced by traditional Aboriginal dance. They discuss the context of the dance work and its influences. Students identify and select motifs in the dance work and perform them. Students identify and discuss how the motifs have been manipulated in the dance work. <p>Through guided discovery students explore how to manipulate the selected motifs on their own to create further movement ideas, drawing on the previous exploration.</p> <ul style="list-style-type: none"> Students present their manipulated motifs to the class. Students summarise their insights in their journals. <p>Resources: Video examples of traditional Aboriginal dance, video extracts of dance works, eg <i>Road to Stamping Ground</i>, Jiri Kylian</p>	<p>Students:</p> <ul style="list-style-type: none"> contribute to class discussions and identify motifs within the dance work perform the motifs as they have been choreographed and create further movement through manipulating the original motif document their insights in their journal. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> guiding questions and oral feedback on identification of motifs oral feedback during guided discovery written annotations in student journals.
A	<ul style="list-style-type: none"> Visual stimuli of Uluru are introduced by the teacher and a guided discussion explores and determines: <ul style="list-style-type: none"> the cultural significance of Uluru the Indigenous connection the significance of the site as a venue for dance/arts the suitability of stimuli for movement generation. Students summarise findings in their journals. <p>Resources: Visual stimuli of Uluru</p>	<p>Students:</p> <ul style="list-style-type: none"> contribute to class discussion document their insights from discussions in their journals. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> guiding questions during discussions written annotations in student journals.

	Integrated teaching, learning and assessment activities	Evidence of Learning	Feedback
A C A	<ul style="list-style-type: none"> Through guided discussion students focus on the element of space and discuss and develop ideas about the shape, texture, volume and density of Uluru. Students trace the shape of Uluru with a body part and trace a floor pattern; trace the rock formation from the inside and outside considering thick, thin and medium; and trace the surface considering concepts of uplifting, folding, erosion, layers. Since Uluru was part of the ocean floor 500 million years ago, students improvise around the concepts of submerged and exposed. Students select and refine movements from improvisations to form a motif. Students perform their motif for their peers who describe the spatial designs. Students discuss their motif in terms of an idea, a feeling or a concept. Students summarise their findings in their journals. 	<p>Students:</p> <ul style="list-style-type: none"> contribute to class discussions about the spatial aspects of Uluru improvise to create and present a motif identify and ascribe spatial terminology to their motif and perform it for their peers document their insights from discussions. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> guiding questions during discussions demonstrations if needed written annotations in journals on the process of developing a motif based on Uluru.
C A	<p><u>Assessment for learning activity</u></p> <ul style="list-style-type: none"> Students continue to develop their motif and focus on the element of time. They brainstorm their temporal ideas about Uluru. The teacher provides some concepts as examples, eg the speed of a brisk wind blowing over the rock’s surface. Students refine their motif by applying appropriate tempo and rhythms and identifying places for stillness and accents. Students present their motif to their peers. Students offer peer evaluation. Students summarise findings in their journals. <div style="border: 1px solid black; padding: 5px; width: fit-content; margin-left: 20px;"> <p>See pages 45–46 for a summary of the <i>assessment for learning</i> activity relating to this aspect of the unit.</p> </div>	<p>Students:</p> <ul style="list-style-type: none"> contribute to class discussions apply temporal features to their motif to form a new motif and perform it for their peers document their motif development. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> oral feedback and demonstrations if needed written annotations in student journals on the process of applying the element of time to their motif.
C A	<ul style="list-style-type: none"> Visual stimuli is reintroduced by the teacher illustrating how Uluru changes colour from bright blue to glowing red because of weather and atmospheric changes. Students then explore the interplay between sharp and smooth movement qualities as an interpretation of the colour changes and further refine their motif focusing on dynamics. Students perform and video their refined motif, fully formed after three explorations focusing on space, time and dynamics respectively. Students summarise their findings in their journals. <p>Resources: Visual stimuli of Uluru Blank video and camera</p>	<p>Students:</p> <ul style="list-style-type: none"> contribute to class discussions apply dynamic features to their motif recall and execute movement document their findings in their journal. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> demonstrations if needed written annotations in student journals on the process of applying the element of dynamics to their motif.

	Integrated teaching, learning and assessment activities	Evidence of Learning	Feedback
A	<ul style="list-style-type: none"> • Students view the video of their own work and discuss their motif in terms of: <ul style="list-style-type: none"> – the aspects of the elements of dance that were employed in its development – how the dance communicates their idea – motifs used by choreographers to communicate an idea. • They discuss their performance in relation to: <ul style="list-style-type: none"> – dance technique and performance quality – how the movement felt in performance versus how the movement looks on video – how the student feels about how they look. • Students summarise their findings in their journals. <p>Resources: Video, video player and monitor</p>	<p>Students:</p> <ul style="list-style-type: none"> • articulate how the motif was developed using correct terminology • identify aspects of their performance in terms of dance technique and performance quality • document their findings in their journals. 	<p>Teacher provides:</p> <ul style="list-style-type: none"> • oral feedback on student video and discussion • guiding questions to elicit student self-reflection on their work • written annotations in student journals about their description of the process and evaluation of the performance of their motif.

If time allows, students can continue to manipulate and develop their motif by employing previous explorations and/or other alterations such as:

- repetition (repeating their motif exactly the same)
- retrograde (retracing their motif from the resolving movement to the beginning moment as in rewinding a film)
- size (performing their motif as large as possible or as small as possible)
- tempo (performing their motif as fast or as slow as possible)
- fragmentation (separating their motif into fragments and manipulating each fragment separately in space, time and dynamics).

Each of these manipulations can create a new motif. Students can also employ transitions to combine their original motif with these manipulated motifs to form longer phrases and sequences of movement.

Individual and group research projects through the practice of Appreciation that support the above learning experiences should be incorporated throughout the unit. Students can use a range of technologies, and these research activities can be presented in oral or written form. Topics could include:

- traditional Aboriginal dance
- a dance work that has been influenced by Aboriginal dance, its choreographer and the context in which it was created
- Uluru as a stimulus for dance and its cultural significance for dance.

3.6.1 Sample assessment for learning activity: Creating and Developing Motifs

Context

Students have been exploring dance as a symbolic language. They have been involved in Composition and Appreciation activities to identify and develop movement motifs from the stimuli of traditional Aboriginal dance and dance works of art that incorporate Aboriginal dance. Prior to this assessment activity, students have developed a movement motif that has been created from the visual stimulus of Uluru and that has been explored through the element of space.

Outcomes

A student:

- 5.2.1 explores the elements of dance as the basis of the communication of ideas
- 5.2.3 composes and structures dance movement that communicates an idea
- 5.3.1 describes and analyses dance as the communication of ideas within a context.

Description of activity

Students continue to develop their motif and focus on the element of time. They brainstorm their temporal ideas about Uluru. The teacher provides some concepts as examples, eg the speed of a brisk wind blowing over the rock's surface. Students refine their motif by applying appropriate tempo and rhythms and identifying places for stillness and accents. Students present their motif to their peers. Students offer peer evaluation. Students summarise their findings in their journals. (2–3 class sessions)

Criteria for assessing learning

(These criteria would normally be communicated to students with the activity.)

Students will be assessed on their ability to:

- explore the elements of dance as the basis of the communication of ideas through:
 - manipulating movement in response to a stimulus using the element of time, showing evidence of tempo, rhythm, accents, stillness
- compose and structure dance movement to create dance compositions that communicate ideas by:
 - refining and developing their motif
- describe the process of developing a motif in their journal:
 - using appropriate dance terminology and references to describe movement through the elements of dance.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
8–10 (High)	<ul style="list-style-type: none"> explores and effectively manipulates movement in response to a stimulus using the element of time, showing evidence of tempo, rhythm, accents, stillness refines and further develops a movement motif that clearly communicates their idea or concept coherently describes the process of developing their motif and how it communicates their idea or concept, in their journal, using relevant dance terminology
4–7 (Satisfactory)	<ul style="list-style-type: none"> explores and manipulates movement in response to a stimulus using the element of time, showing some evidence of tempo, rhythm, accents, stillness refines a movement motif that communicates their idea or concept describes the process of developing their motif and how it communicates their idea or concept, in their journal, using dance terminology
1–3 (Progressing)	<ul style="list-style-type: none"> explores the element of time in response to a stimulus to create movement, showing little evidence of tempo, rhythm, accents, stillness develops a movement motif that to some degree communicates their idea or concept with assistance identifies the process of developing their motif and how it communicates their idea or concept, in their journal, with limited use of dance terminology.

Feedback

Students are given oral feedback and support during the process of developing their movement motif. The teacher interacts with students in the teacher-guided discovery. Students also offer peer support and provide suggestions during the creative discovery. The teacher provides oral feedback according to the criteria and guidelines for marking and written feedback (annotations) in their journals. Comments inform students about such things as:

- the effectiveness of their use of the element of time to develop their motif, including tempo, rhythm, accents, stillness
- suggestions regarding continued development of their motif
- their ability to articulate the process of developing their motif using relevant dance terminology.

Future directions

As a result of this activity, students will have gained knowledge in developing movement motifs by manipulating aspects of the element of time. This knowledge will be continued as students further develop their motif using the element of dynamics and other manipulation devices. This learning will be applied to subsequent composition studies where students will employ elements of construction that will enable them to structure movement motifs into longer sequences.