Dance Stage 5 (Year 9) – sample unit

What moves you?

This resource is a sample unit for Stage 5 (Year 9). It provides an example of one way to approach programming for the [Dance 7–10 Syllabus (2023)](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/overview) content and course requirements. In this unit, students explore a range of stimuli to generate and structure movement to communicate ideas and intent. There is a focus on building a personalised movement vocabulary through exploring the elements of dance and collaborating with others.

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# Overview

**Description**: students develop understanding of the ethics and conventions of choreographic practice related to movement generation. Through structured tasks and activities, they learn about and demonstrate safe and respectful choreographic practice. Students develop their understanding of how the elements of dance form a part of the foundations of choreography. They work collaboratively and independently to generate movement in response to stimulus material to express and refine ideas and intent. Students explore ways of manipulating components of space, time and dynamics to develop a motif(s) and phrase(s) to create meaning. Throughout this process students are introduced to the language of choreography including stimulus, idea, intent, elements of dance and generating and structuring movement. Students engage in reflective tasks to demonstrate and consolidate their understanding of choreographic practice and language.

**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 each learning sequence. 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. Other explicit teaching strategies used within the unit include suggested examples of how they may be used in dance composition lessons.

**Assessment:** students are provided with regular formative assessment opportunities and compose a group composition with a process diary.

## Outcomes

A student:

* **DA5-COM-01 creates a movement vocabulary that communicates an idea and intent in response to different contexts**
* **DA5-COM-02 creates movements using the elements of dance and structures movement to communicate a specific idea and intent**

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## Support resources

This sample unit aligns with the following support materials:

* [Sample assessment task – ‘What](https://schoolsnsw.sharepoint.com/:w:/r/sites/CurriculumReview655/Shared%20Documents/Work%20Stream%20-%20Secondary%20PL%20and%20Resources/Project%20-%20Dance%207-10/4.%20Final%20documents/All%20that%20jazz%20-%20unit%201%20package/CA-dance-sample%20assessment%20notification%20-%20all%20that%20jazz.docx?d=w9acb810246e14531a23b2cc1f1a4b22f&csf=1&web=1&e=prYYCf) moves you?’
* Slide deck resource – ‘What moves you?’
* Video resource – [An approach to teaching composition in dance](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6362742943112) (27:45) – specific chapters of the video are linked to each learning sequence as relevant.

All resources associated with this unit can be found on the [Planning, programming and assessing dance 7–10 (2023) webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10).

## Teacher notes

**Protocols:** in composition, students must be taught about the protocols and responsibilities of working safely and respectfully with others, including respecting personal space and gaining, giving and/or denying consent. This may include physical contact, digital recording, using and/or publishing student work and safe, legal and ethical online behaviour. The ethics and conventions of choreographic practice must be taught related to movement generation, misappropriation and plagiarism. This is established in learning sequence 1 and reinforced through subsequent learning.

**Digital recording protocols:** digital recording can be used as an effective evaluation tool, however establishing safe and respectful protocols is essential to its success. This includes ensuring that students are taught their responsibility to safely and respectfully gain, give and/or deny consent for filming and reviewing footage. Teachers should regularly review permission to publish data collected by the school, particularly when publishing student work as well as establishing a safe management and storage of files. Safe, legal and ethical online behaviour and the use of digital recording devices should be managed within school policy.

**Structure of lessons:** each composition lesson should include a composition warm-up, creative tasks including problem-solving and conclude with reflection and/or feedback opportunities. Throughout the lesson, the teacher will often move around the room giving verbal cues, prompts and instructions, reinforcing that there is no ‘front’ of the dance space when creating and devising new movement.

**Composition warm-ups:** may be improvisation based to physically prepare the body and mind for creative decision making aligned to the focus of the lesson. For example, if the lesson is to explore the element of space using stimulus, the warm-up could provide opportunities for students to explore movement possibilities in response to components of space. Teachers may encourage students to continue moving while providing verbal prompts and cues for movement. The teacher must reinforce safe dance practice when leading warm-ups, encouraging students to apply their knowledge of dance technique to the execution of all movement in composition lessons.

**Creative tasks:** are guided by the teacher and make up the body of the lesson. Each lesson may have a specific focus, for example, exploring specific components of the element of space in a series of creative tasks exploring level, direction and shape to communicate ideas or intent with more than one dancer. The teacher provides creative tasks which include problem-solving for students to engage with independently and/or collaboratively in small groups. An informal showing of the work created may be appropriate, where peer and/or teacher feedback can be given within established protocols.

**Feedback:** feedback may be verbal, written or multimodal. Teachers model safe and respectful ways to give and receive feedback and provide opportunities for students to give and receive feedback to their peers. A range of feedback strategies including self, peer and/or teacher may be used as appropriate to the activity. Teachers encourage a class culture where sharing and showing ideas to others for feedback is commonplace within the established class protocols and responsibilities.

**Reflection:** the teacher may offer a range of reflection tools such as a process diary, video analysis and/or discussion to assist students to reflect on and evaluate movement choices made in response to creative tasks. Reflection is an integral part of the composition process where teachers may vary the type of reflection as appropriate to the task which may act as feedforward, giving students direction to further refine the movement created.

**Process diary:** a tool for students to document and reflect on the development of their group composition for assessment. Teachers may decide on the most appropriate format for the process diary for the context of their school. This may include a dance book, digital logbooks, video diaries which could include verbal discussions, or a multimodal approach.

**Slide deck:** this resource is designed to be student-facing and can be used in conjunction with the learning sequences throughout the unit. Classroom teachers are encouraged to add and adapt slides as required to meet the needs of their students. Slides that link to teaching and learning activities are highlighted in **bold** throughout the unit.

**Differentiation and adjustments:** throughout the unit are opportunities and ideas for High Potential and Gifted students and for students needing learning support. All activities can be further adapted to suit individual school contexts and student needs. For additional support for inclusive dance practice access [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).

# Learning sequence 1 – introduction to choreographic practice

**Teacher note:** in this learning sequence students explore class protocols and responsibilities of working safely and respectfully with others in composition. Once established, the protocols and responsibilities are reinforced throughout the unit and subsequent learning in the Stage 5 dance course. The teacher introduces students to the ethics and conventions of choreographic practice including misappropriation and plagiarism when generating movement. Through structured and guided improvisation tasks, students begin to explore movement possibilities.

Section 1 of the slide deck resource– ‘What moves you?’ can be used to support the teaching of learning sequence 1. The teacher may access [An approach to teaching composition in dance – warm-up in composition](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363221948112) (4:38) and [supporting students in improvisational practice](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363222919112) (4:58) videos, and the [Working safely and respectfully in dance](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10#Infographics5) – Stages 4 and 5 poster. The duration of this learning sequence is approximately 1 to 2 weeks.

Table 1 – learning sequence 1 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to:   * know about protocols and responsibilities of working safely and respectfully with others in composition * understand the ethics and conventions of choreographic practice including plagiarism and misappropriation * create a safe composition classroom. | I can:   * identify how to work safely and respectfully with others including gaining and/or denying consent, making valuable contributions, valuing opinions, being considerate of other’s thoughts and feelings * explore my own personalised movement using a range of stimulus * contribute to a safe composition classroom through positive engagement. |

Table 2 – learning sequence 1 – introduction to choreographic practice

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcome**  **DA5-COM-01 creates a movement vocabulary that communicates an idea and intent in response to different contexts**  **Content**  **Composition – Context**   * The ethics and conventions of choreographic practice * The protocols and responsibilities of working safely and respectfully with others including respecting personal space and gaining, giving and/or denying consent * The language of choreography relative to context, including stimulus, idea, intent, elements of dance, generating and structuring movement, accompaniment, costumes and number of dancers   **Composition – The dancing body**   * **Use improvisational practices to generate movement in a personal style** | **Activity 1.1 – working safely in composition**   1. The teacher facilitates a class discussion to establish class protocols and responsibilities in composition, including establishing a shared understanding of respectful and safe ways of working. Some suggested discussion points include:  * **giving and/or denying consent when working collaboratively in composition** * **how to create a non-judgemental environment where all students feel safe to explore movement possibilities freely** * **awareness of personal space when creating dance movements between individual students and other groups working in the dance space** * **making valuable** contributions, valuing opinions, being considerate of other’s thoughts and feelings * respectful communication when giving and receiving feedback * respectful behaviour when viewing others’ work * respectful behaviour when collaborating to create work.   **Slide 1.1** can be used to drive discussion about what safe, respectful behaviour looks, sounds and feels like in composition.   1. The teacher leads a ‘true or false’ game where the dance space is divided into 2, one side representing ‘true’ and the opposite side representing ‘false’. The teacher presents statements about ways of working in composition. Students are to move to the side of the dance space they believe is the correct answer.   Some examples of true or false questions include:   * You can engage in partner work without asking. * You should ask consent each time you work with someone. * You can ask to stop working with others at any point. * Shaking your head is verbal consent. * It is okay to have a different opinion to someone else. * It is okay to voice your opinion any way you like.   **Extension:** the teacher may prompt students to move through the dance space with additional creative movement suggestions such as, travel slowly, on a low level, robotically, like a leaf in the wind, or being led by a specific body part(s).   1. After completing the discussion and ‘true or false’ game, the class refines their agreed upon protocols for working safely in composition. This may be reinforced by displaying the [Working safely and respectfully in dance](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10#Infographics5) – Stages 4 and 5 poster, or students may construct their own poster individually, or in groups.   **Activity 1.2 – building trust**  The teacher leads students in warm-up activities to build trust and relationships for working collaboratively in composition. Activities may include:   * The human knot – in small groups, students stand in a close circle and extend their hands/limbs into the centre. They are to give permission before connecting with another student through eye contact and a non-verbal acknowledgement, such as nodding. Each hand/limb should be held by a different student, creating a tangled human knot as a group. Students negotiate with each other to untangle the knot as a group until they form a circle without ever releasing hands. This can be completed first with verbal discussions, and then again without verbal communication.   **Differentiation and adjustments:** some students could observe and support, giving verbal instructions to assist others in untying their knot.  **Extension:** students complete the activity as a whole class, requiring increased problem**-solving and communication.**   * Group shapes – the teacher instructs students to move through the dance space by walking or moving in any direction. While students are walking or moving, the teacher gives verbal prompts for students to move quickly into small groups to create a group shape. Ideally, students create the shape using non-verbal consent and communication within a short time frame, such as 5 seconds, with the teacher counting down. For example, while students are walking or moving, the teacher instructs students to get into groups of 3 and create a curved shape on a low level. When the teacher says ‘Go!’ students quickly move into groups and create the shape. Once in their shape, the group remains still until the teacher instructs them to return to walking through the space. The teacher may use the [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#Elements3) to guide their prompts. This activity could be completed using a variety of shape prompts such as letters (A, E), symbols (cross, love heart), or imagery (a house, mountain, chair and table).   **Activity 1.3 – exploring movement possibilities of the body**   1. The teacher revises warm-up using the [Dance 7–10 Syllabus: Glossary](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/glossary) and introduces warm-up for composition. Using connected learning as an explicit teaching strategy, the teacher facilitates a class discussion about what students already know about warm-up from performance and discuss the similarities and differences in relation to composition in a contemporary context. Similarities may include focusing the mind and physically preparing the body for movement. Differences may include the context of the composition lesson and style of movement being explored. 2. Warm-up – the teacher instructs students to find an area of the dance space and face any direction. The teacher moves through the dance space with the students and gives verbal cues and prompts to guide students’ movement. Throughout the initial warm-up, the teacher encourages student connections and relationships through eye contact yet maintaining a safe physical distance between students. Instructions should build gradually to ensure students are warming up in a safe manner. For example, mobilising the joints, gradually moving into larger movement actions and layering body parts and instructions. The teacher provides verbal encouragement, prompts and feedback as students individually explore movement possibilities, such as:  * rolling of limbs and joints with variations in tempo, it may be appropriate to encourage students to close their eyes when exploring small, slow movement on the spot or on the floor * moving through the dance space guided by specific body parts, such as the knee, hip, elbow, nose * exploring time by moving the fastest, then the slowest they possibly can and exploring moments of stillness * exploring level, stillness, tempo and movement qualities through imagery, such as a raindrop rolling down through the limbs from a high level to a puddle on the low level * exploring how weight and force can create movement qualities, for example, smooth versus staccato * exploring repetition and contrast, for example, repeating a gesture or a movement representing contrasting emotions * writing their name in pathways with variations of time and dynamics. Initially the movements may be stationary and small with a singular body part at a slow tempo and gradually build to combinations of body parts which travel at a faster tempo in the dance space. The teacher may use a range of audio tracks which have variations in tempo and dynamic qualities to guide the warm-up. For example, loud, fast and percussive audio stimuli may be used for writing in capital letters, while soft, slow and floating audio stimuli may be used for cursive.   Pair warm-up activities could include:   * travelling from one point in the space to another (for example, diagonally down the room) one student performing fast movement and the other student performing slow movement but maintaining a spatial relationship so they are travelling the same distance * students explore spatial relationships by finding gaps in space (can be described as negative space) between each other closely, but never physically connecting * stationary mirroring exercises where one student takes the lead with the other student aiming to mirror the exact movement, timing and dynamic quality. The teacher could facilitate this with verbal prompts or give the responsibility of movement to the students.   **Extension:** mirroring exercise could be completed with more students and/or travelling.  **Teacher note**: the teacher may access [An approach to teaching composition in dance – warm-up in composition](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363221948112) (4:38) and [supporting students in improvisational practice (4:58)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363222919112) videos as a sample of teaching warm-up and working safely in composition.   1. Students access **slide 1.3** to complete an exit ticket to demonstrate understanding of their learning in this sequence.   **Activity 1.4 – What is choreographic practice?**  The teacher assesses students’ prior knowledge and understanding of composition by engaging in an activity where students respond to questions using a scale of 1 to 10. Access **slide 1.4** to support this activity. This may be completed with mini whiteboards or physically setting up a scale in the dance space and students placing themselves on their number. The teacher will use the information to provide further discussion questions for each scaled response.   * How familiar are you with the word ‘composition’ related to dance? (1 – least familiar, 10 – most familiar) * Is there a difference between composition and choreography? * What do you think ‘dance as an artform’ means in relation to composition? * Have you ever created a dance before? (1 – never, 10 – all the time) * If so, how did you create it? Did it have an idea? Did you use the music to create the dance? * How do you feel about dance composition? (1 – dreading it, 10 – so excited)   Students may spend 5 to 10 minutes reflecting on ‘how they feel about dance composition’. Reflection could occur in verbal, written or multimodal formats.  **Extension:** students access [Crystal Pite: Wordless Language (4:26)](https://www.youtube.com/watch?v=i_vdiAH3uWs) and participate in a class discussion to answer the following reflection questions:  How can the body communicate ideas?  Why is improvisation and play important in composition?  **Activity 1.5 – plagiarism and misappropriation – homage or copying?**   1. Students access **slide 1.5** to engage in a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=62354ddb-9fb4-dace-e458-501d71bdab1b) activity to explore what they know about the terms: plagiarism and misappropriation.   The teacher guides students’ discussion which may use the following prompts:   * Have you ever heard of the word plagiarism? * Is it okay to plagiarise someone’s choreography? What might this look like? * Have you ever learnt a dance from social media? Do you know who the original choreographer is of a social media dance? If it is uploaded online, is it okay to learn it and film and upload it yourself? Who then owns this? Would this still be okay if it was a professional company? Why or why not? * How would you feel if someone copied a dance you made? * Have you ever heard of misappropriation? What is misappropriation in dance? * How do you balance appreciation of dance without appropriating dance?  1. Students access [Beyoncé - Single Ladies (Put a Ring on It) (Video Version) (3:20)](https://youtu.be/4m1EFMoRFvY?si=4yERXyUHWzUQ9lBO) and [Mexican Breakfast - Choreography by Bob Fosse (3:57)](https://www.youtube.com/watch?v=MOPdAJmcAEs) and discuss the similarities evident in the choreography. The teacher initiates a class discussion whether Beyoncé is paying homage to Bob Fosse or whether this is misappropriation.   **Extension:** the teacher may initiate a class debate, for and against homage or misappropriation.  **Activity 1.6 – the composition process diary**  The teacher accesses **slide 1.6** to introduce the composition process diary as a tool for students to document and reflect on their learning in composition. To build familiarity and understanding of the language of composition, students add key words to a glossary in their diary that can be added to and referred to throughout the unit.  Terms to be added from learning sequence 1 include:   * the elements of dance – space, time and dynamics * improvisation * plagiarism * misappropriation * warm-up. |

# Learning sequence 2 – generating personalised movement

**Teacher note:** students are guided to explore movement possibilities and generate personalised movement vocabulary using the elements of dance. Through practical, creative and problem-solving activities, the teacher introduces stimulus and how it can be used to generate ideas and/or movement. The intention of this learning sequence is to encourage curiosity and movement exploration through the elements of dance and increase student confidence in creative decision making and problem-solving skills.

Section 2 of the slide deck resource – ‘What moves you?’ can be used to support the teaching of learning sequence 2. The teacher may access the [using stimulus to generate movement (3:49)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363221564112) and [feedback (3:55)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363222535112) videos, and will need a chair as a prop in this learning sequence. The duration of this learning sequence is approximately 2 to 3 weeks.

Table 3 – learning sequence 2 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to:   * know about stimulus in dance * understand how stimulus can be used to inspire ideas and movement * use stimulus to generate personalised, symbolic movement to communicate an idea. | I can:   * define and explain how stimuli can be used in dance * experiment with a range of stimuli to develop personalised, symbolic movement to communicate ideas. |

Table 4 – learning sequence 2 – generating personalised movement

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DA5-COM-01 creates a movement vocabulary that communicates an idea and intent in response to different contexts**  **DA5-COM-02 creates movements using the elements of dance and structures movement to communicate a specific idea and intent**  **Content**  **Composition – Context**   * **The language of choreography relative to context, including stimulus, idea, intent, elements of dance, generating and structuring movement, accompaniment, costumes and number of dancers** * The process of abstraction in the context of dance as an art form * Choreograph and structure movements in the context of personal style in response to a range of stimuli to communicate an idea and intent   **Composition – The dancing body**   * Use the dancing body to create, express, refine ideas and intent * Use improvisational practices to generate movement in a personal style * Collaborate and devise new movement using more than one dancer * Document the process of dance composition through reflective responses   **Composition – Elements of dance**   * **Generate movements by exploring the elements of dance in response to different stimuli to communicate an intent** | **Activity 2.1 – stimulus as a starting point**   1. The teacher introduces and defines stimulus as a starting point to generate movement and/or ideas. Stimulus can be categorised into the following:  * Visual – what you see. Examples include images, photographs, paintings, sculptures, architecture. * Auditory – what you can hear. Examples include soundscapes, sound effects, music, spoken word, body percussion. * Ideational – from ideas that come to us. Examples include narratives, ideas, legends, stories. * Kinaesthetic – from movement. Examples include being inspired by (but not plagiarising) other dance works or the way something moves, such as flowing water or flocking birds. * Tactile – touch. Examples include responding to the feel of velvet, or a prickly cactus.   Students add the definition of stimulus and the types of stimuli into the glossary of their process diary.   1. Creative task – to explore stimuli the teacher places a chair in the centre of the dance space. The teacher leads a discussion with the class to explore the ways in which a chair can be used to inspire ideas and/or movement. Some points for discussion could include:  * Visual – What does it look like? For example, lines, shapes, colour, style. * Auditory – What sounds can it make? How do those sounds make you feel? * Ideational – What is the purpose or function of a chair? Could it be a throne or a trap? * Kinaesthetic – How does it move? Can you tip it over, slide it, push or pull it? * Tactile – Is it soft or rigid? Is it warm and cosy or cold and clinical?   Students collaboratively complete a concept map on the board using **slide 2.1a**, adding to it as the discussion progresses.  In small groups, students use the chair and classroom discussion as stimulus to choose their own idea or intent to explore. They access **slide 2.1c** to complete a spider map, brainstorming movement possibilities including the possible use of the elements of dance. For example, if the idea is to use the chair as a throne, students could explore regal movement through angular shapes, mid to high levels, sustained movement quality and a regular, even tempo. Access **slide 2.1b** for a sample for students.  Students improvise a short 16 to 32 count phrase of movement exploring their chosen idea or intent and present to the class or another group for feedback.  **Extension:** the group could present the movement phrase without discussion of the idea or intent and the audience can make suggestions of the idea and intent based on the choices of the elements of dance. The teacher can facilitate and support this discussion by providing elements of dance prompts. The teacher reinforces the established protocols of being a respectful audience member and appropriate ways to give opinions and feedback.  **Activity 2.2 – exploring abstraction**   1. The teacher introduces the terms ‘abstraction’ and ‘personalised movement vocabulary’ using the [Dance 7–10 Syllabus: Glossary](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/glossary) and students add these to their process diary. The teacher accesses **slide 2.2a** and explains how abstraction exists on a continuum from literal to symbolic. The teacher reinforces the purpose of abstraction to generate personalised movement that communicates an idea or intent. 2. Creative task 1 – students access the **2.2b slides (3)** to explore abstraction visually using images of faces.  * In small groups, students are given a selection of images, paintings and/or photographs that represent a ‘face’, some being very realistic and others more abstract. Students are instructed to place the images in a line, from the ‘most realistic’ to the ‘most abstract’. This may be completed as a competition, with students racing to complete the task first. * The class completes a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=8e868dbc-9099-e64c-e27a-799219c199c3) to view each groups’ organisation of the faces. The teacher leads a class discussion, questioning students about their choices and clarifying understanding about representational versus symbolic images and what this might look like in movement. The resolution of the discussion includes that ideally, in the context of composition, composition movement should sit somewhere in the middle of the continuum to balance clarity of communication of intent with personalisation.   To support students’ understanding of abstraction, teachers may access the following videos:   * [Abstraction of Movement (2:55)](https://www.youtube.com/watch?v=YKvkVI38Buw) * [Inside Out Abstract Thought scene (2:51)](https://www.youtube.com/watch?v=dROx9Djr7mk).  1. Creative task 2 – exploring abstraction through movement, access **slide 2.2c** to support this activity.  * A warm-up should be completed prior to moving. The teacher guides students through verbal prompts to complete the following activity: * Students spread out and find their own space in the dance space. The teacher asks students to individually select an everyday movement action such as brushing your teeth, checking the time on your watch, trying to fall asleep or putting on shoes. * Students perform the movement action realistically. * Students manipulate the movement action using components of space. The teacher prompts students to alter the dimension of the movement – for example, can you make it larger, smaller, wider, narrower? Change the direction of the movement – for example, upwards, down, face a different direction. Change the level of the movement – from high to low or vice versa, this may require altering the movement. * Students layer their manipulations exploring components of time including tempo (fast, slow, moderate, accelerating, decelerating), duration (long, short) and stillness. * Students explore repetition of part of the movement action. For example, rebounding of the head when trying to fall asleep.  1. The teacher leads a class reflection to consolidate their understanding of abstraction from the 2 activities. Students access **slide 2.2d** to complete a 3-2-1 exit slip to demonstrate their learning.   **Extension:** students select movement actions from the guided improvisation to construct a short phrase of movement using the initial everyday movement action and their exploration of abstraction through manipulations. Students perform their phrase to another member of the class.  **Activity 2.3 – exploring space through visual stimuli**   1. Warm-up – the teacher leads students through a warm-up activity that focuses on the components of space. Prompts should focus on using the language of space, such as shape, level, direction, dimension, pathways, floor patterns and/or stage space. Refer to Activity 1.3 for more guided prompts. 2. Creative task – the teacher selects a visual stimulus to use for students to generate ideas and movement with a focus on practically exploring the components of space. Access examples on **slides 2.3a to 2.3c**. When viewing the visual stimuli, the teacher may prompt students to consider shapes, lines, colours, emotions, textures and associated ideas. Teachers may use [Definitions and examples – Elements of dance](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10#Elements3) to guide verbal prompts.   The teacher directs students to work in small groups to brainstorm ideas from the visual stimulus. Students may access **slide 2.3d** to use a concept map to help document their ideas. Students select an idea and create 3 shapes in response to the stimulus exploring shape, level, direction and/or dimension related to their ideas. Students demonstrate their shapes to the teacher for feedback and apply the feedback to refine their choices.  Students begin to move and connect the 3 shapes. Additionally, they may also consider pathway, and the floor pattern of their movements as they begin to travel. The teacher reinforces that all choices should reflect the selected idea of the visual stimulus.  Students perform their phrase to another group and discuss:   * the aspect(s) of the visual stimulus they identified and explored * the components of space they explored in the shapes and the transitions * how the movements they created showed the aspect(s) of the visual stimulus.  1. The teacher accesses **slides 2.3e (2)** to present and explain a scaffold for students to reflect on their use of components of space to communicate ideas from the stimulus. This can be completed in students’ process diary.   **Activity 2.4 – exploring time and dynamics through auditory stimuli**  Creative task – the teacher selects a range of auditory stimuli which could include music, soundscapes and sound effects. Access sample soundscapes on **slide 2.4a** and sample music on **slide 2.4b**. Students receive a piece of paper, a pen and find a comfortable space to sit on the floor in the dance space to access and respond to the auditory stimuli.  The teacher explains to students that as they are listening to the auditory stimuli, they are to notate, write or draw their responses to the stimulus. This may include words, scribbles or drawings or their ideas, thoughts and/or feelings in response to the stimuli. They should consider components of time and dynamics that may be reflected in the stimulus, for example, tempo, rhythm, accents or quality words such as fuzzy or whooshing.  The teacher plays the range of auditory stimuli to the students again and encourages students to physically respond to the auditory stimuli through a guided improvisation warm-up, specific to time and dynamics, using their ideas and thoughts from their brainstorm. The teacher will begin slowly with simple prompts. Some examples could include:   * walk around the space – vary the tempo in response to the auditory stimuli * move individual, then combinations of body parts in response to accents in the auditory stimuli * respond to pauses and/or silence in the accompaniment. What instinctual movements occur? * move in response to movement qualities relevant to the auditory stimuli such as vibratory, swinging, robotic * move with the music * move against the music * pick one instrument to follow with a body part * recognise rhythmic patterns in the music and match your movements to this pattern.   The teacher may break students up into smaller groups and practise leading and following using [flocking with guidance](https://www.code.on.ca/resource/flocking) encouraging different roles and group structures that evolve naturally and encouraging a physical response to the auditory stimuli exploring movement qualities such as fluid, sustained, suspended, gliding. As students gain confidence, the teacher may encourage groups to merge until the whole class is moving as one group.  The teacher guides students to select one of the auditory stimuli to explore in small groups. Students will collaboratively create an idea and a short movement phrase in response to the auditory stimuli. The phrase should include:   * tempo – deciding to move with or against the tempo of the stimulus as relevant to the idea * accents – how to use the accents in the stimulus to connect with important shapes or movements in the phrase to communicate the idea * a clear choice of dynamic(s) – select one or 2 dynamic qualities to explore, this could complement or contrast the stimulus as relevant to the idea.   The teacher may digitally record the phrase of movement for an in-class self-reflection. The teacher reinforces established protocols about responsibilities when viewing digitally recorded work and provides alternatives for students who do not consent to being filmed, such as viewing the footage of other students who give consent.  Students access **slide 2.4c** to complete a self-reflection to evaluate their use of the elements of dance in response to the auditory stimulus. The reflections may be verbal or recorded in the process diary.  **Activity 2.5 – exploring the elements of dance through ideational stimuli**   1. Warm-up – the teacher guides students to ‘move as if’ to revise the elements of dance through prompts related to ideas. For example, prompts may include ‘move as if’:  * you are trudging through mud * you are running late for the bus * you are a giant iceberg that is slowly melting * you are a tall tree during a rough storm, think about your roots, the trunk and the branches and leaves.   While students move to the ideational prompts, teachers add suggestions that reinforce the elements of dance. For example, how heavy would you be, how fast would you move, how angular can you make your iceberg?   1. Creative task – the teacher provides students with ideational stimuli, such as research on the [Greek myth of Icarus](https://greek-mythology.org/blogs/greek-heroes/icarus) to brainstorm and discuss ideas. The teacher encourages students to conduct further research if required and choose a particular idea to work with.   The teacher guides students to form small groups and identify part(s) of the ideational stimuli they wish to explore. In these groups, students access **slide 2.5a** to complete a Y chart identifying specific components of the elements of space, time and dynamics they could use to communicate the part(s) of the ideational stimuli.  Students collaborate and improvise movement in response to the chosen part(s) of the ideational stimuli using the Y chart as a guide. Students are guided to create 16 to 32 counts of movement. The teacher will move around the dance space as groups are working to provide verbal feedback and encouragement. This could include guidance on further exploring the components of the elements of dance as students work towards making appropriate choices to communicate their idea.  Students perform their phrase(s) to the class. Prior to performing, students may introduce their work by outlining the idea explored and elements of dance used to support the communication of their idea. Students who are the audience make and share observations about the elements of dance used to communicate the group’s idea. The teacher may ask follow-up questions to extend the discussion and encourage students to articulate ‘how’ and ‘why’ the elements of dance have been used effectively, and/or suggested ways for further development.  **Differentiation and adjustments:** the choice of ideational stimulus can be adapted to the interests, context and needs of students. The activity could be completed as a class with the teacher guiding students and supporting with movement ideas.   1. To conclude this learning sequence, students access **slide 2.5b** to complete a 3-2-1 exit slip about things I learned this week in the slide deck resource – ‘What moves you?’ and add this to the process diary. |

# Learning sequence 3 – from idea to intent

**Teacher note:** in this learning sequence, the group composition assessment is introduced. The teacher provides students with a range of visual and auditory stimuli. Through discussion, physical exploration and reflection, the teacher guides students to collaboratively investigate the stimuli to explore appropriate ideas to develop into an intent for the group composition. When selecting an idea and intent for composition, the teacher encourages students to choose ideas that are achievable within the time frame of the dance, considerate of the number of dancers in the composition, appropriate to be explored in movement, and age appropriate. The teacher guides students to plan their compositions with the relevant use of the elements of dance to communicate their ideas and intent. Students collaborate and devise movement using more than one dancer to communicate their chosen idea or intent.

Sections 3 and 5 of the slide deck resource – ‘What moves you?’ can be used to support the teaching of learning sequence 3. The teacher may access [using stimulus to generate movement (3:49)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363221564112), [refining intent and movement choices (7:52)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363221080112) and [feedback (3:55)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363222535112) videos. The duration of this learning sequence is approximately 3 to 4 weeks.

Table 5 – learning sequence 3 – learning intentions and success criteria

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| Learning intentions | Success criteria |
| We are learning to:   * consider achievable ideas for dance composition * understand that ideas can be derived from stimulus * collaborate to generate ideas and movement for dance composition. | I can:   * identify an achievable idea for a dance composition * explore stimuli to select appropriate ideas and movement for a dance composition * collaborate to develop a clear statement of intent for a dance composition. |

Table 6 – learning sequence 3 – from idea to intent

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| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DA5-COM-01 creates a movement vocabulary that communicates an idea and intent in response to different contexts**  **DA5-COM-02 creates movements using the elements of dance and structures movement to communicate a specific idea and intent**  **Content**  **Composition – Context**   * Context establishes the parameters under which a work is choreographed and structured * The process of abstraction in the context of dance as an art form * Refine movement choices to communicate ideas and intent in response to different contexts   **Composition – The dancing body**   * **Use the dancing body to create, express, refine ideas and intent** * Use improvisational practices to generate movement in a personal style * Develop and refine a personalised movement vocabulary to use as a base for the communication of ideas and intent * Collaborate and devise new movement using more than one dancer * Document the process of dance composition through reflective responses   **Composition – Elements of dance**   * Generate movements by exploring the elements of dance in response to different stimuli to communicate an intent | **Activity 3.1 – dance to communicate meaning**   1. Students watch a sample dance work, or excerpt from a dance work based on an idea or intent. Suggestions include:  * [Digital @ The Arts Unit Creative Classes – Displaced](https://sites.google.com/education.nsw.gov.au/tau-cc-displaced) * [@The Arts Unit Creative Class – We must preserve what’s left!](https://sites.google.com/education.nsw.gov.au/tau-cc-we-must-preserve-whats) * a work from the [NSW Public Schools State Dance Festival](https://artsunit.nsw.edu.au/creative-resource/state-dance-festival-the-videos) * a sample of a previous students’ work from your school.  1. The teacher facilitates a class discussion about the idea or intent of the dance. Some prompts for discussion include:  * What is the dance is about? Why? * What theatrical elements (music, costume and/or lighting) help support the intent of the dance? * Which components of space, and/or time, and/or dynamics give you clues about what the dance is about? How do you see these change and/or develop over time?  1. The teacher encourages students to have personalised and varied interpretations of the idea or intent of the work. Students access **slide 3.1** to document their thoughts in a Freyer diagram.   **Activity 3.2 – What is a ‘good’ idea in composition?**  Through class discussion, the teacher clarifies that when selecting ideas and intent for dance composition, simple ideas are often the best and should be clearly stated in one to 2 sentences. Discussion points may include:   * Is the idea and intent achievable for the parameters of the composition task? * Is there potential for the idea to go somewhere and develop? Or is there potential for it to get stuck and/or become repetitive? * Is the idea and intent appropriate for the number of dancers in the composition dance? Does it allow each dancer to have a clear role that is relevant to the idea? * What is the group’s perspective on the idea(s)? What is interesting about this idea? For example, water could be explored in several ways including * its physical characteristics such as fluid, solid and gas * the tide and waves * the idea of sinking or swimming * a storm, rain, puddle.   Telltale signs that an idea may not be achievable:   * ‘I know what I want to say, I just don’t know how to explain it’ – this is often an indication the idea may be too complex * the idea does not have variation or develop * the idea could be done as a solo rather than a group dance * too many ideas which are confusing for an audience to interpret as it does not allow adequate time for ideas to establish and develop over the duration of the composition dance.   **Activity 3.3 – assessment notification**  **The teacher communicates and distributes the** [sample assessment](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/dance-7-10) **as per the school procedures. Access slides 3.1a to 3.1e to unpack the task with students. The teacher allocates students into groups of 3 to 4, some suggestions to allocate groups could include:**   * random name generator * ask students to nominate one to 2 people they want to work with, and teacher allocates the remaining members * students grouped based on the stimuli selected.   **Activity 3.4 – introduce stimuli for assessment**   1. The teacher introduces 3 different samples of visual stimuli and facilitates a class discussion of objective and subjective ideas for each visual stimulus. Access **slides 3.4a to 3.4c** for sample stimuli. Objective prompts could include:  * colours, lines and shapes * physical characteristics * objects in the image * the composition of the image including the relationships of objects to each other.   Subjective prompts could include:   * How does the image make you feel? * Does the image remind you of anything? * What could be happening in the image? * Does the image spark a memory of yours?  1. Through discussion, groups will select one visual stimulus to explore in their group composition. The teacher guides students to individually highlight ideas from the class discussion they are personally interested in. 2. Students present their ideas to their group. Through discussion, feedback and valuing the opinions of others, students collaboratively choose a key idea(s) they would like to explore as a possible intent. Through this process, the teacher advises students that the intent may evolve and develop as they move through the process of composition. The teacher encourages students to be clear with their ideas, yet flexible to adjust and modify ideas as a natural evolution of the development of the composition dance and ideas.   **Activity 3.5 – movement as research**   1. The teacher guides students to explore movement to develop a clear and achievable intent within the context and parameters of the assessment. Through practical exploration of the visual stimuli, the teacher guides students to evaluate the appropriateness of their chosen idea(s). Prior to moving, a warm-up should be completed. The teacher supports students to explore their curiosity through guiding questions in the improvisation with a focus on generating symbolic and personalised movement. Some possible prompts could include exploring the objective and subjective components of the visual stimulus including:  * improvising moving individual and combinations of body parts to create the lines and shapes (objective) * exploring shapes and movements associated with an emotional response to the imagery (subjective) * physically constructing the composition of the visual stimulus in the dance space and explore ways to use it. For example, using sample stimulus 1 – chess images: students imagine the stage space as a chess board and how they could use the strict pathways of the chess pieces through use of floor patterns.  1. The teacher accesses **slide 3.5** which provides parameters for collaborative improvisation to guide students. For example:  * develop 3 shapes using varying levels, and relationships between bodies (for example, close, far, towards, away) that communicate their ideas * devise a locomotor transition from shape 1 to shape 2 * devise a slow, purposeful movement for one dancer while the others remain in stillness in shape 2 * devise locomotor movement to travel from shape 2 to 3, with a different use of tempo * decide whether to finish in shape 3 or return to shape 1 in a creative way.  1. Students perform their movement to the teacher for feedback or another group for [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=de8aac34-37aa-1082-a655-c71460d180d2). Prior to performing, students explain how they have used symbolic movement to communicate their ideas. 2. As a group, students reflect on the movement developed and feedback received and discuss their discoveries to help them refine the idea(s) into an intent.   **Differentiation and adjustments:** students may need adjustment of the parameters of the task. For example, exploring only aspects of space to begin with, keeping movement non-locomotor, providing suggested ways of locomoting, such as turning, leaping or rolling.  **Activity 3.6 – adding music, moving from ideas to intent**  The teacher accesses **slide 3.6a** to guide students through the following activity.   1. The teacher offers 3 to 5 pieces of music as auditory stimulus to the class. Access samples on **slide 3.6b**. While listening to each piece of music, students individually document their ideas, thoughts and feelings. 2. Students individually evaluate how the music may support their intent and record their thoughts. 3. Students move into their group and discuss their evaluation of each piece of auditory stimuli for their intent. As a group, they will listen to the selected piece of music multiple times and choose a part(s) of the music they will use to meet the time requirements of the assessment task. 4. Students will access **slide 3.6c** to brainstorm and plan opportunities within the music and possible connections to the elements of dance for the beginning, middle and end of the dance relevant to their chosen intent. 5. Using the plan as a guide, students begin to improvise movements with the auditory stimuli.   For example, students may be exploring a spiral staircase, and the auditory accompaniment may begin slowly as students improvise slow, curved, rounded shapes that spiral in towards the centre of the dance space as it increases in tempo, duration and decreases in dimension.   1. The group documents and reflects on the improvised movements and selects the most appropriate movement to achieve ideas for the group composition dance.   **Activity 3.7 – What does your dance need?**   1. The teacher encourages each group to explore other stimuli based on their ideas. Each group may require differentiation based on individual group needs. Some groups may require additional visual, auditory, ideational, tactile and/or kinaesthetic stimuli. 2. The teacher facilitates students to document the additional stimuli in their process diary and reflect on how it will be used to inspire and clarify their idea(s) and movement.   **Activity 3.8 – formative check-in opportunity**  The teacher provides regular formative assessment opportunities throughout the unit. In preparation for the group assessment, the teacher guides students to complete formative check-in opportunities, which may be completed once or on multiple occasions. Access **slides 3.8a and 3.8b** to guide students through this activity.  **Opportunity 1 –** in groups, students present a verbal and/or written proposal of the intent and explain how they have used stimuli to generate ideas. The teacher and peers will provide feedback on the proposed intent including whether it is clear, achievable and/or suggest ways to further explore and refine the idea and intent. Ways to receive feedback and reflect may include combinations of physical, verbal or written responses. |

# Learning sequence 4 – structuring motifs and phrases

**Teacher note:** the teacher introduces motif and phrase in the context of dance and other art forms. Through practical and reflective activities, the teacher guides students to understand motif and its purpose in the context of dance composition. Students are guided by the teacher to experiment with manipulating the motif(s) using the elements of dance and developing the motif(s) into phrases to assist in communicating their chosen intent for the group composition.

Section 4 of the slide deck resource – ‘What moves you?’ can be used to support the teaching of learning sequence 4. Teachers can access [developing motif using the elements of dance (4:35)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363221173112), [refining intent and movement choices (7:52)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363221080112) and [feedback (3:55)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6363222535112) videos. The duration of this learning sequence is approximately 4 to 5 weeks.

Table 7 – learning sequence 4 – learning intentions and success criteria

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| Learning intentions | Success criteria |
| We are learning to:   * know about compositional structure including motif and phrase * understand how compositional structures can support the communication of ideas and intent * manipulate the elements of dance to generate motif(s) and phrases. | I can:   * identify compositional structures including motif(s) and phrases * experiment with compositional structures to communicate an intent in a group composition * develop and refine the use of the elements of dance, motif(s) and phrase to communicate intent in a group composition. |

Table 8 – learning sequence 4 – structuring motifs and phrases

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| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DA5-COM-01 creates a movement vocabulary that communicates an idea and intent in response to different contexts**  **DA5-COM-02 creates movements using the elements of dance and structures movement to communicate a specific idea and intent**  **Content**  **Composition – Context**   * **Choreograph and structure movements in the context of personal style in response to a range of stimuli to communicate an idea and intent**   **Composition – The dancing body**   * **Use improvisational practices to generate movement in a personal style** * Develop and refine a personalised movement vocabulary to use as a base for the communication of ideas and intent * Collaborate and devise new movement using more than one dancer * Document the process of dance composition through reflective responses   **Composition – Elements of dance**   * **Understand that the elements of dance, compositional process and structures are the foundations of choreography** * **Manipulate the elements of dance to develop a motif based on an intent** * **Use the elements of dance to manipulate motif(s) to create and structure longer movement combinations, phrases, sequences and sections** * Evaluate and refine the use of the elements of dance and compositional structures * **Reflect on and analyse own use of the elements of dance in choreography to communicate ideas and intent** | **Activity 4.1 – What is a motif?**   1. The teacher accesses **slide 4.1a** to introduce motif using the [Dance 7–10 Syllabus: Glossary](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/glossary) and leads a discussion about what a motif is and what it is not. Some suggestions for the discussion could include the following.   A motif can be:   * a shape driven movement * a dynamic quality * a gesture * an action.   A motif is not:   * a shape or movement that only appears once * a repeated movement that has no link to an idea or intent.  1. The teacher accesses **slides 4.1b** and **4.1c** to explore examples of motif from other artforms such as visual arts and/or music. In a visual arts sample, the teacher highlights the repeated details in the artwork to assist students to identify that motifs are a signature shape, idea, colour or line and are important to the overall construction, cohesion and communication of ideas. In music, the repetition of the chorus aids to form the song together, clarifying and reinforcing the intention of the song. In dance, as it is a moving artform, the motif is repeated to give the audience clues about the intent of the dance. If a song repeats the same word or phrase over the song, the ideas and intent would not go anywhere and would become monotonous. The same can be said for a motif in dance. The motif is manipulated using the elements of dance to continue to communicate and to develop the ideas over the dance. The teacher explains that an idea and intent may only require one motif which can be explored in different ways or may require multiple motifs. 2. The teacher can access **slide 4.1d** to share a short video(s) sample of a motif in a dance work and facilitate a class discussion led by the guiding question ‘What is a motif?’. Samples may include:  * [Falling Angels choreographed by Jiří Kylián (15:31)](https://www.numeridanse.tv/en/dance-videotheque/falling-angels) (to 1:57) * [MOTH Bangarra Dance Theatre Education Resource (4:45)](https://www.youtube.com/watch?v=mvkUBfIq50I&t=5s) (to 1:11) or [Moth Education Resource (with Audio Description) (4:45)](https://www.youtube.com/watch?v=fcxdYsdVcXs) * [[EXTRAIT] IN YOUR ROOMS by Hofesh Shechter (3:03)](https://www.youtube.com/watch?v=PSXb5106p0g).   **Teacher note:** the teacher should access [Teaching advice (additional): Years 7–10 Working with Aboriginal and Torres Strait Islander content](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/teaching-and-learning#:~:text=Teaching%20advice%20(additional)%3A%20Years%207%E2%80%9310%20Working%20with%20Aboriginal%20and%20Torres%20Strait%20Islander%20content) when viewing Aboriginal and/or Torres Strait Islander dance works such as MOTH by Bangarra Dance Theatre.  Questions for discussion could include:   * What movement(s) or components of the elements of dance do you see repeated throughout? * Can you identify the motif(s)? How would you describe it? * What do you think this motif(s) means? Why? * How have you seen the motif(s) being manipulated in different ways? Consider the elements of dance.  1. Students document their reflections in response to the discussion questions and add ‘motif’ to the glossary in the process diary.   **Activity 4.2 – developing a motif**   1. The teacher directs students to review their chosen intent in their groups and make any adjustments if needed. The teacher guides students to identify a key word from the intent to explore practically. The teacher instructs students to find an area of the dance space, facing any direction and separated from other members of their group. The teacher asks each student to improvise movements in relation to the key word from their statement of intent. Some suggestions of exploration of the key word could include:  * find a static shape quickly * move into a shape in 10 seconds * move in and out of the key word at a fast tempo * melt into a low level * spring into a high level * travel for 5 seconds * repeat a shape 3 times quickly * suspend then collapse * move percussively for 10 seconds.  1. The teacher asks students to select one or more of the improvised movements they feel best reflects the identified key word and perform it several times refining the components of the elements of dance. 2. The teacher asks students to return to their group to show the movement they created. Students collaborate to join, refine and/or combine each of the student’s movements to develop a motif relevant to the key word. 3. The teacher moves around to each group as they are collaborating, using effective questioning to support students to create and refine their motif. The teacher may revise abstraction (if required) and exploring the appropriate components of the elements of dance to generate personalised movement motif to communicate the intent. 4. The teacher asks students to document their motif with annotations of the components of the elements of dance explored in the motif to support the communication of the selected key word. Some suggested ways to document the motif could include drawings, photographs and/or videos with consent and within the school policy and established class protocols.   This process may be repeated (if required) for any additional key words from the intent to develop additional motifs.  **Activity 4.3 – What is a phrase?**   1. The teacher asks students about the word ‘phrase’ to activate their prior learning. Some suggested prompts could include:  * Have you heard the word ‘phrase’ before? * How would you define the word ‘phrase’? * What other subject(s) use the word ‘phrase’? * How do you think ‘phrase’ applies to dance?  1. The teacher accesses **slide 4.3** to introduce the [Dance 7–10 Syllabus: Glossary](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/glossary) definition of a phrase and further elaborates on the definition by using analogies such as, a phrase is like a sentence. A phrase makes a clear statement about something and has a natural beginning, middle and end. Sentences vary in length depending on what is required to communicate meaning to the reader. If we consider that the motif is the key word, then the sentence (phrase) further elaborates on the key word.   The teacher discusses a phrase is not:   * a motif surrounded by unrelated movement * random movements that bare no relevance to the idea, for example, technical and known movements like a *fouetté* * continuous movements strung together with no natural beginning, middle or end * a series of shapes with no consideration of the transition in between the shapes.  1. The teacher guides students in a practical exploration of movement phrases they have already generated and direct students to identify the start, middle and end of the phrases. The teacher fosters collaboration, encouraging all students to contribute to the development of phrases reinforcing the established class composition protocols. 2. Students evaluate and refine the phrases in their groups with considerations of exploring the motif(s) and the relevant components of the elements of dance to support the communication of the intent. The teacher encourages students to be comfortable with and explore phrases which vary in length as appropriate to requirements of the intention of individual phrases, not just intent of the whole dance. 3. The teacher may ask students to perform a phrase to the class. The group performing may verbally explain the overall intent of the dance and the intent of the phrase. The teacher generates a discussion, encouraging the audience to identify the motif and how it was further explored through the phrase with the manipulation of the elements of dance appropriate to the stated intent of the phrase.   **Activity 4.4 – connecting movements to create a well-constructed phrase**   1. The teacher discusses the importance of the internal transitions which include the transitions from movement to movement. Consideration of the internal transitions contributes to the overall phrase structure and provides consistency and cohesion to the communication of the intent of the phrase. The teacher highlights the internal transition as the thread which binds the movement together to form a logical and appropriate phrase of movement. 2. Creative task – the teacher directs groups to reflect on one of the phrases they have created. The teacher encourages students to select a phrase which feels ‘clunky’ and may not be as successful in communicating the intent. The teacher facilitates collaboration in the group and encourages students to consider and manipulate the internal transitions exploring appropriate components of the elements of dance. This reflection may occur through reviewing video footage of the phrase of movement within established protocols. Alternatively, the teacher may guide groups to perform for another group for feedback and suggestions to further improve the continuity of the phrase structure.   **Activity 4.5 – manipulating motifs using the elements of dance using more than one dancer**  **Teacher note**:the teacher highlights that the composition dance is for more than one student and therefore exploring relationships between the dancers through the elements of dance is essential. The teacher supports students to apply the established dance composition protocols to enable 2 or more students to work together.   1. The teacher guides students to consider the phrase, with the motif at its core and explore creating relationships using the elements of dance for more than one dancer to further support the intent of the phrase. For example, students may wish to explore direction (towards versus away from each other), level (high versus low), tempo (slow versus fast) and evaluate the appropriateness to the intent of the phrase. 2. The teacher supports students’ groups to explore the manipulation of the motif(s) through the elements of dance using more than one dancer. The teacher randomly assigns each group a component of space, time and/or dynamics using a random word generator or pulling names out of a hat. 3. The teacher facilitates students in manipulating a motif phrase they have already composed exploring the random components of the elements of dance. For example, if the students were assigned level, tempo and weight, each student may be on a different level, performing at varying speeds and weight to each other. 4. Through reflection questions provided by the teacher, the students evaluate the use of the components of the elements of dance through completing a [PMI (Plus, Minus, Interesting)](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551?clearCache=3fcb62b5-2d64-9197-eb26-8cf9be1d2e77) reflection.   Reflection questions could include:   * What was positive about your exploration of the allocated components of the element of dance? * Did it assist to establish and/or develop the relationship between the dancers to support the intent? * What was negative about your exploration of the allocated components of the elements of dance? * Was the change unsuccessful in supporting the relationship and/or the intent of the dance? * What other components of the elements of dance could have been more appropriate to support your intent? * What did you find interesting about this process?  1. In preparation for the group assessment, the teacher guides students to complete formative check-in opportunities, which may be completed once or on multiple occasions. Access **slide 4.5** to guide students through this activity.   **Opportunity 2 –** the student group reviews video footage of a phrase of movement from the composition. Individually, students evaluate and reflect on the motif(s) developed and clarity of the intent in relation to choices in either space, or time/dynamics using the prompt ‘How has (select space or time/dynamics) been manipulated to communicate the intent?’. For example, the exploration of motif through stage space, direction, level and floor pattern. Students document the feedback in the process diary and present the feedback to the group. As a group, students experiment applying the feedback to further refine the phrase.  **Activity 4.6 – piecing it all together**   1. The teacher facilitates students to consider the overall structure of their composition, using the analogy that the phrases they have created are pieces in a puzzle. The puzzle pieces (phrases) now need to be organised in a way that is logical, so the overall image is complete and achieved. The teacher leads students to reflect on and label motif phrases already created with a descriptive word based on the idea of the phrase. 2. Once all phrases have been identified, the teacher may direct students to take a photograph of the beginning of the phrase as a visual prompt. The students make individual cards for each phrase. The teacher facilitates students to create a timeline of their composition and experiment with structuring the phrase cards in the timeline of the composition. This can be completed by accessing **slide 4.6**. The teacher guides students to evaluate each version of the structure and consider the most appropriate sequencing of phrases to achieve the intent. 3. Once students have collaboratively reached a decision about the appropriate sequencing of the phrases, they are to physically perform the phrases in order of the timeline. The teacher provides students with the opportunity to evaluate and reflect on the order of the phrases and make any adjustments.   **Activity 4.7 – preparing for group composition assessment**   1. **In preparation for assessment, students can complete formative check-in opportunity 3, which might be completed once or on multiple occasions.** Access **slide 4.7** to guide students through this activity.   **Opportunity 3 –** the group demonstrates 2 phrases of movement to another group for feedback. One phrase should be selected from the beginning and the other from the end of the composition. The group verbally explains the choices of the elements of dance to manipulate motif(s) and phrases to communicate the intent. Peer feedback should reflect on strengths and opportunities to communicate the intent through the elements of dance, motif(s) and phrases.   1. Students refine and rehearse their group composition in preparation for performing the work for assessment.   **Activity 4.8 – presenting the dance composition**   1. In groups, students present the composition dance for the class. This may include:  * a written statement of intent, outlining the use of the elements of dance and compositional structures * a verbal introduction, outlining and demonstrating the use of the elements of dance and compositional structures.  1. Students access **slide 4.8a** for guided prompts for written or verbal explanation. 2. The teacher reinforces safe and respectful protocols for students performing, and for being an audience member. The teacher may digitally record the composition for an in-class self-reflection. The teacher reinforces established protocols about responsibilities when viewing digitally recorded work and provides alternatives for students who do not consent to being filmed, such as viewing the footage of other students who give consent.   **Reflection –** to conclude the unit, students review a digital recording of their composition and access **slide 4.8b** to complete a group reflection by responding to prompts. Students reflect on their learning in composition and apply the language of choreography related to dance as an artform to analyse how the elements of dance and compositional structures have been used to communicate ideas and intent. Each group reports their learning back to the class. |

# 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:

* **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.
* **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).
* **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/learning-from-home/teaching-at-home/teaching-and-learning-resources/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).
* **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 may 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 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.

# 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**: further advice to support Aboriginal and/or Torres Strait Islander students, EAL/D 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**: Strategic Delivery 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.

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# References

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