Dance Stage 5 (Year 9) – sample unit

All that jazz

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# Overview

**Description**: this unit addresses stage 5 performance content through the style of jazz dance. Throughout the unit, students engage in learning to prepare for and perform jazz dance in a primarily practical way. The lesson sequences in this unit are designed to allow students to build knowledge, skills and understanding of jazz dance through safe dance practice, dance technique and performance quality.

**Duration**: this unit is designed to be completed over a period of 25 to 35 hours or approximately 10 to 14 weeks in 60-minute lessons but can be adapted to suit the school context.

**Explicit teaching**: suggested learning intentions and success criteria are available for some learning sequences provided. Learning intentions and success criteria are most effective when they are contextualised to meet the needs of students in the class. The examples provided in this document are generalised to demonstrate how learning intentions and success criteria could be created.

**Assessment:** students are provided with regular formative assessment opportunities. They perform jazz dance technique exercises and a jazz dance.

The table below outlines some questions to consider prior to planning for teaching and learning.

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| Engagement | Representation | Expression |
| * How will I provide authentic, relevant learning opportunities for students to personally connect with lesson content? * How will I support every student to grow in independence, confidence and self-regulation? * How will I facilitate every student to have high expectations for themselves? * How will I identify and provide the support each student needs to sustain their learning efforts? | * What are some different ways I can present content to enable every student to access and understand it? * How will I identify and address language and/or cultural considerations that may limit access to content for students? * How will I make lesson content and learning materials more accessible? * How will I plan learning experiences that are relevant and challenging for the full range of students in the classroom? | * How will I provide multiple ways for students to respond and express what they know? * What tools and resources can students use to demonstrate their understanding? * How will I know every student has understood the concepts and language presented in each lesson? * How will I monitor if every student has achieved the learning outcomes and learning growth? |

# Outcomes

A student:

* **DA5–PER–01 demonstrates safe dance practice and dance technique in preparing the body to express and communicate an intent**
* **DA5–PER–02 manipulates the elements of dance to demonstrate performance quality and interpretation in context**

[Dance 7–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2023.

# Support resources

This sample unit aligns with the following support materials:

* Sample assessment task – all that jazz
* PowerPoint resource – all that jazz

All resources associated with this unit can be found on the [Planning, programming and assessing in creative arts 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10).

## Learning sequence 1 – creating a safe dance environment

**Teacher note:** in this learning sequence students are introduced to the unique physical environment of the dance classroom, and develop a common understanding of class protocols, appropriate behaviour and responsibilities. This learning should be reinforced by the teacher throughout the unit and subsequent learning throughout the stage 5 dance course.

Section 1 ‘Creating a safe dance environment’ of the [PowerPoint resource – all that jazz](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10) can be used to support learning sequence 1. The duration of this learning sequence is approximately 1 week.

Table 1 – learning sequence 1 – creating a safe dance environment

|  |  |
| --- | --- |
| Outcome and content | Teaching and learning activities |
| **Outcome**  **DA5–PER–01**  **Content**  **Performance – Context**   * **The conventions of contemporary dance practice including class protocols, behaviour and responsibilities to self and others** * **The language related to dance performance, including genre, style and interpretation, is determined by context** | **Learning intentions**  **We are learning to:**   * **know about safe protocols and responsible behaviours in the dance classroom** * **understand how safe protocols and responsibilities help create a safe dance classroom for everyone** * **be safe and responsible to ourselves and others in the dance classroom.**   **Success criteria**  **I can:**   * **identify positive and negative behaviours in the dance classroom** * **explain and show safe, responsible behaviours when working individually and with others including giving and/or denying consent** * **demonstrate respectful behaviour and language when working with others and be responsible to bring and manage the appropriate equipment for a safe environment.**   **Note:** learning intentions and success criteria are most effective when they are contextualised to meet the needs of students in the class. The examples provided in this resource are generalised to demonstrate how learning intentions and success criteria could be created.  **Establishing dance class protocols**  The teacher facilitates a class discussion about the unique characteristics of the dance classroom. In small groups, students brainstorm the following questions about the dance classroom:   * What does it look like? * What does it sound like? * What does it feel like? * What do you need to do so you and others feel safe?   The teacher guides students to establish class protocols and responsibilities to ensure safety for dancers, and how students’ responsibilities to themselves and others can shape this. The discussion may inform the development of a list of dance class protocols contextualised to the class and school context that could be collated and displayed.  Using a graphic organiser, students complete a Think Pair Share activity to explore what positive and negative behaviour looks, sounds and feels like in the dance classroom. Students categorise the behaviours into their responsibility to themselves and responsibilities to others using a Venn diagram.  Discussion prompts for responsibilities to self and others might include:   * physical safety, such as * ensuring the dance space is clear from slip and trip hazards such as bags * performing a warm-up and cool-down each lesson * appropriate footwear for dance style * awareness of other students dancing to avoid collisions * kind and respectful language and behaviours, such as * giving full attention when others are performing * encouraging language when discussing ideas * actively listening when others are speaking * how to give and receive feedback, such as * being constructive and providing suggestions * being open to receiving feedback for the purpose of increasing knowledge, skills and understanding.   **Consent in dance**  Students are guided to explore how to manage consent in dance. The teacher leads a discussion about giving and/or denying consent when working in the context of dance performance. Consent might include receiving physical support and feedback, working with others and physical interactions in group work.  The teacher guides students to enact scenarios of what consent looks like in dance to build a collective understanding about how consent is a part of safe dance practice. Some example scenarios could include:   * The teacher is leading the class through a new centre exercise. The teacher has indicated to the whole class that as they move around the room, they might approach individuals to give corrections that might be physical, such as helping you find the correct leg alignment in a balance. Practise ways you can let the teacher know if you are comfortable with physical corrections such as holding your hands for stability while giving you verbal cues to find correct placement of the leg, or if you would not like physical connection while receiving feedback. Strategies might include giving verbal and non-verbal responses to indicate you do not consent to physical corrections by exploring ways to say no. * You are working on a group performance dance, but you are new to the class and don’t feel comfortable making physical contact with others. Strategies to ensure that everyone in the group is comfortable when rehearsing and performing together might include: * practising verbalising denying consent using modelled responses, for example, ‘I am excited to work in this group but don’t want to connect physically’ * deciding as a group to explore non-physical relationships between bodies such as creating relationships using the elements of dance.   The teacher leads a discussion and reflection about how consent is used in dance through small group and/or whole class discussion. Discussion questions could include:   * What are some strategies all group members could use to ensure everyone in the group is comfortable when rehearsing and performing dance together? * How can teachers, directors, choreographers and collaborators provide effective feedback in a way that is respectful and safe? * How can we balance advocating for ourselves with listening to others? |

## Learning sequence 2 – developing jazz dance technique

**Teacher note: students learn and develop their understanding and embodiment of safe dance practice and dance technique by participating in practical jazz classes led by the teacher. The teacher prepares dance class exercises and movement sequences in the style of jazz dance to be taught throughout the unit. Each practical lesson should include a safe warm-up, jazz technique exercises and an appropriate cool down.**

**A safe warm-up should include exercises that are both general and specific in nature. The purpose of general warm-up exercises is to raise the pulse and begin to mobilise the joints of the body which might include activities such as walking or jogging in the dance space. Specific warm-up exercises will start to target specific body parts and muscle groups to prepare for movement in the jazz style and ultimately, the jazz dance (explored in learning sequence 3).**

**Technique exercises led by the teacher might include barre work, floor work, centre work and travelling exercises. These exercises should provide students opportunities to physically explore the characteristics of the jazz style and common dance skills such as isolations, turns, kicks, elevations and locomotor sequences.**

**Following this technique class structure, the teacher might choose to make the focus of the lesson a particular component of safe dance practice and/or dance technique as appropriate to the class and school context. For example, alignment in turns or strength and flexibility in elevations.**

Section 2 ‘Developing jazz dance technique’ of the [PowerPoint resource – all that jazz](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10) can be used to support the teaching and learning of learning sequence 2. The teacher might wish to engage with aspects of sections 2 and 3 as appropriate to the content of the lesson. The duration of this sequence is approximately 5 weeks.

Table 2 – learning sequence 2 – developing jazz dance technique

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DA5–PER–01**  **DA5–PER–02**  **Content**  **Performance – Context**   * The language related to dance performance, including genre, style and interpretation, is determined by context * The relationship between context, genre, dance technique, performance quality and choreography * **Prepare and perform within a range of contexts including dance as an art form**   **Performance – The dancing body**   * **Develop personal body awareness, including the correct relationship between skeletal structure and major muscle groups to support the safe execution of movement** * Demonstrate dance technique showing the relationship between alignment, control, strength, flexibility, endurance and coordination relative to personal anatomical structure * Demonstrate kinaesthetic awareness of body placement to execute movement and to enhance performance quality * Reflect on own practice of dance technique, safe dance practice and performance quality | **Learning intentions**  We are learning to:   * know about the components of dance technique and safe dance practice * understand the relationship between jazz dance technique and dancing safely * use jazz dance technique and safe dance practices**.**   **Success criteria**  **I can:**   * identify dance technique through strength, control, flexibility, coordination and endurance to dance safely using warm-up, cool-down, body awareness and alignment * describe how jazz dance technique assists safe dance practice * demonstrate jazz dance technique in skills to perform movements safely with body awareness and alignment.   **What is jazz dance?**  The teacher assesses student’s prior knowledge and understanding of jazz dance by facilitating a class brainstorming activity with the focus question ‘What is jazz dance?’. The teacher might guide students using prompts such as:   * Have you heard the word jazz before? If so, where? * What shapes or movements would you expect to see in jazz dance? * How is time used in jazz dance? For example, is the tempo usually fast or slow? * How would you describe the movement qualities of jazz dance?   To make connections between their personal context and jazz dance, students activate prior knowledge by identifying what they:   * K: already KNOW about jazz dance * W: what they WANT to know * L: what they have LEARNED * H: HOW they can learn more.   Students complete a KWLH reflection and discuss their ideas as a class.  **The evolution of jazz dance**  The teacher guides students to explore the history of how jazz dance developed to understand the social and historical contexts from which it emerged by engaging with one or more of the following options:   * **exploring the historical roots of jazz dance including the African dance, the transatlantic slave trade, European influences and/or the Harlem Renaissance** * **engaging with social dance styles that contributed to jazz dance including the cakewalk, waltz, the Charleston and Lindy Hop** * **exploring key figures that have contributed to the development of jazz dance such as Frankie Manning, Norma Miller, Alfred ‘Pepsi’ Bethel, Jack Cole, Gene Kelly, Bob Fosse, Katherine Dunham, Luigi (Eugene Faccuito) and/or Debbie Allen** * **exploring the jazz music genre and its relationship to jazz dance.**   **The teacher guides students to make connections between the evolution of jazz dance and their practical exploration of the style. This can be referenced and reinforced throughout learning sequence 2 and 3 where students are learning to embody the characteristics of jazz dance through class exercises and a jazz dance.**  **Warm-up and cool-down**  **The teacher introduces the concepts of warm-up and cool-down as part of the conventions of a dance performance class and safe dance practice. The teacher leads a practical class warm-up to raise students heart rate and mobilise the body to prepare for jazz dance movement. While leading the practical warm-up, the teacher reinforces its purpose, which is to prepare dancers for the dance activities to follow. A warm-up raises the core body temperature and brings the mind into focus. Examples of warm-up activities include:**   * **walking around the room, followed by hopping and jogging, ensuring students are safe and aware of each other as they move through the dance space which increases their body awareness** * **mobilising the joints of the body through flexion, extension and rotation of shoulders, hips, knees, elbows, spine and ankles** * **a range of stretching activities that are relevant to jazz dance skills including static, dynamic and PNF stretches – the teacher will explain the difference and identify their purpose to the safe execution of jazz dance skills. For example, the importance of dynamic stretches of the hamstrings to achieve the quick action of the leg in kicks** * **a range of strengthening exercises that are relevant to jazz dance skills. The teacher facilitates students in a discussion about what strength is and the different types of strengthening exercises** * **any specific warm-up exercises that are relevant to the context of jazz dance, including specific dance technique exercises to prepare students to perform jazz dance skills such as turns, elevations, kicks and locomotor sequences** * **while teaching the warm-up and technique exercises, the teacher reinforces the safe execution through the knowledge of alignment, musculoskeletal systems, strength, flexibility, coordination, and endurance.**   **The teacher observes students during the warm-up to assess their level of dance technique.**  **The teacher leads students through cool-down activities or exercises to bring the body back to its normal physiological level by gradually slowing the pace of activity or by doing gentle exercises or stretches. The cool-down will include similar activities to the warm-up and be specific to the activity of each practical lesson, including stretches that target muscle groups primarily used by the dancers in the choreography performed. This structure of warm-up and cool-down is used for all practical dance lessons throughout the unit.**  **Students engage in reflection activities to understand the impact of warm-up and cool-down for the safe execution of movement. This could be through spoken, written, digital or multimodal responses and should be applied to the practical exercises learnt in class.**  **The skeleton and joints**  **The teacher introduces the skeletal system where students complete labelling activities of the bones of the body. Knowledge of the skeletal system supports students’ understanding of the application of alignment to control the application of dance technique and jazz dance skills. During the warm-up and technique exercises, the teacher reinforces the correct alignment, using skeletal language as students are learning the technique of jazz dance. Learning about the bones and joints of the body might be introduced over several lessons to chunk learning using strategies such as:**   * **exploring the axial skeleton first, followed by the lower body, then the upper body** * **checking for understanding through speaking and writing activities such as naming bones used in movements, labelling diagrams or demonstrating where specific bones or joints are found in the body**   **Students complete labelling activities to explore joints of the body such as:**   * **ball-and-socket joints (for example, the hip and shoulder joints)** * **hinge joints (for example, the elbow and knee joints)** * **pivot joints (for example, between cervical vertebrae in the neck).**   **The teacher guides students to explore the associated movement actions of the joints including flexion, extension and rotation by providing definitions and examples. Students practise describing movement actions by brainstorming dance movement that require:**   * flexion of the elbow * extension at the knee joint * rotation of the hip joint.   The teacher reinforces anatomical language through instructions and questioning in practical lessons throughout the unit.  **Body awareness**  **The teacher introduces the concept of body awareness to students through discussion and demonstrations. The teacher facilitates students in a personal reflection task where they will discuss the following questions:**   * **What is unique about your dancing body?** * **Do you have any injuries you need to consider?** * **What is it about your personal context that might influence your body awareness? For example, previous dance training or other sports.**   **The teacher leads warm-up activities, using prompts to the whole class and individual students to guide personal body awareness. The teacher reminds students to consider their personal body awareness throughout practical lessons as needed, such as when learning new or complex skills or movement sequences.**  **Alignment and the plumb line**  **The teacher introduces the concept of alignment, using the** [Dance 7–10 Syllabus: Glossary](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/glossary) **definition, to explain its relationship to executing jazz dance skills safely. The teacher might use imagery tools to help students’ understanding of alignment. Some imagery strategies might include:**   * **the plumb line for postural alignment** * **tripod of support for weight distribution of the feet** * **the pelvis as a bowl of water you don’t want to spill.**   **The teacher introduces the concept of the plumb line for finding appropriate alignment standing in a neutral, parallel position through description, images and/or demonstration. The plumb line can be described as an imaginary line that passes through the:**   * **centre of the ear** * **midpoint of the shoulder** * **centre of the hip** * **back of the knee** * **ankle joint.**   When teaching jazz dance technique skills, the teacher will identify the specific aspects of alignment which contribute to the safe execution and control of the skill. The teacher provides ongoing feedback to the students during practical technique lessons about the weight placement, the base of support and the aspects of the skeletal system which contribute to the correct alignment of the jazz technique skill they are learning. They might provide further support through discussion, demonstration and feedback about the cause and effect of not being aligned.  **Parallel versus turnout alignment**  The teacher explains the difference in alignment between parallel and turnout using images, descriptions and/or demonstrations. The teacher leads students through practical warm-up and technique exercises that use parallel and turnout alignment such as:   * roll down exercise in parallel, focusing on alignment of knees over toes with simple bending and stretching actions * bending, stretching and rising while maintaining parallel alignment * *tendu* in parallel isolating the lower body at first to control alignment * transferring weight while maintaining parallel * repeating the above, changing the lower body alignment to turnout by rotation at the hip joint.   When leading students through turnout exercises the teacher reinforces the changes that need to occur in the body including rotation at the hip, working within students’ natural range of turnout and maintaining knee-over-toe alignment in a turnout position.  Students might complete a practical and self-reflection activity where they review the alignment of their body in parallel and in turnout using photos and/or teacher and peer feedback. Teachers should use safe practices for managing photos including:   * providing students with clear information about how the photos will be used, stored and/or shown to others * providing students with the agency to freely give, deny and/or withdraw consent to participate in photos * storing and managing student photos through secure platforms.   **Characteristics of jazz dance**  **The teacher introduces students to the characteristics of jazz dance. These characteristics should be used within the technique exercises taught throughout the unit for students to embody and develop their jazz dance technique. Characteristics can be explored through demonstrations, videos and/or images.**  **Characteristics of jazz dance to explore can include:**   * **rhythmic and syncopated rhythm often mirroring the beats of the music** * **isolations of body parts such as the head, shoulders, ribs or hips** * **high energy, often fast-paced movements with contrasting movement qualities between sharp, precise and smooth movements** * **technical and athletic skills such as turns, kicks, leaps and jumps.**   **Exercises for jazz dance technique**  **The teacher leads class exercises for students to develop their jazz dance technique. Exercises should allow students to embody characteristics of jazz dance while building strength, alignment, flexibility, coordination and endurance.**  **The teacher uses observation of student learning to plan how to chunk and sequence learning new exercises for students. Strategies might include:**   * **demonstrating new movements slowly** * **describing the movement action while demonstrating or viewing an example** * **explaining the application of dance technique to movement actions including the preparation, the execution of the skill and the exit of the skill** * **using effective questioning by engaging in discussion about the technique used and how this supports the safe dance practice and why.**   **Any of these stages might be repeated and revisited to support the needs of the students.**  **The teacher observes students and adjusts the time spent learning the exercise as needed. As students’ familiarity, confidence and competence in performing the exercise improves, the time spent performing the exercise to retain the sequence and combination of movements might decrease, and the teacher provides guidance and feedback to support students’ refining dance technique applied to the performance of the exercises.**  **To increase support, the teacher can make modifications to exercises such as:**   * **using the support of a barre or the floor while learning new movements and skills** * **facing a single direction throughout the exercise** * **isolating the upper body from the lower body, and performing one part for example, keeping the hands on the hips during a *tendu* exercise** * **decreasing the tempo of the movement or simplifying rhythmic changes**   **To increase the challenge, the teacher can make modifications to exercises such as:**   * **adding changes in space such as directions or levels** * **changing the tempo of the music or accompaniment** * **adding more repetitions, for example, a double turn** * **challenging coordination by using different rhythms on the upper and lower body, or multiple body parts** * **building locomotor sequences which contain combinations of jazz dance skills.**   **The teacher might record the class performing technique exercises to allow for self-reflection and formative assessment opportunities. The teacher should model and communicate safe practices for managing recordings including:**   * **providing students with clear information about how the recordings will be used, stored and or shown to others** * **providing students with the agency to freely give, deny and/or withdraw consent to participate in recordings** * **storing and managing student recordings through secure platforms.**   **Isolations in jazz dance**  **Students engage in isolation exercises lead by the teacher to develop their jazz technique. Exercises can include isolations of the head, shoulders, ribs and hips. Strategies for teaching isolations might include:**   * **beginning in the centre performing non-locomotor isolations of one body part at a time** * **performing isolations at a slow tempo that increases over time** * **combining isolations of multiple body parts within an exercise such as the head and hips** * **adding syncopated rhythms to the performance of isolations** * **increasing the challenge by adding coordination of other body parts, moving in space and locomotor sequences.**   **Muscles of the body**  **The teacher introduces the muscular system where students complete labelling and research tasks on the major muscle groups in the body. Knowledge of the muscular systems supports students’ understanding of the function of muscles and strength and flexibility to execute jazz dance technique efficiently, safely and with control. Throughout the warm-up and in technique exercises, the teacher reinforces the anatomical language of the muscles used and describes how they are used to execute jazz dance skills. Learning about the muscles of the body might occur over several lessons to chunk learning using strategies such as:**   * **exploring a section of the body at a time such as the legs, the arms, front of torso, back of torso separately** * **checking for understanding through speaking and writing activities such as naming muscles used in movement actions, labelling diagrams or demonstrating where specific muscles are found in the body.**   **Kicks in jazz dance**  **Students engage in technique exercises to build strength and flexibility in the body for kicks in jazz dance. To prepare for kicks, the teacher leads students through a *tendu* exercise that gradually builds students’ understanding of alignment and movement actions of the leg required for kicks such as the use of floor pressure and control of alignment.**  **Kicks in jazz dance can be performed at the barre, in centre and locomotor sequences and might include:**   * **front and back in parallel** * **front, back and side in turnout** * **hitch kicks and fan kicks.**   **The teacher leads students through a range of exercises that build their technique using combinations of the above types of kicks. To gradually build students’ strength and flexibility, exercises can be performed with the support of a barre at first. Exercises incorporating kicks can then be performed in the centre and travelling sequences, which requires increased body awareness and strength. The teacher reminds students to use their personal body awareness and control alignment safely when executing kicks as appropriate.**  **Turns in jazz dance**  **The teacher leads students through technique exercises to build control of technique in turns. Examples of turns commonly performed in jazz dance can include:**   * **single, double or multiple turns in retire parallel or turnout positions** * ***chassé* and *chainé* turns** * ***posé* turns** * **more complex turns such as turning *jeté* that combines turns and elevations.**   **The teacher leads students through a range of exercises that build their technique using combinations of the above types of turns. Students learn the correct technique of turns including:**   * **the use of spotting for control** * **coordination of the head, arms, torso and legs** * **engagement of the correct muscles as appropriate to the turn including muscles of the torso such as the abdominals** * **weight placement over the base of support which is usually a single leg on a rise.**   **Students complete a practical reflection activity to articulate their understanding of the dance technique applied to turns. The teacher provides prompts to guide students’ responses, such as:**   * Identify and perform a class exercise that allows you develop your dance technique in turns. * Describe each part of the turn for example the preparation, the turn and the exit of the turn. * Why is alignment important when executing a turn?   **Elevations in jazz dance**  **The teacher leads students through technique exercises to build control of technique in elevations. When leading students to learn new elevations, it is important to break down the action of the movement into:**   * **the preparation – using a bending action with correct alignment to safely prepare for elevation** * **the elevation or flight – the technique required to control the shape in the air (specific to the movement)** * **the landing – safely landing to absorb shock and prevent injury.**   **Examples of elevations commonly performed in jazz dance can include:**   * hops and gallops * *petit jeté* and *grand jeté* * attitude jump or leap * off-centre jumps such as a split jump with the torso and legs off-centre.   Exercises can **explore a range of jumps which might include one foot to the same foot, one foot to the other foot, one foot to 2 feet, 2 feet to one foot and 2 feet to 2 feet. Appropriate warm-up exercises to prepare the body for jumps should always be performed prior, including mobilising the feet, ankles, knees and hips and engaging lower body muscles. Jump exercises should be performed in the centre first and then in locomotor sequences.**  **Applying strength and flexibility in jazz dance**  **Students develop strength and flexibility through practising jazz dance technique exercises. They reflect on their application of strength and flexibility and knowledge of the muscular system in a specific warm-up, centre or locomotor exercise learnt in class. The teacher guides students using prompts such as:**   * **Identify a class exercise that builds strength in a specific muscle group.** * **Describe how the above exercise allows you to build strength. For example,** * **What is your body doing?** * **Which muscles are you trying to engage?** * **Which muscles do you want to avoid using and why?** * **Explain why this strength is important in jazz dance.** * **Repeat these steps and replace the word ‘strength’ with ‘flexibility’.**   **Students can present their reflection to the teacher, peers or class and receive feedback to clarify or enhance their understanding.**  **Coordination and endurance**  **Students engage in jazz dance warm-up and technique exercises to develop coordination and endurance. The teacher explains that jazz dance technique requires:**   * **the coordination of many body parts often moving at a fast tempo** * **endurance by controlling sequences which travel, change directions and levels at a fast tempo over time.**   **The teacher purposefully builds technique exercises which provide differentiated opportunities to challenge students’ coordination with exercises that isolate and coordinate multiple body parts. Students incrementally work on executing longer sequences which challenge their endurance incorporating the jazz dance technique they have learnt. The teacher provides ongoing feedback about body awareness and relevant modifications, to guide their safe performing jazz technique.**  **Reflecting on jazz dance technique**  **The teacher facilitates a group task where students describe and explain a specific skill they have learnt in jazz technique. For example:**   * **each group is given one jazz dance skill such as isolations, kicks, turns or elevations** * **the group is to select and demonstrate a class exercise (or part of) where they are learning to control the technique of the dance skill** * **the** group discusses and brainstorms **to explain how the exercise assists the dancer to control the skill.**   **Some prompts to help students’ discussion could include the following scaffold:**   1. **“A skill we have been learning in jazz dance is [insert skill]. We use this skill in the [insert exercise].”** 2. **Students physically demonstrate the exercise or part of the exercise they will be explaining.** 3. **Explain how the exercise helps you to control the technique of the skill which might include giving examples of**  * **how you are using the correct alignment applied to the movement(s)** * **how you are developing strength and/or flexibility in specific muscle groups** * how you are developing coordination and/or endurance   **Assessment – class exercises**  **The teacher communicates and facilitates the** [sample assessment task](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10) **as per school procedures.**  **The teacher selects or guides students to select warm-up, centre and locomotor exercises that have been taught throughout the unit which will form the class exercise component of the assessment task. Students perform the exercises in groups to demonstrate their application of jazz dance technique and safe dance practice.**  **In preparation for this assessment, the teacher guides students to complete formative check-in opportunities, which might be completed once and/or on multiple occasions:**   * Opportunity 1 – in small groups you will perform one warm-up, centre or locomotor exercise for your teacher and peers. Select one aspect of dance technique or safe dance practice you would like to receive feedback on. For example, lower–body alignment in a centre exercise or application of strength in a locomotor exercise. After performing, you will receive feedback from your teacher and peers for reflection. Ways to receive feedback and reflect might include combinations of physical, verbal or written responses. * Opportunity 2 – review video footage from the class performing a warm-up, centre or locomotor exercise. Reflect on your application of dance technique and/or safe dance practice using ‘Two stars and a wish’ for self-reflection, noting 2 aspects that are improving (two stars) and a wish for something to keep working on. Pair up with another person in the class to share your two stars and a wish. In your discussion you might like to brainstorm ways or strategies you could use to work on your ‘wish’. |

## Learning sequence 3 – learning the jazz dance

**Teacher note:** throughout the unit students will learn a jazz dance that builds from the class technique exercises they have been learning. The teacher selects a piece of music that lends itself to the qualities of a jazz dance performance and uses this music as stimulus to spark the ideas or intent to be communicated in the dance.

Teaching the jazz dance can commence early in the unit and be gradually built upon alongside learning class exercises. In this way, the learning in sequences 2 and 3 might happen concurrently as appropriate to the school context. When teaching the jazz dance, emphasis is placed on applying dance technique to effectively demonstrate the characteristics of the jazz dance style. The duration of this sequence is approximately 4 weeks.

Table 3 – learning sequence 3 – learning the jazz dance

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| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DA5–PER–01**  **DA5–PER–02**  **Content**  **Performance – Context**   * Prepare and perform within a range of contexts including dance as an art form * The relationship between context, genre, dance technique, performance quality and choreography   **Performance – The dancing body**   * Demonstrate dance technique showing the relationship between alignment, control, strength, flexibility, endurance and coordination relative to personal anatomical structure * Demonstrate kinaesthetic awareness of body placement to execute movement and to enhance performance quality * Reflect on own practice of dance technique, safe dance practice and performance quality | **Learning intentions**  We are learning to:   * use safe dance practice to support jazz dance technique * understand how to apply the characteristics of jazz dance to movement sequences * present a jazz dance to communicate an idea.   **Success criteria**  **I can:**   * **apply safe dance practice to demonstrate jazz dance technique** * **demonstrate the characteristics of jazz dance in movement sequences** * **perform a jazz dance demonstrating application of safe dance practice and dance technique to communicate an idea.**   **Music as stimulus**  **The teacher selects one or more pieces of music that are appropriate for a jazz dance to play for students to respond to. Students might respond by brainstorming independently. Ways to respond might include verbally, physically or written formats. The teacher invites students to share their ideas with the class and contribute to a collective brainstorm. The teacher selects the most appropriate ways to incorporate students’ ideas and/or link their ideas to the teacher’s intent for the jazz dance.**  **Learning and rehearsing the jazz dance**  **The teacher prepares movement sequences that build from the jazz technique exercises they have been learning and communicates the ideas/intent inspired by the music. The teacher chunks and sequences the movement combinations and phrases logically to be taught over several lessons. To support a gradual release of responsibility as students become more familiar and confident with movement sequences in the dance, the teacher can demonstrate first (modelled), verbally deconstructing the most important components of safe dance practice and dance technique while physically demonstrating each stage of the movement sequence or skill. Then the teacher demonstrates with the students (guided), while giving feedback. Finally, the students execute the movement sequence or skill on their own (independent) with the teacher providing real-time verbal feedback and demonstrations to refine execution. Any of these stages might be repeated and revisited as per the needs of the students.**  **Students develop confidence and competence with the choreography of the jazz dance through consistent practice and development of technique. The teacher observes students as they learn the jazz dance and modifies the choreography as appropriate for the abilities of the students. The teacher might provide differentiated movement sequences within the choreography for varying levels of ability within the class. This might include strategies such as:**   * **simplifying the choreography by slowing down the tempo of the movement, limiting the complexity of and/or range of skills** * **increasing the complexity by adjusting the number or combination of skills, increasing the level of coordination required such as combinations of body parts, direction changes and/or temporal variations.**   **Refining safe performance technique through feedback**  **The teacher provides feedback on students’ performance of the jazz dance choreography to support and enhance their application of dance technique and safe dance practice as needed. This should occur frequently over several lessons and be reinforced over the duration of learning the dance. Feedback should be timely, specific and ongoing throughout the unit and be repeated or reinforced as needed.**  **The teacher might record the class performing sequences of movement to allow for self-reflection and formative assessment opportunities. The teacher should model and communicate safe practices for managing recordings including:**   * **providing students with clear information about how the recordings will be used, stored and or shown to others** * **providing students with the agency to freely give, deny and/or withdraw consent to participate in recordings** * **storing and managing student recordings through secure platforms.**   **Students can reflect on their own performance using strategies such as:**   * **reflecting on their experience of learning and performing movement sequences. The teacher might provide sentence starters and prompts, for example ‘What do you find challenging in the jazz dance?’** * **recording, watching and reflecting on video footage of themselves performing the jazz dance focusing on specific aspects of dance technique, safe dance practice and performance quality.**   **Students can provide and receive peer feedback on their performance throughout learning the jazz dance. The teacher can guide students in how to give and receive feedback in a kind and constructive way by reinforcing the established class protocols. They can do this by discussing what peer feedback should look and sound like. Strategies might include:**   * **using feedback buns: a positive aspect, followed by something that can be improved, following by a positive statement** * **co-developing ground rules for peer assessment as a class** * **providing examples and exemplars** * **providing prompts and sentence starters.** |

## Learning sequence 4 – the elements of dance and performance quality in jazz dance

**Teacher note:** in learning sequence 4, the teacher introduces the relationship between dance technique, the manipulation of the elements of dance and performance quality specific to the jazz dance exercises and the dance. The teacher guides students through learning about the components of the elements of dance and performance quality so they can understand that dance technique enables them to control and manipulate the elements of dance to enhance performance quality. Through practical execution and reflection of the jazz dance technique exercises and the dance, students develop kinaesthetic awareness of body placement to execute movement which enhances performance quality.

Section 3 ‘The elements of dance and performance quality’ of the [PowerPoint resource – all that jazz](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10) can be used to support the teaching and learning of learning sequence 4. The duration of this sequence is approximately 3 weeks.

Table 4 – learning sequence 4 – the elements of dance and performance quality in jazz dance

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DA5–PER–01**  **DA5–PER–02**  **Content**  **Performance – Context**   * The language related to dance performance, including genre, style and interpretation, is determined by context * Prepare and perform within a range of contexts including dance as an art form * The relationship between context, genre, dance technique, performance quality and choreography   **Performance – The dancing body**   * Demonstrate kinaesthetic awareness of body placement to execute movement and to enhance performance quality * Demonstrate performance quality and interpretation of a choreographer’s intent in a range of dance styles * Reflect on own practice of dance technique, safe dance practice and performance quality   **Performance – Elements of dance**   * Demonstrate control and manipulation of the elements of dance in combination with auditory elements to achieve the desired performance quality and interpretation | **Learning intentions**  We are learning to:   * identify the elements of dance as space, time and dynamics * understand the relationship between dance technique and performance quality * use dance technique with the elements of dance and performance quality.   **Success criteria**  **I can:**   * describe the components of space, time and dynamics * demonstrate how dance technique such as control, alignment, coordination, strength and flexibility can enhance the performance quality in jazz dance skills * perform jazz dance using space, time and dynamics to enhance my confidence and commitment to achieve performance quality.   **Understanding the elements of dance**  **Note: when referring to the elements of dance, the teacher can support student understanding through the** [Elements of dance – definitions and examples](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10#:~:text=DOCX%20335%20KB)-,Elements%20of%20dance,-The%20Elements%20of)and [Elements of dance – posters](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10#:~:text=DOCX%20335%20KB)-,Elements%20of%20dance,-The%20Elements%20of).  **The teacher models the elements of dance language in the context of jazz dance performance when describing movement exercises, techniques and skills. The teacher:**   * **provides students with definitions and infographics of each of the components of the elements of dance for their reference in this unit** * **models using the elements of dance as tools a dancer uses and manipulates in performance to communicate ideas or intent** * **guides students to understand the relationship between the dance technique and the control and manipulation of the elements of dance to enhance performance quality and interpretation through making connections between exercises and the elements of dance** * **reinforces understanding of the elements of dance as students rehearse and refine their performance of class exercises through questioning and feedback strategies** * **guides students to categorise each component of the elements of dance into space, time or dynamics and seek feedback from a peer to make any adjustments if needed** * **provides opportunities for students to use the components of the elements of dance to describe jazz dance movements, skills, exercises and the jazz dance independently.**   **The elements of dance in the jazz dance**  Students use the elements of dance in the style of jazz. They develop their understanding of how dance technique enables the performer to control and manipulate the elements of dance to enhance performance quality and interpretation. The control and manipulation of the elements of dance can:   * enhance the communication of the ideas or intent * improve the use of musicality finding greater connection between movement and music * enhance overall performance quality.   **The teacher guides students through a reflection task where they consider and identify the elements of dance in the jazz dance and brainstorm the relationship between the elements of dance and emotions, feelings or ideas they have when performing the jazz dance. This task is to enable students to make meaningful connections between the use of the elements of dance and the communication of ideas or intent through movement.**  **Using dance technique to manipulate the elements of dance**  **The teacher explains to students the relationship between the dancer’s control of their dance technique and the manipulation of the elements of dance by exploring practical examples through discussion and demonstrations. For example, to execute a quick, swinging, open kick of the leg to the side followed by a quick contraction of the torso into a closed shape, holding the working leg in parallel *retiré* requires:**   * **control of the weight over the supporting leg as it moves through straight *relevé* in the kick to fondue (bent) positions in the contraction** * **strength in the supporting leg to control the changing force of the working leg without falling off balance** * **flexibility in the working leg to control the swing and contract back into the body without falling off balance** * **control of the torso to complete the open and closed shape with contrasting dynamics** * **body awareness to control the alignment of the body as it moves through contrasting shapes, accent and movement qualities.**   **The teacher allocates students into small groups and gives each group a specific class exercise they have already learnt. Using a random word selector or flash cards, each group will be given a component of space, time and/or dynamics. The students are to select one skill or sequence from the exercise and physically experiment with the movement, manipulating the component of the elements of dance allocated. As a group, students reflect on what they noticed when executing the movement with manipulation of the elements of dance. Does the manipulation of space, time or dynamic:**   * **require increased control in the body? Where?** * **require strength or flexibility in the body? Where?** * **affect the coordination required to perform the skill?** * **alter the meaning, feeling or intent of the movement?**   **The teacher guides the group to physically demonstrate the manipulated skill to the class, reinforcing the established class protocols, roles and responsibilities. The teacher facilitates a class discussion about the component of the elements of dance the group used to manipulate the skill and the dance technique applied to control the skill.**  **Applying and enhancing performance quality to refine performance**  **Students explore performance quality using the** [Dance 7–10 Syllabus: Glossary](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/glossary) **definition as a guide. The teacher leads a class discussion about how the aspects of performance quality could be applied in the jazz dance. Prompts might include:**   * **What makes you want to keep watching an engaging performer?** * **How does a dancer’s level of confidence or commitment impact their performance quality?** * **How can we enhance our manipulation of the elements of dance with connection to the music?**   **Kinaesthetic awareness**  The teacher introduces the concept of kinaesthetic awareness to control body placement. The [Dance 7–10 Syllabus: Glossary](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/glossary)definition can be used to support this learning. Students explore how kinaesthetic awareness is applied by:   * observing peers performing the jazz dance to see how dancers apply kinaesthetic awareness to their body * receiving and applying verbal class and individual feedback while learning and rehearsing choreography * working with peers or providing feedback to find and control correct placement in specific movements or positions in the jazz dance such as a *retiré* balance.   **Musicality**  **The teacher leads a class discussion about ‘what is musicality?’. At this point, students will be very familiar with the music for the jazz dance and can begin to connect their understanding of the elements of dance to aspects of the music. Some prompts to guide this discussion might include:**   * **Are there accents in the music you can highlight through your movement? Where and how?** * **What is the mood or emotions you associate with the music? How can your use of dynamics enhance this?**   **Students engage in a practical task to explore the intentional use of musicality in the jazz dance using a scaffold such as:**   1. **In small groups you will be given a sequence from the jazz dance to focus on.** 2. **Listen to the section of the music for this sequence.** 3. **Identify features of the music including accents, tempo, sounds, mood and emotions.** 4. **Consider the choreography and how you could further highlight or explore aspects of the music through manipulating the movement.**   **The teacher guides students through the task using prompts such as:**   * **consider the elements of time and dynamics (general)** * **Can you alter the tempo or duration of movements? (more specific elements of dance)** * **How can your use of weight/force change the dynamic to suit the music?** * **Does the connection with the music affect the meaning, mood or emotion of the movement? (link to ideas and intent)**   **Commitment and confidence**  **The teacher introduces a discussion about what commitment and confidence looks like in dance. The discussion might include verbal responses and physical demonstrations. Some prompts for discussion might include:**   * **What does it look like when a dancer is not committed or lacking confidence? How can you tell?** * **How does this affect their dance technique?** * **How does this affect the communication of meaning?**   **The teacher guides students to consider the impact of confidence and commitment in the style of jazz dance. The characteristics of the style, with its high, upbeat energy requires an appropriate level of strength, flexibility, endurance and coordination so the dancer can demonstrate commitment and confidence. The teacher directs the students to reflect on a specific class exercise and how commitment and confidence affect the performance quality. The teacher supports a peer feedback opportunity where students physically demonstrate an exercise without commitment and confidence to the class. The teacher facilitates a class discussion about the effects the lack of commitment and confidence has on the presentation of the class exercise and the impacts this has on control of the dance technique and ways in which confidence and commitment can be improved. This discussion is used as feed forward, so the students physically demonstrate the exercise again, this time with commitment and confidence.**  **Projection and focus**  **The teacher guides students to experiment using purposeful focus and projection to a specific class exercise. For example, students explore what happens in an elevation exercise if a leap is performed with:**   * **internal projection and downwards focus?** * **external projection and outward/lifted focus?**   **Using the embodied feedback of the practical task, the teacher facilitates a self-reflection of the impact of focus and projection. Some questions for this reflection could include how focus and projection affects the:**   * **height of the jump** * **dance technique, including alignment, strength, flexibility and coordination** * **safe execution including control of the preparation, jump and landing** * **performance quality including commitment, confidence, the clarity of the line and overall aesthetic.**   **Assessment – the jazz dance**  **The teacher communicates about and facilitates the** [sample assessment task](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10) **as per school policy.**  In groups students will perform the jazz dance to demonstrate their ability to communicate ideas and/or intent through the application of dance technique, safe dance practice, performance quality and interpretation.  **In preparation for this assessment, students can complete formative check in opportunity 3, which might be completed once or on multiple occasions:**   * **In small groups you will present the progress of your jazz dance performance for feedback and give feedback to others. The feedback should include specific components of dance technique and/or performance quality to express and communicate the intent. Engage in a discussion with your group about how the feedback you have received can be used to refine your jazz dance performance.**   **Self-reflection** **of the jazz dance performance**  To conclude the unit, students review footage of their performance of the jazz dance for assessment and complete a self-reflection activity. Students respond to questions directed by the teacher to reflect on their own practice of dance technique, safe dance practice and performance quality in the style of jazz. Students are encouraged to use the language related to performance they have learnt throughout the unit in their responses. The glossary provided at the end of the [PowerPoint resource – all that jazz](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10) can be used to support students in preparing their reflection. |

# Differentiation and adjustments

Differentiation opportunities are evident throughout each learning sequence. Teachers should differentiate and adjust teaching and learning strategies with consideration of students’ personalised learning plans where appropriate.

NESA provides [Teaching advice (additional): Stage 4 and 5 – Inclusive dance](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/teaching-and-learning#:~:text=Teaching%20advice%20(additional)%3A%20Stage%204%20and%205%20%E2%80%93%20Inclusive%20dance) which can be used to consider strategies that promote inclusive dance experiences for all students as appropriate to the school context.

## Practical tasks

Understanding of personal body awareness and the capabilities of individuals is an essential component of safe dance practice. Students are supported and encouraged by the teacher to make reasonable adjustments to differentiate jazz dance technique skills in class exercises, so they are safely executed in relation to their anatomical structure. This might include decreasing or increasing the complexity depending on individual student ability.

Students with [autism](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/search-results?q=creative%20arts%20secondary&setting=secondary&adjustments=adjustment-481) might find loud music overwhelming. Reducing the volume of the music played or using noise-reducing headphones might support the teaching and learning.

## Group tasks

Teacher considerations and adjustments of group structures can support students with [anxiety](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/search-results?q=creative%20arts%20secondary&setting=secondary&adjustments=adjustment-380) and [intellectual disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/search-results?q=creative%20arts%20secondary&setting=secondary&adjustments=adjustment-594) when working in small groups or when performing in front of others. Teachers might allocate the groups, modify the task, provide clear expectations, normalise mistakes and provide supportive and structured classroom environments using the established class protocols.

## Written tasks

Teachers could adapt learning materials for students with a [physical disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/search-results?q=creative%20arts%20secondary&setting=secondary&adjustments=adjustment-200) by taping down the paper, providing a slanted surface or laptop/assistive device for notetaking. Scaffolding written tasks could be an adjustment for students who require literacy support or students learning English as an additional language or dialect (EAL/D).

## Speaking tasks

Some students with [anxiety](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/search-results?q=creative%20arts%20secondary&setting=secondary&adjustments=adjustment-380) might find speaking in front of their peers confronting, therefore a reasonable adjustment might include the option to pre-record the speaking task or to complete the speaking task in front of a smaller group of students.

# Differentiation advice

Differentiated learning should be enabled through both planned and contingent adjustments to the teaching approach for content, process, product and the learning environment. For more information on differentiation go to [Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) and [Differentiation](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/primary-school/teaching-strategies/differentiation).

When using these resources in the classroom, it is important for teachers to consider the needs of all students in their class, including:

1. **Aboriginal and Torres Strait Islander students.** Targeted [strategies](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-in-nsw-public-schools) can be used to achieve outcomes for Aboriginal students in K–12 and increase knowledge and understanding of Aboriginal histories and culture. Teachers should use students’ Personalised Learning Pathways to support individual student needs and goals.
2. **EAL/D learners.** EAL/D learners will require explicit English language support and scaffolding, informed by the [EAL/D enhanced teaching and learning cycle](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle) and the student’s phase on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support/english-language-proficiency). In addition, teachers can access information about [supporting EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning#Differentiation2) and [literacy and numeracy support specific to EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle).
3. **Students with additional learning needs.** Learning adjustments enable students with disability and additional learning and support needs to access syllabus outcomes and content on the same basis as their peers. Teachers can use a range of [adjustments](https://education.nsw.gov.au/teaching-and-learning/disability-learning-and-support/personalised-support-for-learning/adjustments-to-teaching-and-learning) to ensure a personalised approach to student learning. In addition, the [Universal Design for Learning planning tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) can be used to support the diverse learning needs of students using inclusive teaching and learning strategies. Subject specific curriculum considerations can be found on the [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub).
4. **High potential and gifted learners.** [Assessing and identifying high potential and gifted learners](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/assess-and-identify#Assessment1) will help teachers decide which students might benefit from extension and additional challenge. [Effective strategies and contributors to achievement](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/evaluate) for high potential and gifted learners helps teachers to identify and target areas for growth and improvement. In addition, the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) can be used to support the specific learning needs of high potential and gifted students. The [High Potential and Gifted Education (HPGE) Professional Learning and Resource Hub](https://schoolsnsw.sharepoint.com/sites/HPGEHub/SitePages/Home.aspx) supports school leaders and teachers to effectively implement the High Potential and Gifted Education Policy in their unique contexts.

All students need to be challenged and engaged to develop their potential fully. A culture of high expectations needs to be supported by strategies that both challenge and support student learning needs, such as through appropriate curriculum differentiation.

# Overall program evaluation

Collating ongoing evaluations and reflecting on the strengths and areas for development within the program creates opportunities to enhance student outcomes. The following prompts can be used to support your evaluation of the program:

* Did the program assist all students to improve in their learning?
* How could the sequencing of the program be improved?
* What did the student evaluations of the program indicate? How can these be actioned to improve the program?
* The strategies and resources that were most effective for student learning were …
* Teaching strategies and resources that would benefit from review and refinement are …

## Capturing student voice when evaluating a program

Student voice is useful in the evaluation process for programs. The statements below could be useful as a starting point when asking students to provide feedback on their learning experiences. These statements are derived from some of the themes from [What works best 2020 update](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update) (CESE 2020b) and could be useful in teacher reflection on how these themes could be incorporated into a teaching program. The statements could also prompt student reflection on their metacognitive processes while learning.

**Please rate how much you agree with these statements:**

* My teacher had confidence that I could achieve and improve in my learning. (CESE 2020b Chapter 1: High expectations)
* I had a clear idea of what I was learning and why. (CESE 2020b Chapter 2: Explicit teaching)
* I used the feedback provided to improve my performance. (CESE 2020b Chapter 3: Effective feedback)
* I understood the feedback on the assessment task. (CESE 2020b Chapter 3: Effective feedback)
* I was able to predict the marks I achieved in the assessment tasks. (CESE 2020b Chapter 5: Assessment)
* The activities in the unit prepared me for the assessment task. (CESE 2020b Chapter 5: Assessment)
* I found the activities in the lessons interesting to me. (CESE 2020b Chapter 7: Wellbeing)
* I made valuable contributions to the class during this unit. (CESE 2020b Chapter 7: Wellbeing)
* I ask questions in class when I don’t understand yet. (CESE 2020b Chapter 7: Wellbeing)

**Optional open-ended prompts:**

* The lessons and/or activities that I most enjoyed were when we … because …
* When the learning was difficult, the strategy I used was …
* If I was giving advice to a student who was starting this unit I would tell them to …
* If I was giving advice to a teacher who was teaching this unit I would tell them to …

# Support and alignment

**Resource evaluation and support**: all curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. For additional support or advice, or to provide feedback, contact the Creative Arts Curriculum team by emailing [CreativeArts7-12@det.nsw.edu.au](mailto:CreativeArts7-12@det.nsw.edu.au).

**Differentiation: f**urther advice to support Aboriginal and Torres Strait Islander students, EALD students, students with a disability and/or additional needs and High Potential and gifted students can be found on the [Planning programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

**Assessment**: further advice to support formative assessment is available on the [Planning programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Explicit teaching:** further advice to support explicit teaching is available on the [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) webpage. This includes the CESE [Explicit teaching – Driving learning and engagement](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update/explicit-teaching-driving-learning-and-engagement) webpage.

**Consulted with**: Curriculum and Reform, Secondary Literacy, and subject matter experts.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [Our Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education).

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.2.2, 3.3.2.

**Creation date:** July 2024.

# References

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[Dance 7–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2023.

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