

**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

# **Dance**

## **Stage 6 Syllabus**

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# 1 The Higher School Certificate Program of Study

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education;
- foster the intellectual, social and moral development of students, in particular developing their:
  - knowledge, skills, understanding and attitudes in the fields of study they choose
  - capacity to manage their own learning
  - desire to continue learning in formal or informal settings after school
  - capacity to work together with others
  - respect for the cultural diversity of Australian society;
- provide a flexible structure within which students can prepare for:
  - further education and training
  - employment
  - full and active participation as citizens;
- provide formal assessment and certification of students' achievements
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

## 2 Rationale for Dance in the Stage 6 Curriculum

Dance has been an integral component of every known culture, providing a means of expression and an extension of work and lifestyle patterns. It has accompanied the evolution of humanity as an integral part of the history of human movement, culture and communication. Dance provides a way of knowing about oneself, other people and the world.

The study of dance as an artform in education is based on the study of three interrelated components: Performance, Composition and Appreciation. The study of dance as an artform is not to be confused with or considered as the 'art of a dance'. Such references are frequently associated with the intrinsic or technical qualities or level of execution related to the performance of particular movement identified with specific dance styles.

Through the study of dance as an artform, students learn about and through dance performance. That is, the knowledge, understanding and skills in physically preparing the body to dance (*Dance Technique*) and the application and demonstration of knowledge, understanding and skills in a 'Dance'/'Work'. They learn about and through dance composition. That is, the knowledge, understanding and skills which underpin the theories, principles, processes and practices of dance composition. The students are encouraged to create and develop a personal response that communicates intent. They learn about and through appreciation of dance as works of art. That is, the study of seminal artists and works for their contribution to the development of dance.

In Dance Stage 6, students are able to study dance as a unique artform in which the body is the instrument for non-verbal communication and expression. The study of dance as an artform within the school environment is of special educational value to the students' total development, as it offers students new ways of learning through the performance, composition and appreciation of dance.

The *Dance Stage 6 Syllabus* emphasises dance both as an artform in its own right and as an exciting medium for learning that fosters students' intellectual, social and moral development. The artform of dance has a theoretical base that challenges the mind and the emotions, and its study contributes to the students' artistic, aesthetic and cultural education. The study of dance as an artform acknowledges the interrelationship between the practical and theoretical aspects of dance — the making and performing of the movement and the appreciation of its meaning.

Learning results from experience, and the theoretical and practical knowledge augment and enrich one another. Through the study of dance as an artform, students learn the skills of dance, to perform and create dances, to critically analyse, respond, enjoy and make discerning judgments about dance, and to gain knowledge and understanding.

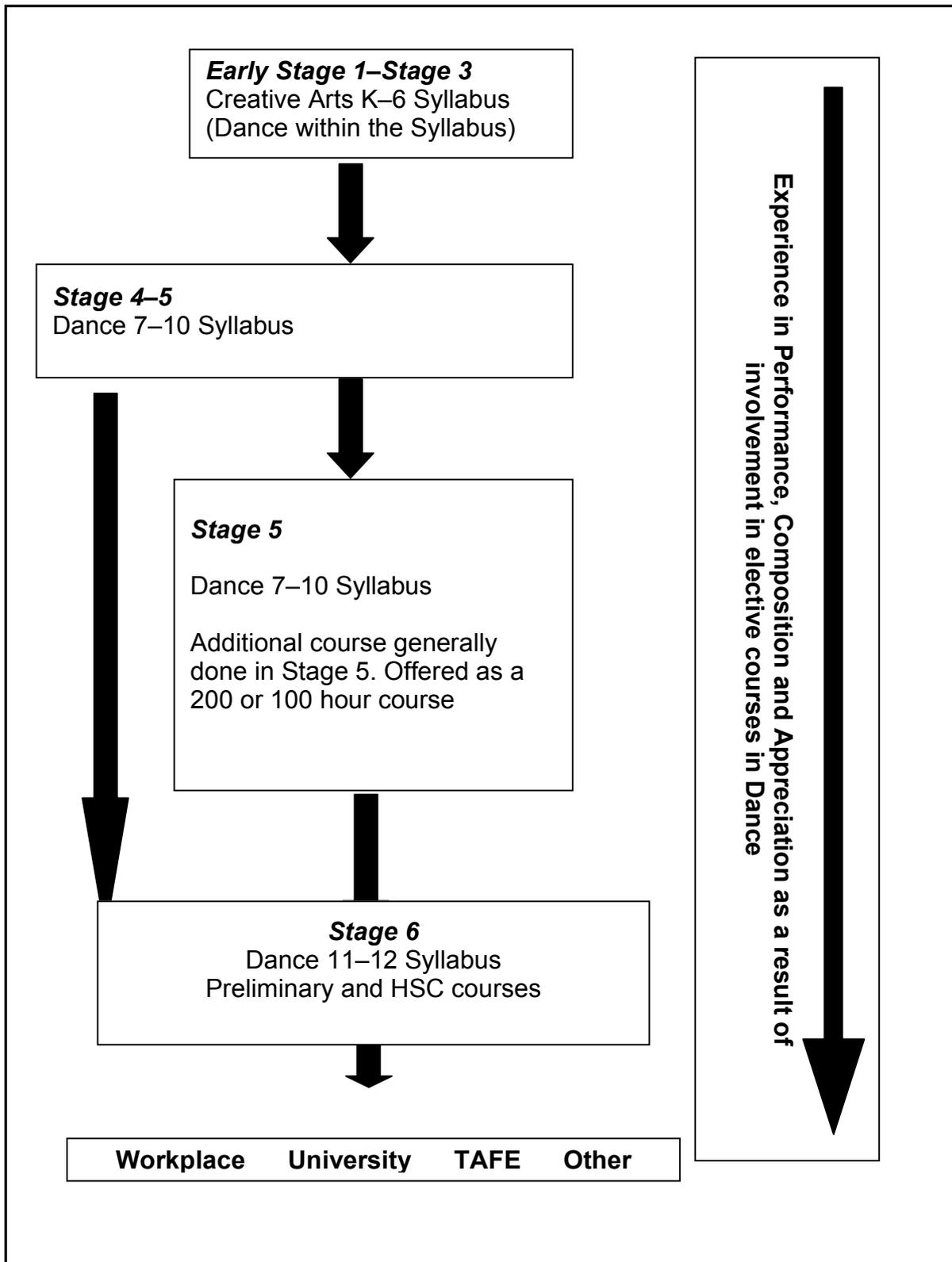
## Dance Stage 6 Syllabus

Students learn to manage their own learning and to work together with others in a range of capacities: as performers, composers, as students in a cooperative learning environment, through problem-solving tasks and through group work.

The Dance Stage 6 course is designed for students who have completed the *Dance 7–10 Syllabus*, for those with other previous dance experience and for those who are studying dance for the first time. It caters for a broad range of students from varying social and cultural backgrounds. The subject acknowledges the cultural diversity within the Australian community and offers students opportunities to reflect their own and others' life experiences as part of the course content.

The Dance Stage 6 course equips students with life skills while also providing continuity with many tertiary and industry courses. Students who study the Dance Stage 6 course acquire skills and knowledge that give them access to professional employment in dance, the performing arts and the entertainment and leisure industries.

### 3 Continuum of Learning for Dance Stage 6 Students



## Dance Stage 6 Syllabus

Dance is represented in the K–12 continuum in the *Creative Arts K–6 Syllabus*, the *Dance 7–10 Syllabus* and the Dance course in Years 11 and 12.

The *Creative Arts K–6 Syllabus* represents dance as an artform and provides a broad foundation for learning in dance in the primary school. Students compose and perform dances, and appreciate their own dances and those of others.

The *Dance 7–10 Syllabus* is an additional studies (elective) course based on the study of dance as an artform. Its framework ensures an all-round dance education in Performance, Composition and Appreciation. The knowledge, skills and understanding, values and attitudes gained are extended in Years 11 and 12.

Performance in the *Dance 7–10 Syllabus* consists of a core and an extension and takes account of the skills involved in bringing the dance into existence. The core develops the 'knowing how' to dance and provides the basis for the various styles of dance through a non-stylistic preparation of the body with consideration for correct anatomical principles. The extension is the 'interpretation', where students elect to study styles of dance. Composition is concerned with the development and use of concepts in the creative process as applied to dance, and Appreciation involves making informed judgements about dance through the study of historical perspectives of dance.

Students studying Dance for the HSC bring a variety of prior learning experiences with them, ranging from extensive dance training outside school hours, the study of the *Dance 7–10 Syllabus* for 100 or 200 hours, or no experience at all. There is a developmental progression in content and outcomes from the *Dance 7–10 Syllabus* to the *Dance Stage 6 Syllabus*, and the outcomes of the Preliminary and HSC courses represent a higher level of achievement. Stage 6 Dance is structured through the interrelated components of Performance, Composition and Appreciation.

After the completion of Dance at Stage 6, students are able to continue their study of dance. Over the past decade, the provision of dance in tertiary institutions in Australia has grown considerably. There are a number of undergraduate courses and graduate courses that offer further studies in dance.

## **4 Aim**

Dance in Stage 6 is designed for students to experience, understand and value dance as an artform through the study of the performance, composition and appreciation of dance.

## **5 Objectives**

Through Dance studies, students will develop knowledge and understanding, skills, values and attitudes about:

- dance as an artform
- dance performance
- dance composition
- dance appreciation.

## 6 Course Structure

In the Preliminary course, students study dance as an artform with core studies in the interrelated components of Performance, Composition and Appreciation. The knowledge that students gain in Year 11 provides the fundamentals of dance as an artform and is implicit in the content for Year 12.

### Preliminary Course

120 indicative hours

All components to be completed — 100% of total course time

Core Performance	40%
Core Composition	20%
Core Appreciation	20%
Core Additional	20% to be allocated by the teacher to suit the specific circumstances/context of the class

The body is the instrument through which dance is experienced and realised. Therefore physical training and preparation of the body is fundamental and of paramount importance. This training informs all three components of the course. It is acknowledged that students may enter the Preliminary course with a wide range of prior experiences. In order to accommodate the range of students in a single course, a higher percentage of weighting/time has been allocated to the Performance component in the Preliminary course to provide for the necessary physical training and the understanding of how this training occurs.

The Additional 20 percent is allocated by the teacher across the components to suit the specific circumstances and context of the class. It is stipulated that there is a 20 percent minimum allocation for Composition and Appreciation and a 50 percent maximum allocation for Performance.

**HSC Course**

120 indicative hours

<b>Core</b> Performance	20%
<b>Core</b> Composition	20%
<b>Core</b> Appreciation	20%
<b>Major Study</b>	40%

Major Study: One to be completed — 40% of total course time

<b>Major Study</b> Performance 40%	OR	<b>Major Study</b> Composition 40%	OR	<b>Major Study</b> Appreciation 40%	OR	<b>Major Study</b> Dance and Technology 40%
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In the HSC course, students continue their study of dance as an artform. They continue core study in the three core components. Students also undertake an in-depth study of dance in one of the major study components, either Performance, Composition, Appreciation or Dance and Technology. The three core study components are each allocated 20 percent of time, and the major study is allocated 40 percent.

## 7 Objectives and Outcomes

The outcomes of the Dance Stage 6 course result from the interrelated studies of the components of Performance, Composition and Appreciation.

The Preliminary course outcomes are progressive and are subsumed in the HSC course outcomes.

### 7.1 Table of Objectives and Outcomes

<b>Objectives</b>  A student develops knowledge and understanding, skills, *values and attitudes about:	<b>Preliminary Course Outcomes</b>  A student:	<b>HSC Course Outcomes</b>  A student:
1. dance as an artform	P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form  P1.2 understands the use of dance terminology relevant to the study of dance as an artform  P1.3 develops the skills of dance through performing, composing and appreciating dance  P1.4 values the diversity of dance as an artform and its inherent expressive qualities	H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form  H1.2 performs, composes and appreciates dance as an artform  H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances  H1.4 acknowledges and appreciates the relationship of dance and other media

\*Note: While values and attitudes outcomes are included in this syllabus, they are not to be assessed as in the HSC assessment program.

Dance Stage 6 Syllabus

<b>Objectives</b>  A student develops knowledge and understanding, skills, *values and attitudes about:	<b>Preliminary Course Outcomes</b>  A student:	<b>HSC Course Outcomes</b>  A student:
2. dance performance	P2.1 identifies the physiology of the human body as it is relevant to the dancer P2.2 identifies the body's capabilities and limitations P2.3 recognises the importance of the application of safe dance practice P2.4 demonstrates appropriate skeletal alignment, body-part articulation, strength, flexibility, agility and coordination P2.5 performs combinations, phrases and sequences with due consideration of safe dance practices P2.6 values self-discipline, commitment and consistency in technical skills and performance	H2.1 understands performance quality, interpretation and style relating to dance performance H2.2 performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration of safe dance practices H2.3 values the diversity of dance performance

Dance Stage 6 Syllabus

<p><b>Objectives</b></p> <p>A student develops knowledge and understanding, skills, *values and attitudes about:</p>	<p><b>Preliminary Course Outcomes</b></p> <p>A student:</p>	<p><b>HSC Course Outcomes</b></p> <p>A student:</p>
<p>3. dance composition</p>	<p>P3.1 identifies the elements of dance composition</p> <p>P3.2 understands the compositional process</p> <p>P3.3 understands the function of structure as it relates to dance composition</p> <p>P3.4 explores the elements of dance relating to dance composition</p> <p>P3.5 devises movement material in a personal style in response to creative problem-solving tasks in dance composition</p> <p>P3.6 structures movement devised in response to specific concept/intent</p> <p>P3.7 values their own and others' dance activities as worthwhile</p>	<p>H3.1 identifies and selects the appropriate elements of composition/ choreography in response to a specific concept/intent</p> <p>H3.2 demonstrates the use of the elements of composition/ choreography in a personal style in response to a specific concept/intent</p> <p>H3.3 recognises and values the role of dance in achieving individual expression</p> <p>H3.4 explores, applies and demonstrates the combined use of compositional principles and technological skills in a personal style in response to a specific concept/intent</p>

Dance Stage 6 Syllabus

<b>Objectives</b>  A student develops knowledge and understanding, skills, *values and attitudes about:	<b>Preliminary Course Outcomes</b>  A student:	<b>HSC Course Outcomes</b>  A student:
4. dance appreciation	P4.1 understands the socio-historic context in which dance exists P4.2 develops knowledge to critically appraise and evaluate dance P4.3 demonstrates the skills of gathering, classifying and recording information about dance P4.4 develops skills in critical appraisal and evaluation P4.5 values the diversity of dance from national and international perspectives	H4.1 understands the concept of differing artistic, social and cultural contexts of dance H4.2 recognises, analyses and evaluates the distinguishing features of major dance works H4.3 utilises the skills of research and analysis to examine dance as an artform H4.4 demonstrates in written and oral form, the ability to analyse and synthesise information when making discriminating judgments about dance H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation

## 7.2 Key Competencies

Dance provides a powerful context within which to develop general competencies considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life. Key competencies are embedded in the Dance Stage 6 Syllabus to enhance student learning.

### **Collecting, analysing and organising information**

- In composition and choreographic activities, students collect stimulus material (of a kinaesthetic, visual, auditory, tactile or ideational nature) as the basic motivation for their choreography. Its relevance is analysed through the processes of abstraction, improvisation, evaluation, selection and refinement, and the creative responses to the stimulus material are organised into a dance piece through dance movement.
- In Performance and Composition studies, students are required to complete a process diary detailing their observations, research, decisions made and solutions to problems.
- In Appreciation studies, students research and collect material that they analyse and organise into critical, reflective essays.

### **Communicating ideas and information**

In dance the body is the instrument for non-verbal communication. Through dance movement, students develop skills in communication where they express moods, feelings, ideas and emotions.

- In dance technique classes, students use dance technique to communicate and interpret dance performance.
- In Composition studies, students learn to construct dance movement to communicate clearly the intent of their choreography.
- In Appreciation, students learn to make discriminating judgments about dance.

### **Planning and organising activities**

In Composition studies students choreograph solo and group dances. Choreography requires planning, and students learn to integrate practical and theoretical aspects of dance in the context of a dance performance. They have to demonstrate their ability to plan and structure a dance and apply choreographic devices, then organise the choreography through to performance, where they consider the staging, type of accompaniment, props and costumes.

### **Working with others and in teams**

This competency is embedded in all components of the syllabus. The study of the interrelated areas of dance (Performance, Composition and Appreciation) requires a cooperative learning environment.

- In learning about the process of composition, students work closely with each other by making their movement ideas suit the body/bodies of the dancer/s they are working with. They learn collaborative skills in order for their choreographic work to be understood and performed well.
- As the performer in both classroom activities and in another student's piece, students must observe and reproduce movement as demonstrated by the teacher or student choreographer.

### **Using mathematical ideas and techniques**

There are many mathematical ideas and techniques that are used as ways of thinking and visualising in dance.

In dance activities, students learn about the transformation of shape, and they develop the ability to understand the nature of change and structure.

- With space, students work with spatial awareness, shape and direction, symmetry/asymmetry, patterns, pathways and two and three dimensions.
- With measurement, students work with time, patterns in time, distance, area, volume and size. Students also work with counting and complex numbering sequences.

### **Solving problems**

Through problem-solving activities in Composition, students learn to make creative responses. The responses are dependent on the student's ability to perceive the problem, manipulate abstract ideas, draw on previous learning, analyse and synthesise solutions and test and evaluate the solutions. In doing so, students develop skills in communication, interpretation, interaction, observation, critical appraisal and evaluation, and research and analysis.

### **Using technology**

In major study Dance and Technology, students develop skills in the use of computer software as a choreographic tool. They can also use film/video technology in filming dance.

### **Cultural understanding**

In Appreciation studies, students view and analyse dance from artistic, aesthetic and cultural perspectives. They also address the concept of differing artistic, social and cultural contexts of dance.

## **8 Content: Dance Core Study — Preliminary and HSC Courses**

In both the Preliminary and HSC courses, the core content consists of a broad study of dance as an artform organised around the three interrelated components of Performance, Composition and Appreciation. The interrelation of the course components is a major feature in the study of dance as an artform and is emphasised throughout both courses.

In the components of Performance and Composition, there is an emphasis on the acquisition of physical skills as well as knowledge and understanding. Students may progress at different rates, therefore the content is not differentiated between the Preliminary and HSC courses. Learning in these components is progressive. It begins in the Preliminary course and extends into, and is examined in, the HSC course.

The content of Appreciation is differentiated between the Preliminary and HSC courses.

### **8.1 Performance**

#### **Preliminary Course Outcomes**

A student:

- P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form
- P1.2 understands the use of dance terminology relevant to the study of dance as an artform
- P1.3 develops the skills of dance through performing, composing and appreciating dance
- P1.4 values the diversity of dance as an artform and its inherent expressive qualities
- P2.1 identifies the physiology of the human body as it is relevant to the dancer
- P2.2 identifies the body's capabilities and limitations
- P2.3 recognises the importance of the application of safe dance practice
- P2.4 demonstrates appropriate skeletal alignment, body-part articulation, strength, flexibility, agility and coordination
- P2.5 performs combinations, phrases and sequences with due consideration of safe dance practices
- P2.6 values self-discipline, commitment and consistency in technical skills and performance.

## HSC Course Outcomes

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H2.1 understands performance quality, interpretation and style relating to dance performance

H2.2 performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration of safe dance practices

H2.3 values the diversity of dance performance.

## Content

Core Performance is a compulsory component. All students study Performance in both the Preliminary and HSC courses.

Performance consists of three areas of study. Firstly, there is the knowledge, understanding and skills that physically prepare the body for dance. The second area in the study of Performance relates to the knowledge, understanding and skills in which this physical preparation is applied to dance performance in the context of safe dance practice. The third area consists of the knowledge, understanding and skills of technique and performance applied to a 'Dance'.

The Dance Stage 6 Syllabus employs a generic training described as Dance Technique, based on the fundamentals of classical ballet and modern dance techniques, safe dance practice and anatomical principles of movement. Students also develop a working knowledge of the systems of the body as they relate to the dancer, and the common causes, prevention and care of dance injury.

## Areas of Study

Preliminary course (40%) and HSC course (20%)

### ***1. Dance Technique***

Students learn about:

1. Body skills
  - body awareness
  - principles of alignment/body placement
  - body articulation
  - axial movement

- locomotor movement
  - turns
  - falls
  - balance
  - control
  - elevation
  - kinaesthetic awareness.
2. Sequencing (locomotor and non-locomotor)
    - combinations, phrases and sequences
    - temporal variations
    - dynamic variations.
  3. Safe dance practice
    - warm-up/cool-down
    - stretching
    - alignment
      - body awareness
      - body limitations
    - causes, prevention and treatment of injury
      - environmental
    - body maintenance.
  4. Variety of structures/components of a dance class which may include
    - floor work, barre work, centre work, moving in space, jumps and aerial work.

## **II. Dance Technique applied to Dance Performance**

The study of Dance Technique is not an end in itself, but a means to allow the student the freedom to perform dance to the fullest extent.

Students learn about:

1. Elements of dance as they relate to performance
  - space
    - level
    - direction
    - pathways/floor patterns
    - spatial relationships
    - dimension
    - shape

- time
    - accent
    - rhythm
    - metre
    - phrasing
    - duration
    - tempo
    - momentum
    - stillness
  - dynamics
    - release of energy
    - weight/force.
2. Performance quality
- control/variation of dynamics
  - quality of line
  - projection
  - kinaesthetic awareness.
3. Interpretation
- application of Dance Technique to performance of a dance.

The performer uses all these aspects of dance performance to realise the context/intent of the dance.

### **III. The Core Performance Dance**

The 'Dance' is prepared as an outgrowth of classwork under the guidance of the teacher. The 'Dance' should be considered to be a coherent organisation of technical sequences, phrases and sections that contribute to the overall unity of the 'Dance', but need not be driven by thematic considerations.

Students learn about:

- anatomical structure in relation to execution
- performing complex sequences relative to:
  - anatomical structure
  - strength
  - endurance
  - coordination
  - consistency in kinaesthetic awareness
- developing consistency of interpretation
- developing strength, endurance and coordination related to the 'Dance'.

## 8.2 Composition

### Preliminary Course Outcomes

A student:

- P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form
- P1.2 understands the use of dance terminology relevant to the study of dance as an artform
- P1.3 develops the skills of dance through performing, composing and appreciating dance
- P1.4 values the diversity of dance as an artform and its inherent expressive qualities
- P3.1 identifies the elements of dance composition
- P3.2 understands the compositional process
- P3.3 understands the function of structure as it relates to dance composition
- P3.4 explores the elements of dance relating to dance composition
- P3.5 devises movement material in a personal style in response to creative problem-solving tasks in dance composition
- P3.6 structures movement devised in response to specific concept/intent
- P3.7 values their own and others' dance activities as worthwhile.

### HSC Course Outcomes

A student:

- H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form
- H1.2 performs, composes and appreciates dance as an artform
- H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances
- H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent
- H3.2 demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent
- H3.3 recognises and values the role of dance in achieving individual expression.

### Content

Core Composition is a compulsory component. All students study Composition in both the Preliminary and HSC courses.

Composition provides students firstly with opportunities to develop knowledge and understanding of the theories, principles, processes and practices of composition. Secondly, students develop the skills of composition through practice, observation and reflection that enable students to make choices in their own process.

Students engage in exploration through problem-solving tasks to find movement for dance compositions. They learn essential aspects of the craft of composition, which they employ to communicate their intent through movement.

The compositional process is designed to foster student's individual creativity. Students are encouraged to draw on their own movement vocabulary experiences in composing and selecting movement to create and develop a personal response that communicates their intent.

### **Areas of Study**

Students learn about:

1. Manipulation of the elements of dance as they relate to dance composition
  - space
    - level
    - geometry of space (direction, dimension, plane)
    - shape
    - floor pattern
    - design in space
    - personal space
    - active space
    - performance space
  - time
    - tempo
      - duration
      - momentum
      - regular/irregular
      - accent
      - metre
      - natural rhythms
      - stillness
  - dynamics
    - release of energy
  - weight/force.

2. Generating movement as it relates to dance composition
  - stimulus material
    - conception — intent or motivating factors.
  - generating movement relevant to a concept/intent
    - abstraction
    - exploration/improvisation
    - reflection/evaluation
    - selection and refinement.
  
3. Organising the movement as it relates to dance composition
  - motif
  - phrase
  - motif into phrase.
  
4. Organising the dance (form/structure)
  - sequencing
  - transition
  - repetition
  - variation and contrast
  - formal structures
  - unity
  - appraisal and evaluation.

## 8.3 Appreciation

Core Appreciation is a compulsory component. All students study Appreciation in both the Preliminary and HSC courses.

### Preliminary Course Outcomes

A student:

- P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form
- P1.2 understands the use of dance terminology relevant to the study of dance as an artform
- P1.3 develops the skills of dance through performing, composing and appreciating dance
- P1.4 values the diversity of dance as an artform and its inherent expressive qualities
- P4.1 understands the sociohistoric context in which dance exists
- P4.2 develops knowledge to critically appraise and evaluate dance
- P4.3 demonstrates the skills of gathering, classifying and recording information about dance
- P4.4 develops skills in critical appraisal and evaluation
- P4.5 values the diversity of dance from national and international perspectives.

### Preliminary Course Content

The Appreciation component consists of the knowledge of dance as an artform and the skills of research, analysis, writing and criticism. The content for the Preliminary course is a broad overview of dance as an artform from a national and international perspective. Students develop the knowledge, understanding, and skills of dance analysis. They learn about the eclectic nature of dance as they study the sociohistoric context of dance in Australia and/or on the international dance scene and its impact on the development of dance.

### Preliminary Course Areas of Study

Students learn about:

1. The development of dance in Australia
  - Indigenous Australian dance
    - traditional Aboriginal and Torres Strait Islander dance
    - impact of colonisation
    - re-emergence of Aboriginal dance
  - factors that have shaped dance in Australia
  - the changing nature of dance in Australia.
2. Introduction to dance analysis
  - dance analysis
    - first Impression (subjective)

- description (formal/structural)
  - interpretation (relationships)
  - evaluation (informed criticism)
- dance analysis in practice — works from Australian and international choreographers to apply the skills of analysis, such as:
    - Push Comes to Shove, Twyla Tharp, American Ballet Theatre
    - Wild Life, Richard Alston, Rambert Dance Company
    - Café, Paul Mercurio and Kim Walker, Sydney Dance Company
    - Troy Game, Robert North, Dance Theatre of Harlem
    - Speaking in Tongues, Paul Taylor, Paul Taylor Company
    - Torso, Jiri Kylian, Netherlands Dance Theatre.

### **HSC Course Outcomes**

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H4.1 understands the concept of differing artistic, social and cultural contexts of dance

H4.2 recognises, analyses and evaluates the distinguishing features of major dance works

H4.3 utilises the skills of research and analysis to examine dance as an artform

H4.4 demonstrate, in written and oral form, the ability to analyse and synthesise information when making discriminating judgments about dance

H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation.

### **HSC Course Content**

In core Appreciation in the HSC course, students have the opportunity to study specific choreographers and prescribed works from the past 200 years. Students apply the knowledge, skills and understanding gained from analysis, writing and criticism to the in-depth study of a prescribed choreographer and their work.

## HSC Course Areas of Study

Students learn about:

1. Skills of analysis
  - components
    - movement
    - spatial elements
    - dynamic elements
    - aural elements
    - dancers
    - setting and environment
  - organising the movement (form/structure)
    - motif
    - phrase
    - motif into phrase
  - organising the dance
    - sequencing
    - transition
    - repetition
    - variation and contrast
    - formal structure
    - unity
    - appraisal and evaluation
  - interpretation of the work
    - context
    - genre
    - subject matter
    - meaning
    - significance
  - evaluation
    - concepts under which evaluation is made
    - general values of society
    - specific values in the context of the work
    - worth and merit
    - effectiveness/appropriateness of the work
    - effectiveness/appropriateness of the performance.

## Dance Stage 6 Syllabus

### 2. Writing and criticism

- reading and writing reviews – newspapers, magazines, journals
- the role of the critic in dance
- placing the criticism in context.

### 3. Prescribed choreographers and works

- era/period in which they work
- background/training
- influences
- choreographic style.

## 9 Content: Dance HSC Course — Major Study

In the HSC course, the core study of Performance, Composition and Appreciation is carried over from the Preliminary course and underpins the specialisation chosen for the major study. This provides students with an in-depth study and experience in one of the major study components of Performance, Composition, Appreciation or Dance and Technology where the students apply their general knowledge gained from the Preliminary course.

### 9.1 Major Study — Performance

#### Outcomes

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H2.1 understands performance quality, interpretation and style relating to dance performance

H2.2 performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration for safe dance practices

H2.3 values the diversity of dance performance.

#### Content

The major study Performance component in the HSC course provides students with the opportunity for an in-depth study of dance performance.

The Dance Stage 6 Syllabus employs a generic training described as Dance Technique, based on the fundamentals of classical ballet and modern dance techniques, safe dance practice and anatomical principles of movement. Students also develop a working knowledge of the systems of the body as they relate to the dancer, and the common causes, prevention and care of dance injury.

Major study Performance consists of three areas of study. Firstly, there is the knowledge, understanding and skills of dance technique. The second area relates to the knowledge, understanding and skills in which dance technique is applied to dance performance in the context of safe dance practice. The third area is the knowledge, understanding and skills of technique and performance applied to the 'Work'.

The major study Performance component does not advocate, name or limit specific dance styles. The vehicle for the 'Work' is seen in terms of providing for the further study of technique and performance as it relates to dance as an artform.

It is intended that the additional time allocation given to the major study in Performance is devoted to enhancing, developing and refining dance technique and performance.

## **Areas of Study**

### ***I. Dance Technique***

Students continue their learning from core Performance:

1. Body skills
  - principles of alignment
  - body articulation
  - kinaesthetic awareness.
2. Sequencing (locomotor and non-locomotor)
  - combinations, phrases and sequences to challenge the dancer to use the full range of exercises and techniques covered during the course
  - temporal variations
  - dynamic variations.
3. Variety of structure/components of a dance class which may include
  - floor work, barre work, centre work, moving in space, jumps and aerial work.
4. Safe dance practice
  - fundamental body mechanics — the dancing body
  - respiration and circulation.
5. Kinaesthetic awareness
  - the body as the instrument of dance as employed in the major study 'Work' to realise efficiency, aesthetics and context/intent.

### ***II. Dance Technique Applied to Dance Performance***

Students learn further and apply:

1. Elements of dance as they relate to performance
  - space
    - level
    - direction
    - pathways/floor patterns
    - spatial relationships
    - dimension
    - shape

- time
  - accent
  - rhythm
  - metre
  - phrasing
  - duration
  - tempo
  - momentum
  - stillness
- dynamics
  - release of energy
  - weight/force.
- 2. Performance quality
  - control/variation of dynamics/energy
  - quality of line
  - projection.
- 3. Interpretation
  - application of technique to dance performance
  - performance quality in relation to dance performance.
- 4. Relevant music principles
  - the link between the accompaniment and the physical realisation (interpretation) of the 'Work'
- 5. General characteristics of dance performance
  - relevant sociocultural context.
- 6. The language of dance
  - dance terminology
  - names of specific terms related to performance, style and movement patterns, where applicable
  - relevant stage terminology.

### III. The Major Study Work

The 'Work' is prepared as an outgrowth of classwork under the guidance of the teacher. In major study Performance, a 'Dance' and a 'Work' are differentiated in terms of context/intent. A 'Work' is considered to be a coherent organisation of technical phrases and sections driven by thematic considerations that create a unified whole.

Students learn about:

- anatomical structure in relation to execution
- performing complex sequences relative to
  - anatomical structure
  - strength
  - endurance
  - coordination
  - consistency in kinaesthetic awareness
- developing consistency of interpretation
- developing strength, endurance and coordination related to the 'Work'.

## 9.2 Major Study — Composition

### Outcomes

A student:

- H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form
- H1.2 performs, composes and appreciates dance as an artform
- H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances
- H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent
- H3.2 demonstrates the use of the elements of composition/ choreography in a personal style in response to a specific concept/intent
- H3.3 recognises and values the role of dance in achieving individual expression.

### Content

This major study provides students with the opportunity for an in-depth study of dance composition. Students will expand the knowledge and understanding and skills acquired from the study of core Composition.

It is intended that the additional time allocation to major study Composition be devoted to the concept of a choreography for two to three dancers.

The majority of academic writings at this time use the terms 'composition' and 'choreography' interchangeably. However, these writings also indicate that the term 'choreography' encompasses additional considerations. For the purpose of this document, composition is subsumed under choreography, which encompasses additional considerations such as the number of dancers, simple costumes, use of simple props, and accompaniment linked to the concept/intent of the work.

### **Areas of Study**

Students learn about choreography for two or three dancers:

1. Manipulation of the elements of dance as they relate to dance choreography
  - space
    - level
    - geometry of space (direction, dimension, plane)
    - shape
    - floor pattern
    - design in space
    - personal space
    - active space
    - performance space
  - time
    - tempo
    - duration
    - momentum
    - regular/irregular
    - accent
    - metre
    - natural rhythms
    - stillness
  - dynamics
    - release of energy
    - weight/force.
2. Generating movement as it relates to dance choreography
  - stimulus material
    - conception — intent or motivating factors

- generating movement relevant to a concept/intent
  - abstraction
  - exploration/improvisation
  - reflection/evaluation
  - selection and refinement.
- 3. Organising the movement as it relates to dance choreography
  - motif
  - phrase
  - motif into phrase.
- 4. Organising the work (form/structure)
  - sequencing
  - transition
  - repetition
  - variation and contrast
  - formal structures
  - unity
  - appraisal and evaluation.
- 5. Additional considerations that arise from the intent of the work
  - number of dancers
  - other considerations (not compulsory) that may arise from the intent of the work
    - simple costumes and props
    - choice of accompaniment.

### **9.3 Major Study — Appreciation**

#### **Outcomes**

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H4.1 understands the concept of differing artistic, social and cultural contexts of dance

H4.2 recognises, analyses and evaluates the distinguishing features of major dance works

H4.3 utilises the skills of research and analysis to examine dance as an artform

H4.4 demonstrates, in written and oral form, the ability to analyse and synthesise information when making discriminating judgments about dance

H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation.

## **Content**

The major study Appreciation component in the HSC course will provide students with the opportunity to undertake a greater amount of theoretical study to expand upon their knowledge and understanding and skills in critical analysis of dance and its sociocultural context. They will learn about prescribed seminal artists and works from the past 200 years, and the sociohistoric context in which the artists and their works exist/ed.

A seminal artist/work is one which has significantly influenced how dance as an artform is perceived. An era is an identifiable period of time in which significant development in dance took place that relates to a developmental aspect of dance as an artform.

All candidates study a set seminal work. The teacher and candidates also choose one of the two prescribed eras and prescribed artists for study.

## **Areas of Study**

Students learn about:

1. The seminal work
  - analysis
    - components
    - form
    - interpretation
    - evaluation
  - writing and criticism
  - the choreographer
    - communication of ideas through the work
    - other works
  - contextual background
  - present context
  - history of the work
  - the contribution of the work to dance as an artform.
2. Era
  - historical context
  - sociocultural influences which shape the characteristics

- how the characteristics are reflected in the arts
  - impact on the development of dance as an artform.
3. Prescribed artists
- why the prescribed artist is considered a seminal artist in relation to dance and the era
  - how the prescribed artist's work establishes him or her as a seminal artist.

## 9.4 Major Study — Dance and Technology

Students should choose ONE of the following options for major study Dance and Technology:

Option 1. Choreographing the Virtual Body

**OR**

Option 2. Film and Video

**Option 1. Choreographing the Virtual Body**

### Outcomes

A student:

- H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form
- H1.2 performs, composes and appreciates dance as an artform
- H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances
- H1.4 acknowledges and appreciates the relationship of dance and other media
- H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent
- H3.2 demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent
- H3.3 recognises and values the role of dance in achieving individual expression
- H3.4 explores, applies and demonstrates the combined use of compositional principles and technological skills in a personal style in response to a specific concept/intent.

### Content

The integration of dance and computer-based technology has created new approaches to analysis of human movement and choreographic practice, and a new performance genre. This major study focuses on the opportunities and limitations inherent in using 3D animation software to create dance works.

In this study, students will explore the use of computer software as a choreographic tool. As they explore the use of computer technology as a medium for artistic expression they will develop skill in the use of 3D animation software. They will investigate the relationship between the real and virtual body and the application of computer-based technologies in the works of professional choreographers.

## **Areas of Study**

### **I. Choreography for two or three dancers**

Students learn about:

#### **1. Manipulation of the elements of dance as they relate to dance choreography**

- space
  - level
  - geometry of space (direction, dimension, plane)
  - shape
  - floor pattern
  - design in space
  - personal space
  - active space
  - performance space
- time
  - tempo
  - duration
  - momentum
  - regular/irregular
  - accent
  - metre
  - natural rhythms
  - stillness
- dynamics
  - release of energy
  - weight/force.

#### **2. Generating movement as it relates to dance choreography**

- stimulus material
  - conception — intent or motivating factors
- generating movement relevant to a concept/intent
  - abstraction
  - exploration/improvisation
  - reflection/evaluation
  - selection and refinement.

#### **3. Organising the movement as it relates to dance choreography**

- motif

- phrase
  - motif into phrase.
4. Organising the work (form/structure)
    - sequencing
    - transition
    - repetition
    - variation and contrast
    - formal structures
    - unity
    - appraisal and evaluation.
  5. Additional considerations that arise from the intent of the work.
    - number of dancers
    - other considerations (not compulsory) that may arise from the intent of the work
      - simple costumes and props
      - choice of accompaniment.

## **II. Computer technology as a medium for artistic expression**

Students learn about:

1. Computer-based choreographic tools
  - analysis and creation of human movement
  - creating movement, phrases, transitions and sequences
  - manipulating elements of space, time, dynamics
  - creating and integrating solo and group phrasing and pathways.
2. A study of artists and examples, such as
  - virtual spaces for dance — websites, CD ROM
  - Merce Cunningham
  - William Forsythe
  - Bill T. Jones
  - Metro Screen Project.
3. Virtual dance
  - the conventions of dance and obeying laws of physical possibility v the potential of the virtual dancer
  - creating virtual dancers — individual style and character
  - rendering figures and environments
  - manipulating space — size of the virtual performance space, the viewing plane
  - interface between software packages.

## **Option 2. Film and Video**

### **Outcomes**

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H1.4 acknowledges and appreciates the relationship of dance and other media

H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent

H3.2 demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent

H3.3 recognises and values the role of dance in achieving individual expression

H3.4 explores, applies and demonstrates the combined use of compositional principles and technological skills in a personal style in response to a specific concept/intent.

### **Content**

Historically, there is great diversity in the use of film and video in relation to dance works. Pioneer, Loie Fuller explored early film devices and effects. Merce Cunningham choreographed works specifically with the camera viewpoint in mind, and an explosion of dance works for television in recent years fuses choreographic and video elements. This study focuses on types and functions of dance film/video and the practice of using the two media to create works.

As a result of this study, students will research types, functions and examples of dance film/video. They will consider the relationship of dance and technology; the changing form of dance in contemporary culture; the question of authenticity of mediated dance; the definition of boundaries between arts disciplines; the choreographer's intent in using another medium to express ideas; and the relationship between dance on film/video and its audience. Students will manipulate choreographic ideas and devices for film/video, and will explore the use of film/video technology in filming dance.

## Areas of Study

### I. Choreography for two or three dancers

Students learn about:

1. Manipulation of the elements of dance as they relate to dance choreography
    - space
      - level
      - geometry of space (direction, dimension, plane)
      - shape
      - floor pattern
      - design in space
      - personal space
      - active space
      - performance space
    - time
      - tempo
      - duration
      - momentum
      - regular/irregular
      - accent
      - metre
      - natural rhythms
      - stillness
    - dynamics
      - release of energy
      - weight/force.
  2. Generating movement as it relates to dance choreography
    - stimulus material
      - conception — intent or motivating factors
    - generating movement relevant to a concept/intent
      - abstraction
      - exploration/improvisation
      - reflection/evaluation
      - selection and refinement.
  3. Organising the movement as it relates to dance choreography
    - motif
    - phrase
    - motif into phrase.
  4. Organising the work (form/structure)
    - sequencing
-

- transition
- repetition
- variation and contrast
- formal structures
- unity
- appraisal and evaluation.

## II. The use of film and video to create dance works

Students learn about:

1. Analysis of types and functions of dance on film/video
  - dance choreographed for the stage and filmed for archival or restaging purposes
  - stage dance recreated for film/video entertainment
  - dance choreographed for film/video, making use of illusions and effects
  - dance fused with film/video medium — both dance and film/video are deliberately manipulated to enhance each other
  - popular video clips where dance is used to enhance music performance.
2. A Study of examples
  - documentary footage
    - recording for historical, documentary, teaching or marketing purposes
    - examples: Sydney Dance Company promotional video  
Martha Graham, The Dancer Revealed
  - stage dance re-created for TV broadcast
    - comparisons between live and mediated versions
    - the choreographer's role in selection of material and editing
    - changing intent to accommodate TV space and time
    - examples: Sydney Dance Company, Boxes  
Bangarra Dance Company, Fish
  - musicals and filmed adaptations of stage musicals
    - use of illusions/effects
    - role of the dance and its contribution to the narrative
    - relationship of dance elements to musical elements
    - relationship of dance and character
    - choreographic elements and style
    - examples: The movie, Oklahoma  
The movie, West Side Story

- dance video/film
  - theme or narrative and structure
  - framing bodies and movement
  - manipulation of space and time (choreographic and video/film)
  - television time: the '10 second aesthetic'
  - filming and editing effects
  - exaggeration of sensory elements
  - controlling the audience gaze and the interpretation of the danceexamples: Sydney Dance Company, Seven Deadly Sins  
Sydney Dance Company, Sensing  
The movie, The Red Shoes  
The Australian Ballet, Don Quixote.
  
- 3. Choreographic considerations
  - dance elements
    - emphasising body-parts
    - framing, following locomotor and aerial work
    - spatial patterns: floor patterns, groupings and formations
    - framing shapes
    - capturing and emphasising dynamic elements
  - visual/aural elements
    - use and production of sound and music
    - setting, spaces
    - costuming and makeup
    - lighting the performer/s
    - using lighting to define space.
  
- 4. Filming and editing considerations
  - using the camera
    - focus, zoom, fade, tilt, pan
    - angle, height and range of shot
    - cropping
    - manipulating camera movement
  - editing
    - digital and analogue systems
    - conventional editing techniques
    - using effects.
  
- 5. Additional considerations that arise from the intent of the work.
  - number of dancers
  - other considerations (not compulsory) that may arise from the intent of the work
    - simple costumes and props
    - choice of accompaniment.

## 10 Course Requirements

### Time allocation for the Preliminary and HSC courses

120 indicative hours — Preliminary

120 indicative hours — HSC

### Preliminary Course Requirements

The Preliminary course offers students a broad foundation study of dance as an artform. While students should not be excluded from studying the syllabus on the basis of general physical attributes, they should be made aware of the rigorous demands of the course.

The Preliminary course in Dance is a prerequisite for the HSC course.

Credit is not given for prior examinations, grades or awards presented by dance societies.

### HSC Course Requirements

The HSC course builds on the Preliminary course and provides students with a deeper understanding of dance as an artform through specialised study.

### 10.1 Course Prescriptions

There are prescribed topics (seminal artists and works) required for study in the core and major study Appreciation components of the Dance Stage 6 HSC course. These are published on the Board of Studies website [www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au).

## 11 Post-school Opportunities

The study of Dance Stage 6 provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Dance Stage 6 assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

### Recognition of Student Achievement in Vocational Education and Training (VET)

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

Registered Training Organisations, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework (AQF).

The degree of recognition available to students in each subject is based on the similarity of outcomes between HSC courses and industry training packages endorsed within the AQF. Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the National Training Information Service (NTIS) website ([www.ntis.gov.au](http://www.ntis.gov.au)).

### Recognition by TAFE NSW

TAFE NSW conducts courses in a wide range of industry areas, as outlined each year in the TAFE NSW Handbook. Under current arrangements, the recognition available to students of Dance in relevant courses conducted by TAFE is described in the HSC/TAFE Credit Transfer Guide. This guide is produced by the Board of Studies and TAFE NSW and is distributed annually to all schools and colleges. Teachers should refer to this guide and be aware of the recognition available to their students through the study of Dance Stage 6. This information can be found on the TAFE NSW website ([www.tafensw.edu.au/mchoice](http://www.tafensw.edu.au/mchoice)).

### Recognition by other Registered Training Organisations

Students may also negotiate recognition into a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Dance Stage 6 so that the degree of recognition available can be determined.

## 12 Assessment and Reporting

Advice on appropriate assessment practice in relation to the Dance syllabus is contained in *Assessment and Reporting in Dance Stage 6*. That document provides general advice on assessment in Stage 6 as well as the specific requirements for the Preliminary and HSC courses. The document contains:

- suggested components and weightings for the internal assessment of the Preliminary course
- mandatory components and weightings for the internal assessment of the HSC course
- the HSC examination specifications, which describe the format of the external HSC examination.

The document and other resources and advice related to assessment in Stage 6 Dance are available on the Board's website at [www.boardofstudies.nsw.edu.au/syllabus\\_hsc](http://www.boardofstudies.nsw.edu.au/syllabus_hsc)

## 13 Glossary

<b>abstraction</b>	the move from the representational to the symbolic; the process of removing movement from a particular or representative context and (by manipulating it with elements of space, time and force) creating a new sequence or dance that retains the essence of the original
<b>active space</b>	when the space itself becomes alive, when it has meaning, or takes on symbolic suggestions of its own
<b>alignment</b>	the relationship of the skeleton to the line of gravity and the base of support
<b>appreciation</b>	the knowledge of dance as an artform derived from the procedures of research, analysis, interpretation, writing, criticism and evaluation
<b>axial movement</b>	any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organised around the axis of the body rather than designed for travel from one location to another; also known as non-locomotor movement
<b>body articulation</b>	the ability of the dancer to isolate and combine individual body parts to communicate a desired intent
<b>choreography</b>	the art and craft of planning and arranging dance movements into a meaningful whole
<b>choreographic principles</b>	the essential qualities of choreography relating to the areas of study, ie manipulation of the element of dance; generating movement; organising the movement; and organising the work, and additional considerations
<b>choreographic structure</b>	the specific compositional forms or frameworks used to determine the overall structure of an entire dance/work
<b>composition</b>	the arrangement of parts to produce a complete and unified whole, including the processes of exploring, improvising, selecting and forming movement into a dance
<b>concept</b>	the motivation behind the composition/choreography of movement
<b>contrast control</b>	the use of different attributes of the elements of movement the ability to employ dance technique to meet the needs of the dance/work
<b>dynamics</b>	one of the elements of dance; the level of energy or force applied to the execution of a movement or movement sequence
<b>energy</b>	the potential for force; propels or initiates movement

<b>environment</b>	happenings and occurrences within the space of the dance activity
<b>era</b>	an identifiable period of time in which significant development in dance took place that relates to a developmental aspect of dance as an artform
<b>force</b>	the magnitude or intensity of the energy exerted, expended or released
<b>form</b>	the overall shape, organisation or development of a composition according to a preconceived plan
<b>improvisation</b>	movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance
<b>intent</b>	the purpose behind the composition or performance of movement
<b>interpretation</b>	the application of dance technique and individual performance quality to realise the concept/intent of a piece of choreography
<b>kinaesthetic awareness</b>	kinaesthetic sensations are feelings of the body's muscles, joints and tendons while in motion or stillness. The kinaesthetic sense is of primary importance to movement and dance. Perceptions of the body's movements are gathered through receptors in the tendons, muscles and joints and relayed to the brain. By becoming aware of their own kinaesthetic sensations, students can more accurately direct and control their movements as well as copy movements demonstrated to them. This results in students increasing their dance techniques
<b>locomotor movement</b>	movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap)
<b>motif</b>	the earliest stage of development of a theme or composition; a movement starting point which gives the first element of form to the dance/work
<b>musicality</b>	the attention and sensitivity to the musical elements of dance while creating or performing

## Dance Stage 6 Syllabus

<b>performance</b>	the act of dancing, and the performances that result. Knowledge in performance depends upon understanding the requirements of the technical skill of dancing and the possible interpretations to which those works are open
<b>performance quality</b>	the interrelationship between the quality of line, control and variation of dynamics, and kinaesthetic awareness in realising the concept/intent of a performance
<b>personal style</b>	the composer/choreographer's movement response to a concept/intent. It is influenced by body structure, type of training, prior dance experiences, personality and individual space/time/dynamics preferences. The composer/choreographer may draw inspiration from a variety of sources that are shaped or personalised to communicate his/her intent
<b>phrase</b>	a brief sequence of related movements that make up the smallest and simplest unit of dance form
<b>projection</b>	a confident presentation of one's body and energy to vividly communicate movement and meaning to an audience
<b>sequencing</b>	the organisation of single movement to short and long phrases, to sequences and sections, to a completed dance
<b>seminal artist/work</b>	one which has significantly influenced how dance as an artform is perceived
<b>space</b>	one of the elements of dance. The dancer moves in and through space. Dance movement takes up space, and a dance is performed in a space. Direction, level size, focus, and pathway are aspects of space
<b>stillness</b>	is not inaction, rather a waiting with a sense of ongoingness
<b>stimulus</b>	the starting point or incentive for creative movement. Stimuli for dance compositions can be auditory, visual, ideational, tactile or kinaesthetic
<b>style</b>	a distinctive manner of expressing an idea; the characteristic way dance is created or performed that identifies the dance of a particular performer, choreographer, or period
<b>technique</b>	the learning of movement skills; refers to a way of using the body that is anatomically sound, allows maximum facility of use, and is as free as possible from externally imposed stylistic influences
<b>technology</b>	electronic media, such as computers and videos, used as tools to create, learn, explain, document, analyse or present dance
<b>time</b>	one of the elements of dance. The aspects of time include movement speed, accents, silences and rhythm

## Dance Stage 6 Syllabus

<b>transition</b>	a natural evolvement from one thing to the next, between individual movements, between phrases, between major sections of a dance/work
<b>unity</b>	the overall aim of the construction of a dance
<b>warm-up</b>	movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow