# Dance Stage 6 – Preliminary Dance appreciation

## Overview

**Course:** Stage 6 Preliminary Dance

**Topic:** Writing about dance – *Sarabande* by Jiří Kylián

**Unit duration:** 15 weeks

**Date commenced:**

**Date completed:**

## Unit outline

Throughout this unit students develop knowledge, understanding, and skills of dance analysis through the context of the work *Sarabande* by Jiří Kylián. They learn about the eclectic nature of dance as they study the sociohistoric context of the work through first impressions, interpreting the work, describing the work and evaluating the work. This program of learning aligns with the [Stage 6 dance scope and sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-11-12/dance-11-12#Sample0) and the [Preliminary dance assessment schedule samples](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-11-12/dance-11-12#HSC1). It features links to the [*Sarabande* student-centred online module](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/home) and the [Writing about dance in Stage 6 interactive resource](https://emagined.link/writing-about-dance-in-stage-6). It is suggested that you familiarise yourself with these Department of Education curriculum resources before delivering this content.

## Focus outcomes

### Dance as an artform

A student:

**P1.1** understands dance as the performance and communication of ideas through movement and in written and oral form

**P1.2** understands the use of dance terminology relevant to the study of dance as an artform

**P1.3** develops the skills of dance through performing, composing and appreciating dance

**P1.4** values the diversity of dance as an artform and its inherent expressive qualities

### Appreciation

A student:

**P4.1** understands the sociohistoric context in which dance exists

**P4.2** develops knowledge to critically appraise and evaluate dance

**P4.3** demonstrates the skills of gathering, classifying and recording information about dance

**P4.4** develops skills in critical appraisal and evaluation

**P4.5** values the diversity of dance from national and international perspectives

[Dance Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/dance-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2009.

## Learning intentions

In studying this unit students will learn the skills of writing about dance by:

* developing knowledge and understanding of the sociohistoric context of *Sarabande* by Jiří Kylián including the work’s relationship to the ‘Black and White Ballets’ and the choreographer’s world
* understanding dance as the communication of ideas
* applying sociohistoric knowledge of the work *Sarabande* by Jiří Kylián to interpret the work
* understanding how to use dance terminology to describe the work *Sarabande* by Jiří Kylián
* developing the skills of evaluating a work with appreciation for the diversity of dance as an artform from international perspectives
* developing dance analysis skills through understanding a range of approaches to writing about dance.

## Success criteria

Students will demonstrate their knowledge, understanding and skills in writing about dance in a range of ways. Success criteria could be determined by the classroom teacher and/or the student. Successful student learning could be demonstrated through:

* discussion of key concepts
* the skills of gathering, classifying and recording information about the work
* practical exploration of movement sequences from the work
* application of knowledge to written tasks
* appropriate use of dance terminology to describe dance movement
* considering varied perspectives when evaluating the work.

## Key competencies

### Collecting, analysing and organising information

Students research to gather, select, record and classify information. Once collected, this information is analysed and organised into critical, descriptive, and reflective essay writing.

### Communicating ideas and information

In dance, the body is the instrument for non-verbal communication. Ideas are communicated through movement which expresses moods, emotions, points of view and concepts. In appreciation, students research and analyse dance works to reflect, describe, explain and make discriminating judgements about dance.

### Using mathematical ideas and techniques

Students use mathematical concepts and methods to analyse dance. They learn about the transformation of space, where they work with shape, direction, symmetry/asymmetry, patterns, pathways, 2 and 3 dimensions. Aspects of time address numeracy in dance, communicating ideas through tempo, duration, accents, metre, rhythm, and stillness. Additionally, logical sequencing of movement, phrases and sections and the use of repetition is integral to structuring dance works. The choreographer uses these mathematical tools to manipulate movement to create meaning.

### Using technology

Throughout the study of this unit, students will utilise technology in researching and recording information. They will engage with recorded dance works and interviews with the choreographer. Students will also have the opportunity to engage with interactive resources including [Writing about dance in Stage 6](https://emagined.link/writing-about-dance-in-stage-6) and the [*Sarabande* student-centred online module](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/home).

### Cultural understanding

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

## Assessment

This unit includes one [assessment task](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s6-dance-preliminary-appreciation-sample-assessment-task-3.docx) which assesses the component of appreciation.

The assessment task requires students to complete written dance essays as part of the preliminary course yearly examinations. The time allocated to complete the examination will be 1 hour and 15 minutes. The task contains 2 parts.

In Part A, students are to complete a written essay of approximately 400 words, in response to an unseen examination question for the work *Patyegarang* by Bangarra Dance Theatre. It is recommended that students allow 45 minutes to complete this response.

Students will be assessed on their ability to:

* understand the sociohistoric context of *Patyegarang* by Bangarra Dance Theatre
* demonstrate skills in critical appraisal and evaluation
* present a logical, appropriately structured response.

In Part B, students are to complete a written essay, of approximately 400 words, in response to an examination prompt with notice for the work *Sarabande* by Jiří Kylián. Students are recommended to allow 30 minutes to complete this response.

Students will be assessed on their ability to:

* understand the sociohistoric context of *Sarabande* by Jiří Kylián
* demonstrate skills in critical appraisal and evaluation
* present a logical, appropriately structured response.

## Evaluation

After the unit of learning is complete, record an evaluation of the unit and any variations that were/need to be implemented. The unit evaluation may include consideration of:

* student understanding of the content and engagement with the content
* the time allocated for the unit
* student acquisition of skills and whether the learning intentions and outcomes were met
* opportunities for student reflection on learning
* opportunities for peer feedback and implementation of teacher feedback to further improve student outcomes
* the sequencing of activities
* the suitability of resources
* the variety of teaching strategies and formative/summative assessment opportunities
* the differentiation strategies implemented
* the literacy and numeracy strategies used and their overall success in achieving the unit outcomes.

## Learning sequence

### Term 2 – contextualising Sarabande

Table 1 – contextualising *Sarabande* learning sequence

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Outcomes | Syllabus content | Teaching and learning strategies/resources | Adjustments | Registration |
| Dance as an artform  **P1.1, P1.2, P1.3**  Dance appreciation  **P4.3, P4.4** | Dance analysis – first impression (subjective) | **Resources**   * [First impressions of *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/first-impressions) by Jiří Kylián   **Teaching and learning strategies**   1. Students are to view the work [*Sarabande* (28:33–48:47)](https://youtu.be/a3zOU48wIpw) and complete the activities below. 2. Describe your reaction to what you saw and heard while watching *Sarabande* in relation to different components of the work. Consider set, lighting, costumes, props, sound, dancers, movement and relationships. 3. In 200 words or less, write a general overview of your first impressions of the work.   Students are to use the [*Sarabande* – initial impressions worksheet](https://docs.google.com/document/d/1WHmQk9jrw22U3mep3BVQvq_oyESeNSuGX3KWUK3Pp9k/copy) to record their responses. (Click the link to make a copy of the worksheet. The original resource is housed in the *Sarabande* student-centred online module). |  |  |
| Dance as an artform  **P1.1, P1.2, P1.3, P1.4**  Dance appreciation  **P4.1, P4.2, P4.3, P4.5** | Introduction to dance analysis | **Resources**   * [Contextualising *Sarabande* – the ‘Black and White Ballets’](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/contextualising-sarabande/the-black-and-white-ballets)   **Teaching and learning strategies**   1. Explicit teacher-led instruction on contextualising a dance work for interpretation and evaluation. This could include the investigation of the choreographers: 2. cultural background 3. relationships 4. religion and personal beliefs 5. occupation 6. education 7. gender 8. world in which they created the work (sociohistoric context). 9. Students are to learn about Jiří Kylián’s philosophies on life from the [Interview with choreographer Jiří Kylián – Life, Love and Death (16:42)](https://youtu.be/6cLpMIcRve4). 10. Explicit, teacher-led instruction outlining an [overview of the ‘Black and White Ballets’](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/contextualising-sarabande/the-black-and-white-ballets), including *Sarabande*. 11. Students are to investigate the ‘Black and White Ballets’ including: 12. *Six Dances* (1988) 13. *Petit Mort* (1991) 14. *No More Play* (1988) 15. *Sweet Dreams* (1990) 16. *Falling Angels* (1989) 17. *Sarabande* (1990) 18. They should watch excerpts from each work and record information on the themes, costumes, props, music and common movement features/motifs. 19. Students are to select one more of the 'Black and White Ballets' and compare and contrast this with *Sarabande*. They should consider aspects such as themes, colours, movement, props, costumes and the gender of the dancers. This could be presented as a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599), in a table or as a paragraph of information. 20. Students are to compose a piece of extended writing that compares/contrasts 'Falling Angels' and *Sarabande*. Again, they should consider aspects such as themes, colours, movement, props, costumes and the gender of dancers. |  |  |
| Dance as an artform  **P1.1, P1.2, P1.3, P1.4**  Dance appreciation  **P4.1, P4.2, P4.3, P4.5** | Introduction to dance analysis | **Resources**   * [Contextualising *Sarabande* – The choreographer’s world](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/contextualising-sarabande/the-choreographers-world)   **Teaching and learning strategies**   1. Explicit teacher led instruction regarding the importance of investigating [The choreographer’s world](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/contextualising-sarabande/the-choreographers-world) to interpret and critically analyse dance works. 2. Students learn about Jiří Kylián through information on his [biography](https://www.ndt.nl/en/team/jiri-kylian/) and his [background](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/contextualising-sarabande/the-choreographers-world) including: 3. growing up in Czechoslovakia 4. the sociocultural context of the 1980’s 5. contemporary theories of masculinity. 6. Students are to learn about what informs Jiří Kylián’s choreography (his influences) including: 7. his formative years in Czechoslovakia 8. music 9. London 10. John Cranko and the Stuttgart Ballet 11. paradoxes 12. Aboriginal dance. 13. Students are to create a timeline of important events that occurred throughout Kylián’s life. For each event on the timeline, include a detailed statement suggesting why it was significant. 14. Students are to view the work [*Sarabande* (28:33–48:47)](https://youtu.be/a3zOU48wIpw) and answer the questions below. 15. Describe the auditory accompaniment (music, sounds, silence, body percussion). How does this accompaniment make you feel? 16. How would you describe the relationship between the movement and the auditory accompaniment? You may like to discuss changes in tempo (fast/slow), pitch (high/low), duration (long/short) and accents. What types of movements occur alongside these changes? Use both [technical and descriptive vocabulary](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/describing-the-work) in your responses. 17. Students are to research Jiří Kylián’s choreographic style and write one detailed movement description for the features of the 'Black and White Ballets'. These could include the classical/contemporary/folk style, non-narrative form, humour, symbols/metaphors and abandonment of colour. |  |  |

### Term 3 – dance analysis and dance analysis in practice

Table 2 – dance analysis and dance analysis in practice learning sequence

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Outcomes | Syllabus content | Teaching and learning strategies/resources | Adjustments | Registration |
| **Dance as an artform**  P1.1, P1.2, P1.3, P1.4  **Dance appreciation**  P4.2, P4.3, P4.4 | Dance analysis – description (formal/structural) | **Resources**   * [Describing the work *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/describing-the-work) by Jiří Kylián * [Writing about dance in Stage 6 – structuring sentences](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/vo6fdkb4m5G9Qc-zeHJs1Mi7S4583lQo) * [Writing about dance in Stage 6 – interpreting dance](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/lUMyZ6j4MLrn0zLldR3lLL0PKM2HkYtH)   **Teaching and learning strategies**   1. Students learn about the [8 parts of speech](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/9yI3FcZm3UUCcRqShNaCOFDvc_j711wf). 2. Students learn to [identify the parts of speech](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/E6GkiwgGbYl5nbroOERsi3wXTYP9gEKA) in dance by analysing and unpacking writing excerpts for *Sarabande* by Jiří Kylián. 3. Students [create word banks](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/j7nTaH6AJj_aCYTYrfOPk6AV9Xt4NT-R) of adjectives, verbs and adverbs related to dance. 4. Teacher led revision defining [technical and descriptive vocabulary](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/describing-the-work). 5. Students create a glossary of technical and descriptive words that could be used to describe *Sarabande*. 6. Students learn about [simple, compound and complex sentence types](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/hItnlLFHpHmnkKukR-ULhZ9ikTYd1giA). 7. Students learn to [develop sentences that are specific to the dance context](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/N1aETxkZTQy7JHzsC6fweYm0V8DS_MaK). 8. Students learn about the [3 categories of motifs](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/describing-the-work) (movement, form, aural) that can be identified throughout *Sarabande* and complete the activities below. 9. Create a table that outlines one motif from each of the 3 categories of motif (movement, form, aural) in *Sarabande*. Students are to use the [*Sarabande* motifs worksheet](https://docs.google.com/document/d/1e-2xoDTjbqf05mmn3YOjMWpMzNJgP8B2FkexY1-w6c0/copy) to record their responses. (Click the link to make a copy of the worksheet. The original resource is housed in the *Sarabande* student-centred online module.) 10. Name each motif and note any variations of the motif you see throughout the work. Record the motif's meaning in relation to your interpretation of *Sarabande*. 11. Students learn to identify key information in excerpts of writing by using direct questions and [backward mapping](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/6s9ayqpjOPvBTLkyt3vTpTs-ywnLuZy3). 12. Students learn to [expand their dance vocabulary](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/_7jDZS82v81i6DCvCLaCTo_0L_gQiWBa) by identifying dance terminology words that are synonyms for simple verbs that could be used to describe dance movement. 13. Students apply their knowledge and understanding of creating rich, complex sentences to finding [better ways to say](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/1SPN0iXgpMF9Td2-CTUimEfDqzcftTQl) sample sentences. 14. Students [revise the elements of dance](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/AHoP7W3GkgGiQeCm4Ik_6oo3SLiMkWvq). 15. Students learn to [interpret movement using space, time and dynamics](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/doPL9n0N75yiuptHfC16ciWH-SxszGKQ) and discuss as a class how choreographers use the elements of dance to develop motifs and to manipulate movement phrases. 16. Students complete a [spatial analysis of *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/describing-the-work) by completing the activities below. 17. Watch the first episode of [*Sarabande* (28:33–32:10)](https://youtu.be/a3zOU48wIpw). Describe how Kylián has set up the relationship between the props and the dancers. 18. Describe the shape, level and direction in the first episode of *Sarabande*. Provide 2 specific examples from this excerpt and explain your interpretation of this episode. 19. Watch the first solo in [*Sarabande* (36:22–37:30)](https://youtu.be/a3zOU48wIpw). Describe how Kylián has used space to communicate his intent. Include one specific example for each relevant aspect of space such as, direction, shape, performance space, active space and floor pattern. 20. What are the other dancers doing at the time the first solo is performed? 21. Where are the other dancers in the performance space during the first solo? 22. What types of movements are the other dancers performing during the first solo? 23. Re-watch the first solo in [*Sarabande* (36:22–37:30)](https://youtu.be/a3zOU48wIpw) , this time with a focus on the other dancers. Describe how Kylián has used space to communicate his intent in the ensemble movement. Include one specific example for each relevant aspect of space such as, direction, shape, performance space, active space relationships and floor pattern. 24. What do you think Kylián is trying to communicate during the first solo of the work? 25. Students learn about [describing aural elements](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/zo0Crjc5nP72K-96iKXlXW7_edYdce6z) of a dance work. 26. Students complete an [aural analysis of *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/describing-the-work) by completing the activities below. 27. Select a section from the work *Sarabande* where the group is performing at the same time as a solo performer. Be sure to identify the excerpt in some way, for example, final episode. 28. Compare and contrast the aural aspects in the ensemble versus solo work. Identify each aural aspect and write a detailed movement description to support your observations. 29. Students complete a [dynamic analysis of *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/describing-the-work) by completing the activities below. 30. Describe the dynamic qualities that you can see in Kylián’s work *Sarabande*. 31. In full sentences give at least 3 examples using technical and descriptive vocabulary. 32. Explain how the dynamics have assisted your interpretation. 33. Students investigate the visual elements of dance works and create a table that includes a detailed description of each of the visual elements in *Sarabande* and link this to their interpretation of the work. Students are to use the [Visual elements in *Sarabande* worksheet](https://docs.google.com/document/d/1dCBw08YaWshhi2afGWnNE6nkIqJqHa4TmNumg28C6Ds/copy) to record their responses. (Click the link to make a copy of the worksheet. The original resource is housed in the *Sarabande* student-centred online module.) 34. Students investigate common ways choreographers structure their dance works and write an extended paragraph that provides a detailed description of the form/structure of *Sarabande*. Include information on how each of the visual elements of the performance help to define its sections or episodes. |  |  |
| **Dance as an artform**  P1.1, P1.2, P1.3, P1.4  **Dance appreciation**  P4.1, P4.2, P4.3 | Dance analysis – interpretation (relationships) | **Resources**   * [Interpreting the work *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/interpreting-the-work) by Jiří Kylián * [Writing about dance in Stage 6 – interpreting dance](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/lUMyZ6j4MLrn0zLldR3lLL0PKM2HkYtH)   **Teaching and learning strategies**   1. Students learn about [using motif/s for visual representation](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/NoE0M5HsDc8O4QQCjUCJT0Rr7SOU2bxA) including the manipulation process. To extend this task, students could learn a sequence of movement from *Sarabande* and analyse it practically. 2. Students learn about [describing movement and meaning through analysis](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/5nAWUmVSSWpSMCPyXwVD4SCYE-NB-ZBt) using the 8 parts of speech, dance word banks and reflection strategies. 3. Students learn about specific [contexts they can consider](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/contextualising-sarabande/the-choreographers-world) when interpreting the work *Sarabande* including: 4. the 'Black and White Ballets' 5. the origins of the term ‘sarabande’ 6. paradoxes 7. men and contemporary masculinity 8. symbols. 9. Students research the [contexts for interpretation](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/interpreting-the-work) and complete the activities below. 10. What is a sarabande? 11. Why do you think Kylián named this work *Sarabande*? 12. Research and record what others have said *Sarabande* is about. Ensure that you reference your research. 13. Find 2 movement examples from the work that support the suggested interpretation of *Sarabande*. 14. Describe your personal interpretation of *Sarabande*. In your response ensure that you provide specific examples from the work, using technical and descriptive language. |  |  |
| **Dance as an artform**  P1.1, P1.2, P1.3, P1.4  **Dance appreciation**  P4.1, P4.2, P4.3, P4.4, P4.5 | Dance analysis – evaluation (informed criticism) | **Resources**   * [Evaluating the work *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/evaluating-the-work) by Jiří Kylián * [Writing about dance in Stage 6 – extended writing](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/BkejqPLH1ue9RH33_8wOwcHb-ztOijG7)   **Teaching and learning strategies**   1. Explicit teacher-led instruction exploring evaluation including [the role of the critic in dance, informed criticism and placing the criticism in context](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/sY0aI-LK0NiJXHuKwVU6khlmFJjTRVc1). 2. Students are to investigate a range of reviews from newspapers, magazines and journals. 3. Students are to research [sample articles](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis/evaluating-the-work) critiquing/reviewing *Sarabande* by Jiří Kylián and complete the activities below. 4. Select 5 articles that review the work *Sarabande*. 5. Highlight information that is critiquing or evaluating the work. 6. Circle any descriptive language. 7. Formulate a 400-word evaluation of the work *Sarabande*. Use the descriptions and evaluations you identified in your selected articles to inspire your writing. 8. Explicit teacher-led instruction exploring the role of the review, the key features of a review and how to structure a review using the [review scaffold](https://docs.google.com/document/d/1K7kjHG-nBy4_C4DzW6WfYH6QsanfnvN0Meakt2mcs3I/copy). (Click the link to make a copy of the worksheet. The original resource is housed in the *Sarabande* student-centred online module.) 9. Students are to apply their knowledge and understanding to write a review critiquing the work *Sarabande* by Jiří Kylián. |  |  |
| Dance appreciation  P4.2, P4.3, P4.4 | Dance analysis in practice | **Resources**   * [Dance analysis in practice – writing about dance](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis-in-practice) * [Writing about dance in Stage 6 – extended writing](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/BkejqPLH1ue9RH33_8wOwcHb-ztOijG7)   **Teaching and learning strategies**   1. Teacher-led discussion to revise [the importance of analysing a work in the context in which it was choreographed](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis-in-practice), such as: 2. the name of the work 3. choreographer 4. characteristics and choreographic techniques 5. sociocultural and sociohistoric context 6. subject matter 7. style of the dance 8. the purpose of the performance (educate, entertain, ritual) 9. other works. 10. Teacher-led discussion investigating [how to develop knowledge about a dance work](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis-in-practice/writing-about-dance) before analysis is undertaken. Key points for discussion include: 11. reading 12. watching 13. doing 14. listening 15. discussing 16. evaluating and analysing 17. asking 18. writing critically 19. writing descriptively 20. writing reflectively.   Note: Students skills in writing critically, descriptively and reflectively can be developed in Stage 5 using the [Writing about performance](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20performance/index.html#/) resource.   1. Teacher-led discussion outlining high level writing and [what makes an outstanding essay](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis-in-practice/writing-about-dance). 2. Students learn to [break down dance essay style questions](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/MiOdonh32yi7-xQf6ICANR6gq5C1rTDU) and unpack how the question requires them to respond. 3. Students learn to structure their writing in a way that is detailed and explicitly answers the given question by investigating a range of [paragraph scaffolds](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/Wi7SMLSLibZRNez7OfFhu-w72EcO8Xik) including: 4. P.E.E.R. 5. P.E.E.L. 6. T.E.E.L. 7. P.E.T.A.L. 8. T.E.E.E.C. 9. Explicit teacher-led instruction on developing sentences and paragraphs using the [S.T.E.E.L paragraph scaffold](https://docs.google.com/document/d/1UuTRswZRiY_heMFMYq-pTiH9mG5wERNq/copy). (Click the link to make a copy of the paragraph scaffold. The original resource is housed in the *Sarabande* student-centred online module.) |  |  |
| **Dance appreciation**  P4.2, P4.3, P4.4, P4.5 |  | **Resources**   * [Writing about *Sarabande*](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis-in-practice/writing-about-sarabande) by Jiří Kylián   **Teaching and learning strategies**   1. Teacher-led discussion outlining the [approaches to writing a dance essay](https://sites.google.com/education.nsw.gov.au/csl-creativearts-sarabande/dance-analysis-in-practice/writing-about-sarabande). 2. Students are to revise the work *Sarabande* by Jiří Kylián by completing the activities below. 3. What are your feelings towards the work? 4. Describe the visual components of the work. How do you believe these assist in communicating the thematic intent (what the work is about)? 5. What body parts do you see moving? Are there any common movement features/characteristics or motifs? Provide 2 specific examples from *Sarabande* using both technical and descriptive terminology. 6. Explicit teacher-led unpacking of the [S.T.E.E.L sample paragraph](https://docs.google.com/document/d/1XcUy02Sh3MnxTdAQ4lGHt3LG5cvEbuii/copy) analysing how Jiří Kylián uses space to communicate the intent of the work *Sarabande*. (Click the link to make a copy of the sample paragraph. The original resource is housed in the *Sarabande* student-centred online module.) 7. Highlight the stem verb and the syllabus terminology in the example question. Define each of these terms. 8. Using separate colours, highlight the parts of the information from the paragraph table that relate to space and then intent. 9. Using separate colours, highlight the secondary technique, example and effect included in the extended paragraph. 10. Write your own S.T.E.E.L body paragraph for the example question on an alternate aspect of space, which is relevant to communicating the choreographer's intention. 11. Students are to read an exemplar response that uses the S.T.E.E.L scaffold and identify the different parts of the S.T.E.E.L structure in the body paragraphs. 12. Students are to apply their knowledge and understanding of the work by writing an extended response for a chosen section of the work, addressing the focus questions below. 13. What do you think this section of the work is about (thematic intent)? 14. Provide 3 examples of movement shapes, steps or gestures that support the thematic intent of the selected section using descriptive and technical language. 15. How does the music, costumes, props, lighting and use of the performance space help to communicate meaning within the section? 16. How do you see the context of *Sarabande* reflected in this section of the work? 17. **Extension task**: students practise [extended writing](https://emagined.com.au/modules/Department%20of%20Education/Writing%20about%20dance/index.html#/lessons/b7C3AZHL7loXbEmy2C-dnSls5ApHR-tE) by responding to a range of dance essay style questions after researching a variety of dance works such as: 18. Sue Healey’s ‘Narrabeen’ 19. Australian Dance Theatre’s ‘The Beginning of Nature’ 20. Sydney Dance Company’s ‘ab[intra]’ 21. Hugo Franca’s ‘Degrau a Grau’. |  |  |

## Resources

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[Dance Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/dance-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2009.

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