



Education
Public Schools



Knowledge and Skills Creative Arts
KASCA

Dance

Educational resources for Stage 4 and 5 dance

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Elements of dance



Space

The personal, general and performance space and everything within it used by the dancer.



Time

The use of differing temporal qualities within dance.



Dynamics

Expending different force and weight to create varied qualities of movement.

Elements of dance



Space

The personal, general and performance space and everything within it used by the dancer.

Level

Explores the three levels of high, medium and low.

Shape

The position you create with your body: curved, straight, symmetrical, asymmetrical, angular and twisted.

Dimension

The size of the shape you are creating: small, large, narrow, wide, two-dimensional and three-dimensional.

Direction

The way you are travelling or facing: forwards, backwards, sideways, diagonal, upwards and downwards.

General Space

The dance space.

Personal space

The space existing around the dancer's body, including all levels, planes and directions.

Performance space

The space the dance is performed, including areas of the stage: centre stage, upstage, downstage, stage left, stage right, and areas of both strength and weakness.

Planes

The surface you are moving on sagittal plane (forwards and backwards), frontal plane (leaning or travelling left or right) and transverse plane (any rotational action).

Pathways

The floor pattern the dancer creates along the ground: straight, curved, circular, spiral and zigzagged.



Elements of dance



Time

The use of differing temporal qualities within dance

Metre

The combination of beats including time signatures and altering groupings: even $2/3$, $3/4$, $4/4$; uneven $5/4$, $7/8$.

Tempo

The speed in which a phrase is performed: slow, medium, fast and accelerating or decelerating.

Phrasing

The organisation of movement to a grouping of counts, shorter than a sequence or section.

Accent

An emphasis on a movement or gesture, on a particular beat of music.

Rhythmic Patterns

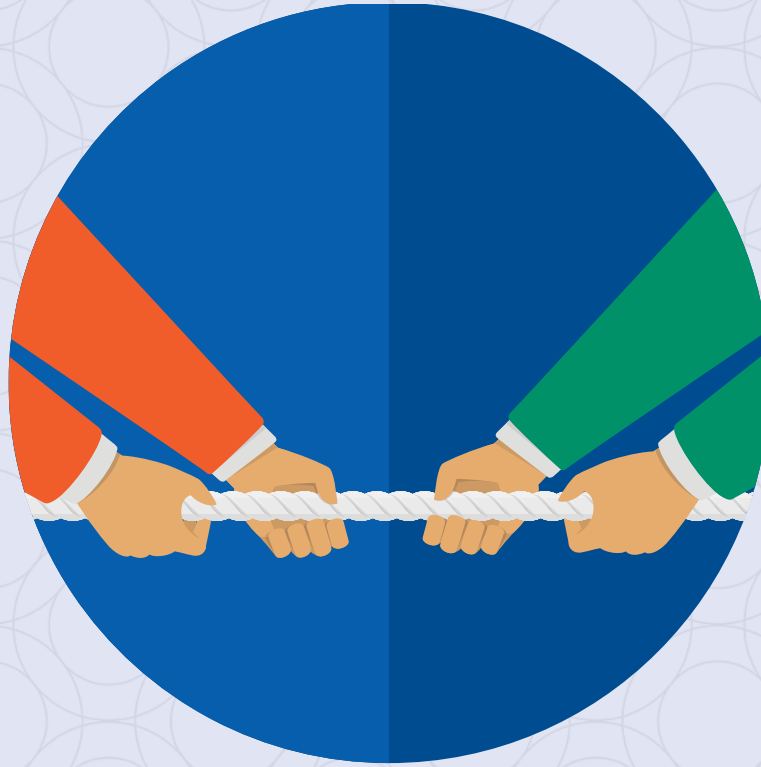
An arrangement of movement to varied patterns including natural rhythms the body creates: simple, complex, regular and irregular.

Stillness

A sense of waiting and continuation, holding a presence within the performance space.



Elements of dance



Dynamics

Expending different force and weight to create varied qualities of movement.

Release of energy

The force with which movement is generated and developed within the space.

Weight/force

The use and manipulation of body weight, and force in time, to develop varied movement qualities.

Qualities of movement

The way force is used to create sustained, suspended, collapsing, swinging, percussive and vibratory qualities.

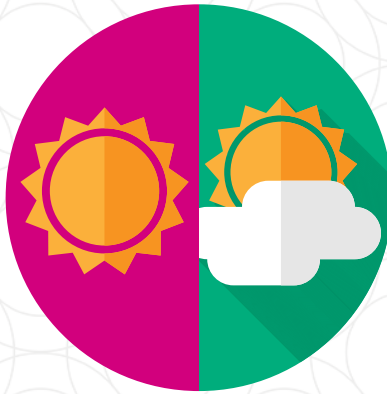
The compositional process

The compositional process is used to express ideas, thoughts, feelings and experiences within dance. Apply these processes to assist the communication of your intent.



Processes

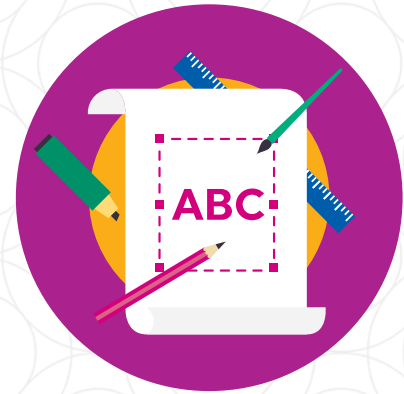
Stimulus: visual, auditory, ideational, kinaesthetic, tactile > exploration and improvisation > reflection > selection of intent and refinement.



Elements of construction to form unity

Motif > motif development > connect phrases with transitions > sections formed > repetition > variation and contrast.

Consider the use of the stage space, aural accompaniment, and manipulation of space, time and dynamics for each section to assist in showing the variation and contrast within the work.



Choreographic forms/structures

- Binary form: AB
- Ternary form: ABA
- Rondo form: ABACA
- Narrative form: ABC
- Theme and variations: A, A1, A2, A3.

Safe dance practice



Warm-up

Prepares the body for physical activity, by gradually raising the heart rate, cardiovascular system and muscle temperature to prepare for stretching.



Stretching

1. Static

Holding a position with no assistance for approximately eight counts.

2. Dynamic

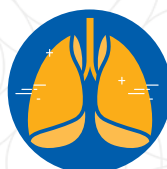
A moving stretch, gradually increasing movement range and speed. These include controlled swinging movements using the full range of motion.

3. Proprioceptive neuromuscular facilitation (PNF)

A resistance stretch. Engaging and relaxing the muscle group being targeted to move those muscles to a deeper level.

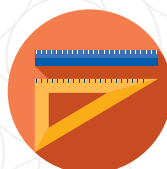
4. Ballistic

A stretch using momentum, attempting to pass your normal range of motion. This stretch is not performed in the Dance class, as it is not safe dance practice.



Cool-down

Slowing the heart rate down to a resting state.



Alignment

Alignment is the awareness of the placement and positioning of the body, ensuring the even distribution of weight over the joints while holding the knowledge of your personal capabilities and limitations as a dancer.



Causes, prevention and treatment of injury

Consider the environmental factors of the floor surface, floor construction and weather, and the RICER or BECALM methods for treatment.



Body maintenance

Healthy dance form, includes strength building exercises for muscle development and nutritional requirements.

The elements of movement



Processes

- **Body actions:** movements using the whole body, within gestures and body articulation through manipulating isolated parts.
- **Type of movement:** locomotor (travelling) movements, non-locomotor (on the spot) movements, including turns, falls, balances, elevation or jumps, flexibility, body articulation and kinesthetic awareness.
- The manipulation of space, time and dynamics through movement.

Relationships

- **Grouping:** the connection between dancers including solo, duet, ensemble and shapes within the group.
- **Spatial relationships:** the relationship of dancers within the performance space including near, far and side-by-sides.
- Interaction between dancers including the use of canon, mirroring and partner work.

Dance

Aboriginal dance in Australia

Aboriginal dance in Australia

Technical skills: performing and appreciating

Duration

8 weeks.

Driving question

How is traditional Aboriginal culture expressed in contemporary society?

Overview

Students investigate the history of Aboriginal dance in Australia, from traditional styles to Bangarra fusing contemporary and Aboriginal dance together. Students will explore how Aboriginal cultures, languages and traditions are maintained through our ever-changing society. Students will explore powerpoint presentations, youtube clips and practical workshops within Aboriginal dance. Students will explore the development of this style in Australia throughout time while gaining knowledge of the importance and significance it holds.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.3.1 describes dance performances through the elements of dance 4.3.2 identifies that dance works of art express ideas	A student: 5.3.1 describes and analyse dance as the communication of ideas within a context 5.3.2 identifies and analyses the link between their performances and compositions and dance works of art 5.3.3 applies understandings and experiences drawn from their own work and dance works of art

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Content

Students will explore the history of Aboriginal dance in Australia, looking at traditional styles of dance through to a fusion of contemporary and traditional styles, demonstrating our 21st Century society.

Cross-curriculum content and key competencies
Aboriginal and Indigenous
Difference and diversity
Gender
Environment
Literacy

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Introduction

Students are to work both individually and as a group through discussion-based activities throughout this unit. Students will investigate Aboriginal dance through traditional styles to modern contemporary styles in written and practical forms.

Suggested student learning activities include:

- discussion and summarising strategies around Aboriginal dance
- TEEEC structuring to form sophisticated paragraphing, working with the [TEEEEC scaffold provided](#)
- research and investigate Aboriginal dance in Australia through thought-provoking questions and the activities below.

Aboriginal dance in Australia

Working through the [Aboriginal dance in Australia](#) presentation, students will:

- discuss and explore prior knowledge of Aboriginal dance
- answer the questions:
 - » What do you already know about Aboriginal dance?
 - » What do you think is the purpose of Aboriginal dance?
 - » Are there different roles for males and females?
 - » How is the rhythm in dance maintained?

Traditional Aboriginal dance

Working through the [Aboriginal dance in Australia](#) presentation, students will:

- summarise information from the PowerPoint presentation, learning summarising techniques
- choose 10 of the most important words on the slide, and then create their own sentences
- watch the [Aboriginal crane dance](#) and discuss the movement quality
- watch the [Aboriginal dream time war dance](#) in a modern setting and describe how Aboriginal Australians keep their cultures, languages and traditions alive in the video.

Bangarra Dance Theatre

Working through the [Aboriginal dance in Australia](#) presentation, students will:

- summarise information from the [PowerPoint](#) presentation, enhancing summarising techniques.
- choose 10 of the most important words on the slide, and then create their own sentences
- create a [TEEEEC](#) paragraph exploring what Bangarra represents to Aboriginal Australia
- view the clip [Bangarra dance theatre: Spirit](#) and describe the movement quality
- view the clip on [Bangarra dance: Brolga](#) and discuss how this style of dance is similar or different to the Aboriginal dance they are familiar with
- write a [TEEEEC](#) paragraph explaining how traditional Aboriginal culture is being expressed in a contemporary society.

Stephen Page

Students will:

- discuss and explore Stephen Page's role in Bangarra.

Bangarra works

Working through the [Aboriginal dance in Australia](#) presentation, students will:

- watch [Bangarra the documentary](#) and explore the intent, stimulus, research, and movement inspiration
- watch [Wild Things: Animal on stage](#) and discuss the style of dance, how music aids the performance and the elements of nature used as inspiration
- explore the website [Google arts and culture: Bangarra](#) and write a [TEEEC](#) paragraph analysing Bangarra's use of the elements of production, including aural accompaniment, stage production, lighting and costuming within their works.

When structuring the lessons work through the above sections across the entire unit. Attempt to explore one theory/appreciation lesson per week, to ensure focus is placed on practical work within the program. Attempt to engage in practical work exploring Aboriginal dance, both traditional and with a modern contemporary fusion.

Making skills

Performance and Appreciation

Students are to:

- demonstrate knowledge and understanding of traditional Aboriginal dance in Australia
- explore and engage in performance opportunities embodying Aboriginal dance in both traditional and modern forms.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Process Diary

Students are to:

- document the process through practical classes in a process diary. This should be a journal, exploring reflections of each practical lesson engaging in Aboriginal dance. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).
- investigate Aboriginal dance through a literacy lens, embedding discussions, summarising and TEEEC paragraphing in written form. These processes used follow literacy structures, language forms and features, as seen in the [DoE text type support document](#).

Differentiation

Extension

Students could:

- investigate a work by Bangarra Dance Theatre Company and write a review outlining and analysing the effectiveness of the modern Aboriginal dance style.

Life skills

Life skills outcomes
A student:
LS3.1 experiences a variety of dance performances

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Students could:

- experience a range of dance styles through film and class performance
- perform in the style of Aboriginal dance, exploring animalistic qualities
- perform this routine to their class.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- DoE Text Type support document
<https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf>
- Australia.gov.au
<http://www.australia.gov.au/about-australia/australian-story/austn-indigenous-ceremony>
- Aboriginal art and culture <http://www.aboriginalart.com.au/didgeridoo/dance.html>
- Aboriginal crane dance <https://www.youtube.com/watch?v=U2vzsSmqGg8>
- Aboriginal dream time war dance <https://www.youtube.com/watch?v=HdhrUKRdKM8>
- Bangarra dance theatre: Spirit <https://www.youtube.com/watch?v=FJtZZGXMN0Q>
- Bangarra dance: Brolga <https://www.youtube.com/watch?v=zxnr4q1EIA>
- Bangarra documentary <https://www.youtube.com/watch?v=uwZBMOzpe1c>
- Wild Things: Animal on stage https://www.youtube.com/watch?v=mfF_Nqul2RM
- Google arts and culture: Bangarra <https://artsandculture.google.com/exhibit/ewKyXeFoz1zGKw>

Dance

**Dance through
the ages**

Dance through the ages

Technical skills: performing and appreciating

Duration

10 weeks.

Driving question

How has society and culture been influential in the progression of dance over time?

Overview

Students investigate the origins of dance, including each significant style and the era it began. Students will develop knowledge and understanding of the variety of styles, exploring ballet, the 1950s, 60s and 70s dance, social dance and street dancing. Students will explore powerpoint presentations, youtube clips, a kahoot activity, and practical workshops within the styles being studied. Students will explore the development of each styles throughout time, gaining knowledge of the importance and significance of how they began, while appreciating what they have developed to now.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.3.1 describes dance performances through the elements of dance 4.3.2 identifies that dance works of art express ideas	A student: 5.3.1 describes and analyse dance as the communication of ideas within a context 5.3.2 identifies and analyses the link between their performances and compositions and dance works of art 5.3.3 applies understandings and experiences drawn from their own work and dance works of art

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Content

Students will explore the variety of dance styles in the world, through appreciation tasks in the attached [PowerPoint presentation](#) and coinciding practical tasks based around the developing modern styles. The connection of theory to practical work will further engage students, creating deeper understanding within the pioneers.

Cross-curriculum content and key competencies
Work, employment and enterprise
Difference and diversity
Gender
Literacy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and as a group through discussion-based activities throughout this unit. They will investigate the differing styles of dance and their origins, in written and practical forms.

Suggested student learning activities include:

- class discussion, summarising and predicting strategies around the various styles of dance
- TEEEC structuring to form sophisticated paragraphing, working with the [TEEEEC scaffold provided](#); and
- research and investigate the multiple styles of dance.

Classical ballet

Students will:

- complete the summarise activity on slide 3 of the [Dance through the ages PowerPoint presentation](#)
- describe the different styles of ballet
- choose 10 of the most important words on the slides and use these to develop their sentences
- watch the attached clips and write a TEEEC paragraph discussing how ballet has progressed over time:
 - » [Swan lake: The black swan](#)
 - » [Modern ballet: So you think you can dance.](#)

The 1950s, 60s and 70s

Students will:

- discuss and explore a society in the 1950s from slide 8 in the [Dance through the ages PowerPoint presentation](#)
- explore the dance style within the 1950s by watching [Born to hand jive](#) from Grease
- write a TEEEC paragraph on how the costumes, music and dance style embodies the era of the 50s
- complete the predicting activity on slide 11 using the visual images in to discuss what dance in the 1960s would have been like
- watch the [The Twist](#) and write a TEEEC paragraph exploring this style and the era in which it emerged
- discuss and work through the TEEEC example on slide 13
- complete the summarising activity on slide 14
- watch the attached clip from [Saturday Night Fever](#) and explain how dance has changed from the 1970s to the 21st century.

Social dance

Students will:

- summarising activity using the information from the slides on social dance
- login to kahoot and link the images with the correct style of social dance:
 - » [Kahoot](#)
- view the clips below and on slide 19 of the [PowerPoint presentation](#). Discuss the differences between each style of dance. What makes each style unique? Allow students to justify which is their favourite social dance
 - » [The cha cha](#)
 - » [The waltz](#)
 - » [The jive](#)

- » [The Charleston](#)
- » [The quickstep](#)
- » [Rock 'n' roll](#)
- » [Salsa.](#)

Street dancing

- explore the origins of street dancing and its development throughout time from slide 20-21
- watch the attached clips on slide 21
 - » [Timomatic- Freestyle](#)
 - » [Timomatic- Pass out](#)
 - » [The company](#)
- write a TEEEC paragraph on why the movement is successful in each clip
- discuss how the quality of movement the elements of production assist in the overall performance.

When structuring the lessons work through the above sections across the entire unit. Couple these appreciation lessons with practical lessons exploring the studied style. Attempt to engage in practical work with each style of dance.

Making skills

Performance and appreciation

Students are to:

- demonstrate knowledge and understanding of the differing styles of dance and their origins from the 1600s to the 21st century
- explore performance opportunities embodying the differing styles of dance throughout time.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Process Diary

Students are to:

- document the process through practical classes in a process diary. This should be a journal, exploring reflections of each practical lesson or section investigating each style of dance. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).
- investigate the differing styles of dance through a literacy lens, embedding discussions, predicting, summarising and TEEEC paragraphing in written form. These processes used follow literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- investigate a style of dance in further detail, completing a research and analysis task in the chosen form
- choreograph a series of works in the same form of dance.

Life skills

Life skills outcomes

A student:

LS 3.1 experiences a variety of dance performances

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Students could:

- experience a range of dance styles through film and class performance
- perform various styles of social dance to experience how dance has developed
- perform this routine to their class.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- Fact Sheet <https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf>
- Swan lake: The black swan <https://www.youtube.com/watch?v=p21n1xorjEs>
- Modern ballet: So you think you can dance <https://www.youtube.com/watch?v=mF2k4RRfBb0>
- Born to hand jive <https://www.youtube.com/watch?v=fY5pmzmiDO8>
- The Twist <https://www.youtube.com/watch?v=im9XuJJXylw>
- Saturday Night Fever <https://www.youtube.com/watch?v=sT2daisxdvA>
- Kahoot <https://create.kahoot.it/>
- The cha cha https://www.youtube.com/watch?v=70w_0bqDMwA
- The waltz <https://www.youtube.com/watch?v=j8lClCBOxDs>
- The jive <https://www.youtube.com/watch?v=HG06f1YgHYA>
- The Charleston <https://www.youtube.com/watch?v=5UUhzSmfX4Y>
- The quickstep <http://www.youtube.com/watch?v=ke7wfZSBwz0>
- Rock 'n' roll <https://www.youtube.com/watch?v=38epddAemzs>
- Salsa <http://www.youtube.com/watch?v=azB14v-4B5w>
- Timomatic- Freestyle <http://www.youtube.com/watch?v=b7biVX9oAmc>
- Freestyle battle- World of dance <https://www.youtube.com/watch?v=Au1VeXrTsPo>
- Timomatic- Pass out http://www.youtube.com/watch?v=jykn5GZ_72w
- The company <http://9gag.tv/p/aKjj4p/dance-routine-is-so-impressive-that-it-looks-unreal-the-company-vibe-xix-2014?ref=jfs>

Dance

Exploring improvisation

Exploring improvisation

Technical skills: composing and appreciating

Duration

5 weeks.

Driving question

How does improvisation aid in developing an intent through various movement qualities?

Overview

Students begin to investigate the process of composition through improvisation tasks exploring the elements of dance: space, time and dynamics. Students will work through each task in the lesson sequence, developing knowledge, understanding and skill in generating diverse movement quality.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.2.1 identifies and explores aspects of the elements of dance in response to a range of stimuli 4.2.2 composes dance movement, using the elements of dance, that communicates ideas	A student: 5.2.1 explores the elements of dance as the basis of the communication of ideas 5.2.2 composes and structures dance movement that communicates an idea

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Content

Students will explore a range of tasks based around improvisation, enabling them to explore their own bodies capabilities in movement qualities. Students will work through the [attached PowerPoint presentation](#) exploring space, time and dynamics to create original movement. The connection of reflection and refinement within the practical work will further engage students, creating deeper understanding within the compositional process.

Cross-curriculum content and key competencies
Literacy
Numeracy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and in small groups through improvisation activities throughout this unit, exploring how to generate movement from instructional based tasks. Students will be required to reflect on this practice through literacy and numeracy tasks with regular process diary entries.

Suggested student learning activities include:

- discussion and reflection activities around each of the improvisation tasks
- creating a vocabulary list throughout the lesson sequence
- exploring the process of improvisation through questions such as
 - » what is the purpose of improvisation?
 - » when could you use improvisation?
- the elements of dance
 - » exploring space, time and dynamics and discussing the qualities within each
 - » analysing how each element could be used within improvisation
- completion of the activities below.

Personal space

Students will:

- discuss the purpose of stage space and personal space within composition
- complete the instructions on slide 4 of the [PowerPoint presentation](#), exploring the stage space around them
- write a reflection on the success of the exercise exploring how the tempo altered throughout the activity, and how the use of personal space changed throughout.
- repeat this above activity with only half of the class, concentrating on how they manipulate the space, time and dynamics.
- discuss the effectiveness of this task in utilising stage space.

Action words

Use the [action words template for this activity](#). Print as many copies as per the students in your class.

Students will:

- complete [slide five and six of the PowerPoint presentation](#), exploring how different instructional words could hold different meanings for movement. The following activities will break it down:
 - » phrase one
 - students are to perform the actions in the original order, creating unique and diverse movement for each action
 - » phrase two
 - students are to shuffle the cards and re-select the order of actions, performing these in the new order
 - students are to perform phrase one and two in order in small groups for the class
 - discuss and write an entry in your process diary on how the deconstructed version changed the feeling and transitions within the phrase
 - » phrase three
 - students are to pair up and combine cards, choosing a new random order from one to ten
 - students are to perform this phrase as a duet, altering the use of level and directions to one another
 - discuss the probability and percentage of each selected card
 - draw a bar graph showing the amount of times each action was selected.

Points in space

Students will:

- follow the instructions on [slide seven of the PowerPoint presentation](#), exploring how the use of different directions in space can create intrigue and diversity within choreography
- use directions such as: turn your head to each number, point your right index finger to each number, point with your elbow, then knee, then your whole body. Take this further and step, walk, run or turn towards the number, making each movement natural and unforced
- discuss and write an entry on the effectiveness of utilising different directions within a work.

Body parts take control

Students will:

- complete the instructions on [slide eight of the PowerPoint presentation](#), exploring the use of abstraction with different body parts and varied levels within choreography
- discuss and write a process diary entry on the effectiveness and exploration of locomotor movement on different levels.

Temporal variations

Students will:

- complete the instructions on [slide nine of the PowerPoint presentation](#) exploring temporal variations
- learn and manipulate a sequence taught by the classroom teacher, adding stillness and dynamics to the movement
- retrograde the movement, exploring how the timing and transitions would alter
- reflect on the task discussing how the temporal variations make the phrase more interesting.

Isolating an impulse

Students will:

- complete the instructions on [slide ten of the PowerPoint presentation](#) exploring dynamic qualities in soft and forceful movement
- discuss and write a process diary entry on the effectiveness of adapting to these dynamic qualities.

Building and manipulating

Students will:

- read and complete the improvisation task on slide 11 of the [PowerPoint presentation](#), exploring space, time and dynamics through movement
 - » improvisation task
 - choose a beginning shape on any level
 - melt to the floor and hold a finishing shape
 - reach out in any way or form from this position
 - rewind/return to your original starting shape
 - take two to ten steps the choice is yours
 - create a balance or hold on one leg in any shape
 - walk in any direction for as long as you like
 - run in any direction as quickly or slowly as you like
 - travel as though you are in quicksand
 - change this level: laying down, front, back, side on, etc, walking through quicksand
 - find a finishing shape on any level and hold this
 - wait for the rest of the dancers to finish and hold their position.
 - » students are to remember this phrase and manipulate it through the following ways
 - change the timing and tempo of your movements

- add one to two stillness
- change the direction and planes of the movement whenever you would like
- add dynamic qualities through the movement, e.g.: percussive (hard) versus sustained (soft) movement qualities.

Moving energy

Students will:

- complete the instructions on [slide 12 of the PowerPoint presentation](#) exploring dynamic qualities through locomotor movement
- discuss how feelings and emotions are connected to the dynamic qualities and how this enhanced the movement explored.

Problem solving

Use the [dynamic cards template](#) for this activity.

Students will:

- discuss the task on [slide 13 of the PowerPoint presentation](#) exploring the generation of a short work, including three sections of different dynamic movement
- perform for the class, enabling discussion around the selected dynamic qualities
- reflect on the use of each dynamic and what it is like to only use one quality for an entire section.

Impulse dance

Students will:

- discuss the task on [slide 14 of the PowerPoint presentation](#) exploring four prior tasks
 - » points in space
 - » body parts take control
 - » temporal variations
 - » isolating an impulse
- create an original impulse work exploring each of these activities to develop movement from focal points, body-part leads, varied timing and action and reaction to force
- perform for the class, enabling discussion and feedback around the success of using these different tasks to create a short work
- reflect on the benefits of exploring these tasks to generate movement and how this could be adapted when it comes to creating a composition work.

Creation and manipulation

Students will:

- discuss the previous ten tasks and how each explored and manipulated space, time and dynamics.

When structuring the lessons aim to work through two tasks per week. Some tasks will run over more than one lesson. Allow students to explore the tasks to their full extent to build their knowledge, understanding and skill within improvisation. The appreciation and practical composition lessons are to be explored in partnership. Attempt to engage in reflection tasks at the end of each activity, building students competencies in writing an effective process diary.

Making skills

Composition and appreciation

Students are to:

- demonstrate a willingness to engage in improvisation tasks
- explore performance opportunities presenting group works and phrases to the class around each improvisation task
- demonstrate understanding and skill in manipulating the elements of dance to create engagement within their work .

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Process Diary

Students are to:

- document the process through composition classes in a process diary. This should be a journal, exploring reflections of each activity and lesson investigating the various modes of improvisation. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).

Differentiation

Extension

Students could:

- create a short work, linking four of their chosen tasks together developing sections of movement
- explore the use of variation and contrast to create unity within the work
- write an analysis of the unity formed through these tasks

Life skills

Life skills outcomes
A student:
LS2.1 explores the elements of dance to create movement and communicate ideas
LS2.2 explores, selects and sequences movement to express feelings and ideas

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Students could:

- explore improvisation tasks to create movement
- perform these routines to their class.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- [Action cards template](#)
- [Dynamic cards template](#)
- [Dance advantage: Improvisation tasks](#)

Dance

Musical theatre

Musical theatre

Focus: performing and appreciating

Duration

5 weeks.

Driving question

How has musical theatre developed over time?

Overview

Students investigate musical theatre throughout time, exploring the historical and social aspects of each associated decade. Students will develop knowledge and understanding of the variety of musicals and how they originated, from the innovator Bob Fosse, through to the musicals Singin' in the Rain, Dreamgirls, Les Misérables and The Lion King. Students will explore powerpoint presentations, youtube clips and practical workshops within musical theatre. They will research and investigate the development of musical theatre throughout time while gaining knowledge and an appreciation of musical theatre.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.3.1 describes dance performances through the elements of dance 4.3.2 identifies that dance works of art express ideas	A student: 5.3.1 describes and analyse dance as the communication of ideas within a context 5.3.2 identifies and analyses the link between their performances and compositions and dance works of art 5.3.3 applies understandings and experiences drawn from their own work and dance works of art

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Content

Students will explore the historical and social aspects of musical theatre, through appreciation and practical tasks based on the various styles explored. The connection of theory to practical work will further engage students, creating a more in-depth understanding of musical theatre.

Cross-curriculum content and key competencies
Work, employment and enterprise
Difference and diversity
Gender
Literacy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and as a group through discussion-based activities throughout this unit, investigating musical theatre in written and practical forms.

Suggested student learning activities include:

- discussion and summarising strategies around musical theatre
- TEEEC structuring to form sophisticated paragraphing, working with the [TEEEEC scaffold provided](#); and
- complete the activities below.

Musical theatre

Students will:

- research and investigate the history of musical theatre through questions such as:
 - » What is musical theatre?
 - » What elements does musical theatre incorporate?
 - » What is the difference between a stage production and a musical on film? Explore examples of what came first?
 - » What musicals have you seen or do you know of? List these and their adaptations in your workbook.

Bob Fosse

Students will:

- watch [Bob Fosse: Rich Man's Frug](#) and state three arguments about the style of jazz
- watch [Current artist inspired by Fosse](#) and discuss if Fosse's style of dance reminds you of any current performers style.

Singin' in the Rain

Students will:

- complete the intent and context summarising activity on slide 5 of the PowerPoint presentation
- write three arguments for the success of the scenes:
 - » [Make 'Em Laugh](#)
 - » [Broadway Melody](#).

Dreamgirls

Students will:

- view the [Dreamgirls Trailer](#) trailer and write a TEEEC paragraph describing what social themes you think would have been explored in the 1960's?
 - » watch [Dreamgirls: It's all over](#) and analyse the success of the scene.

Les Misérables

Students will:

- complete the summarising activity on slide 7 of the [PowerPoint](#) presentation. Explore Les Misérables intent and context
- watch [Do you hear the people sing](#) and [One day more](#) clips and describe how this musical has created such powerful performance pieces.

The Lion King

Students will:

- complete the summarising activity on slide 8 of [the Powerpoint presentation](#). Create a TEEEC paragraph.
- watch [The Lion King stage production](#). Discuss and describe how the elements of production add to the performance.
- Watch [Backstage at The Lion King musical](#) and discuss:
 - a. how are performers able to continue the show without breaking between cities?
 - b. How many trucks are required to transport costumes and set designs?
 - c. How often do the costumes need to be washed? Describe the movement quality viewed.
- utilising this information, write a TEEEC paragraph on the requirements for a successful musical production
- watch [The Lion King cast sing Circle of Life](#). Discuss and explore working in unison.

Explore one musical each week throughout the term, coupling them with practical lessons exploring the musical theatre style.

Making skills

Performance and appreciation

Students are to:

- demonstrate knowledge and understanding of musical theatre
- explore performance opportunities embodying the differing styles of musical theatre.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Process diary

Students are to:

- document the process through practical classes in a process diary. This should be a journal, exploring reflections of each practical lesson or section investigating a differing musical. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).
- Investigate musical theatre through a literacy lens, embedding discussions, summarising and TEEEC paragraphing in written form. These processes used follow literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- investigate another musical, that we as a class, have not explored
- watch a musical theatre production on film and write a review or essay outlining, summarising and analysing it for a set audience.

Life skills

Life skills outcomes

A student:

LS3.1 experiences a variety of dance performances

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Students could:

- experience a range of dance styles through film and class performance
- perform the musical theatre style learning a class routine
- perform this routine to their class.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- Fact Sheet <https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf>
- Bob Fosse: Rich Man's Frug <https://www.youtube.com/watch?v=mcrZIK3gqbU>
- View the next clip to find out who has been inspired by Fosse!
<https://www.youtube.com/watch?v=4m1EFMoRFvY>
- Make 'Em Laugh <https://www.youtube.com/watch?v=SND3v0i9uhE>
- Broadway Melody https://www.youtube.com/watch?v=BcYyxk_CAVs
- Dreamgirls Trailer <https://www.youtube.com/watch?v=yK4AEkzYDIE>
- Dreamgirls: It's All Over <https://www.youtube.com/watch?v=tvFh6sBUleA>
- Do You Hear the People Sing <https://www.youtube.com/watch?v=gMYNfQlf1H8>
- One Day More <https://www.youtube.com/watch?v=otZKdoHs06g>
- The Lion King stage production https://www.youtube.com/watch?v=-pgZtzDj_7o
- Backstage at The Lion King musical <https://www.youtube.com/watch?v=FUwP7lkZHYk>
- The Lion King cast sing Circle of Life <https://www.youtube.com/watch?v=wgSLxl1oAwA>

Dance

**Pioneers of
modern dance**

Pioneers of modern dance

Technical skills: performing and appreciating

Duration

10 weeks.

Driving question

How has modern dance developed over time? Where did it originate?

Overview

Students investigate the origins of modern dance, including where it came from and who was leading the development of these styles. Students will develop knowledge and understanding of the variety of pioneers: Isadora Duncan, Loie Fuller, Ruth St. Denis and Ted Shawn, Martha Graham, Alvin Ailey, William Forsythe and Graeme Murphy. Students will explore PowerPoint presentation presentations, youtube clips and practical workshops within the style being studied. Students will explore the development of each of these styles throughout time while gaining knowledge of the importance and significance of the pioneers.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.3.1 describes dance performances through the elements of dance 4.3.2 identifies that dance works of art express ideas	A student: 5.3.1 describes and analyse dance as the communication of ideas within a context 5.3.2 identifies and analyses the link between their performances and compositions and dance works of art 5.3.3 applies understandings and experiences drawn from their own work and dance works of art

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Content

Students will explore the pioneers of modern dance, through appreciation and practical tasks based on the developing modern styles of dance. The connection of theory to practical work will further engage students, creating more in-depth understanding of the pioneers.

Cross-curriculum content and key competencies
Work, employment and enterprise
Difference and diversity
Gender
Literacy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Students will submit a summative assessment research task at the end of the unit, exploring one chosen pioneer of modern dance. The pioneer can be any of their choosing. Students will be required to answer set questions in their task, enhancing their ICT skills. Students may wish to present an essay, PowerPoint presentation or speech. A non-linear approach to assessments allows all students to achieve while meeting the same learning outcomes.

Teaching and learning activities

Students are to work both individually and as a group through discussion-based activities throughout this unit, investigating the pioneers of modern dance in written and practical forms.

Suggested student learning activities include:

- discussion and summarising strategies around modern dance
- TEEEC structuring to form sophisticated paragraphing, working with the TEEEC scaffold provided; and
- research and investigate the pioneers of modern dance through questions and activities below.

Modern dance over time

- Students will:
- watch a [clip on the progression of modern dance](#) and discuss how it has evolved throughout time.
- summarise and write a [TEEEC paragraph](#) on modern dance.

Loie Fuller

Students will:

- explore the first pioneer of modern dance, Loie Fuller. [Watch a clip on her choreographic style](#) and describe what you recognise about the movement quality;
- discussion on historical context: what would life have been like in the 1890's? [Watch a clip](#) and discuss how society would have reacted to her choreographic form:
- summarise information from the PowerPoint presentation, learning summarising techniques. Choose 10 of the most important words on the slide, and then use these words to create your own sentences.

Isadora Duncan

Students will:

- [watch a clip on Isadora Duncan](#) and evaluate her choreographic influences;
- [watch a clip on Duncan](#) and describe the style of movement, commenting on the elements of production.

Ruth St. Denis and Ted Shawn

Students will:

- watch the attached clips and write a TEEEC paragraph about their movement quality;
 - » background information – [Ruth St. Denis Project 2006 Part 1 of 5](#)
 - » choreography - [Ruth St. Denis's Dance of the Peacock performed by Livia Vanaver](#).
- summarising activity on Ruth St. Denis, utilising Nominalisations to create a more sophisticated level of writing.

Martha Graham

Students will:

- watch the attached clips and write a TEEEC paragraph on Graham's technique and the aim of her choreography;
 - » [graham's choreography](#)
 - » [a graham technique class](#).

- summarising activity on Graham’s historical context and movement quality
- create a TEEEC paragraph: Who is Martha Graham and why was her technique so influential?

Alvin Ailey

Students will:

- watch the attached clips: Discuss and describe the differences in the Alvin Ailey dance company to that of other contemporary dance companies:
 - » [Alvin Ailey Dance Company](#)
 - » Alvin Ailey choreography:
 - [Alvin Ailey so you think you can dance](#)
 - [Alvin Ailey performs The Hunt.](#)

William Forsythe

Students will:

- watch the following clips by Forsythe and answer on intent communication, and generation of movement in their workbooks:
 - » [William Forsythe choreography: One Flat Thing](#)
 - » [William Forsythe: generating movement.](#)

Graeme Murphy

Students will:

- watch this clip titled [You and I](#). Write down your observations. Suggested driving questions could be:
 - » describe the dance style
 - » does it include solo or partner work?
 - » is it aesthetically pleasing?
 - » what meaning can you draw from the work?

Modern dance today

Students will:

- explore and discuss:
 - » how could modern dance have changed over time?
 - » describe the style of modern dance now.
- Watch the following clips and discuss how the story is being communicated giving clear movement examples.
 - » [So you think you can dance - Fix You](#)
 - » [So you think you can dance - Gravity](#)

When structuring the lessons work through the above sections across the entire unit.

Explore one pioneer each week throughout the term, coupling them with practical lessons exploring the studied style.

Attempt to engage in practical work around each style of modern dance.

Students are encouraged to present their research task, either an essay, speech or PowerPoint presentation/Prezi presentation to the class.

Making skills

Performance and appreciation

Students are to:

- demonstrate knowledge and understanding of the pioneers of modern dance, and its progression from the 1800s to the 21st century

- explore performance opportunities embodying the differing styles of modern dance throughout time
- submit a research task based on their chosen pioneer of modern dance.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Process diary

Students are to:

- document the process through practical classes in a process diary. This should be a journal, exploring reflections of each practical lesson or section investigating each pioneer. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).
- Investigate the pioneers of modern dance through a literacy lens, embedding discussions, summarising, TEEEC paragraphing, and nominalisations in written form. These processes explore literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- investigate another pioneer in any style of dance, that we as a class, have not explored
- watch a work from their chosen pioneer and write a review outlining, summarising and analysing it for a set audience.

Life skills

Life skills outcomes
A student:
LS3.1 experiences a variety of dance performances

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Students could:

- experience a range of dance styles through film and class performance
- perform a style of modern dance from the 1800's using a cloth to mimic Loie Fuller's original style
- perform this routine to their class.

Evaluate

- Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- Fact sheet <https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf>
- Accelerated Motion: towards a new dance literacy in America <http://acceleratedmotion.org/dance-history/modern-motion/loie-fuller-and-isadora-duncan/>
- Loie Fuller <https://www.britannica.com/biography/Loie-Fuller>
- Isadora Duncan Biography <https://www.biography.com/people/isadora-duncan-9281125>
- Ruth St. Denis <https://www.britannica.com/biography/Ruth-St-Denis>
- Dance Heritage http://www.danceheritage.org/treasures/stdenis_essay_hecht.pdf
- The Martha Graham Dance Company <http://www.marthagraham.org/>
- Martha Graham Biography <https://www.biography.com/people/martha-graham-9317723>
- Alvin Ailey American Dance Theater <https://www.alvinailey.org/>
- Alvin Ailey http://www.newworldencyclopedia.org/entry/Alvin_Ailey
- Sydney Dance Company <https://www.sydneydancecompany.com/people/collaborators/william-forsythe/>
- WILLIAM FORSYTHE <http://www.williamforsythe.com/biography.html>
- Graeme Murphy <http://www.graememurphy.com/Main.html>
- History of Modern Dance <http://www.youtube.com/watch?v=OyEEdb9sZZ4>
- Lumière Brothers - The Serpentine Dance (c.1899)
<http://www.youtube.com/watch?v=UkT54BetFBI&feature=related>
- Jody Sperling as Loie Fuller in Claire de Lune <https://www.youtube.com/watch?v=y321YKUc7KY>
- Isadora Duncan Dance Group: The Art of isadora Duncan
<http://www.youtube.com/watch?v=6FemE2x8CWc&feature=related>
- Isadora Duncan Dance Technique & Repertory Screener
<http://www.youtube.com/watch?v=V7H31cnTICM&feature=related>
- Ruth St. Denis Project 2006 Part 1 of 5 <https://www.youtube.com/watch?v=42Hc6pvn18A>
- Ruth St. Denis's Dance of the Peacock performed by Livia Vanaver
<https://www.youtube.com/watch?v=iRSzXbHCbQY>
- Martha Graham based floor work - Teacher: Andreas Constantinou
<http://www.youtube.com/watch?v=p78zYG6-aHI&feature=related>
- More Than Dance : Alvin Ailey American Dance Theater
http://www.youtube.com/watch?v=f2T-Rbf_z54&feature=fvw
- Alvin Ailey on So you think you can dance
http://www.youtube.com/watch?v=JUv8dvSvB_o&feature=fvwrel
- Alvin Ailey Performs The Hunt So You Think You Can Dance Season 9
https://www.youtube.com/watch?v=oZzGEIW_qRs
- William Forsythe - One flat thing reproduced 01/03 http://www.youtube.com/watch?v=cufauMezz_Q
- william forsythe - dancer Thomas McManus <https://www.youtube.com/watch?v=iPScI15bUkE>
- You and I (Graeme Murphy & Janet Vernon) <http://www.youtube.com/watch?v=ScODvp3VJcK>
- Fix You (Contemporary) - Robert and Alisson (All Star)
<https://www.youtube.com/watch?v=do2vmsmdwIk>
- Kayla & Kupono * Contemporary - Gravity <https://www.youtube.com/watch?v=uhl4CpAH8wM>

Dance

Constructing a composition work

Constructing a composition work

Technical skills: composing and appreciating

Duration

4 weeks.

Driving question

How could a dance be choreographed without variation and contrast?

Overview

Students begin to investigate the process of constructing a dance work through exploring motif, phrasing, transitions, sections, repetition, variation and contrast and abstraction. Students will work on each task in the lesson sequence, developing knowledge, understanding and skill in creating a motif, turning it into a phrase, while exploring manipulation techniques.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.2.1 identifies and explores aspects of the elements of dance in response to a range of stimuli 4.2.2 composes dance movement, using the elements of dance, that communicates ideas 4.3.1 describes dance performances through the elements of dance	A student: 5.2.1 explores the elements of dance as the basis of the communication of ideas 5.2.2 composes and structures dance movement that communicates an idea 5.3.1 describes and analyses dance as the communication of ideas within a context

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Content

Students will explore a range of tasks based on the process of composition, investigating their creativity. Students will work through the attached [PowerPoint presentation](#) exploring motif, transitions, repetition, variation and contrast, to create original, engaging movement. The use of reflection through process diary entries will further engage students, building a more in-depth understanding of the compositional process.

Cross-curriculum content and key competencies
Literacy
Numeracy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and in small groups through practical tasks within this unit. Students will be required to reflect on this practice through literacy tasks with regular process diary entries.

Suggested student learning activities include:

- discussion and reflection activities on each of the practical tasks
- creation of a vocabulary list throughout the lesson sequence
- [TEEEC](#) structuring to form sophisticated paragraphing, working with the scaffold provided
- exploring the process of composition through the tasks below.

Composition and appreciation

The [Constructing a composition work PowerPoint presentation](#) will be used alongside with the practical activities below.

Motif development

Working through slides 1-3 as a class, students will:

- slide 2 – write a definition of motif in their process diaries
- slide 3 –
 - » brainstorm three gestures that are literal representations of their intent. This could include waving, yawning, collapsing, shaking a hand, pushing, checking the time, wiping the brow, etc.
 - » connect each gesture through linking movements, creating a six to eight count phrase
 - » explain and perform their motif for the class
 - » discuss and write an entry in their process diary on the success of developing their motif.

Motif into phrase

Working through slide 5, students will:

- write a definition of abstract into their process diaries
- abstract/manipulate their motif to create a longer phrase by using the elements of dance space
- select several elements of dance from the slide to manipulate their original motif
- write which elements were selected and why in their process diaries
- perform their motifs for the class
- reflect on their favourite performance, writing a process diary entry about their classmates use of space, time and dynamics in their motif.

Transitions

Working through slide 6, students will:

- discuss and copy the transition information from the slide
- complete the practical performance task 3 by
 - » creating an intent for the task
 - » creating a transition of eight counts, explaining each movement and what it represents
 - » performing their transitions for the class
 - » discussing the purpose of each transition movement to the class
 - » writing an entry in their process diary on the success of developing these transitions.

Sections

Working through slide 7, students will:

- discuss and answer the questions below
 - » Why is it important to have differences in your sections?

- » What would be different between the sections?
- » How would the meaning change?
- » How would the movement change?
- » What would change within the elements of dance?
- » What is the overall purpose of showing these differences within the sections?
- view the [So you think you can dance - contemporary duo](#) (00:07:15) clip and describe the different sections in their process diaries
- complete task four by choosing an intent and discussing in pairs how they would create different sections using different movement qualities.

Repetition:

Working through slide 8, students will:

- define and discuss the meaning of repetition
- answer the questions
 - » Why would repetition be important to a dance work?
 - » How would you successfully utilise repetition in your work?
- watch the clip [So you think you can dance- Hallelujah](#) (00:01:52) and discuss the use of repetition
- write a [TEEEC](#) paragraph on the success of the repetition, giving clear examples from the work.

Variation and contrast

Working through slide 9, students will:

- discuss the meaning and purpose of variation and contrast
- answer the questions
 - » What is variation and contrast?
 - » What is the purpose of using variation and contrast in your composition work?
- watch the clip [So you think you can dance - Halo](#) (00:07:06) and discuss the use of contrast
- write a [TEEEC](#) paragraph describing the change in dynamic styles and how this adds to the overall unity of the work.

Abstraction

Working through slide 10, students will:

- write a definition of the meaning of abstraction
- demonstrate in pairs the process of abstracting a movement
- perform the original movement and then devise an abstracted movement
- perform the abstract movement for the class
- discuss the importance of abstraction.

When structuring the lessons aim to work through one task per lesson. Allow students to explore the tasks to their full extent to build their knowledge, understanding and skill within constructing a composition. The appreciation and practical composition lessons are to be explored in partnership. Attempt to engage in reflection tasks at the end of each activity, building students competencies in writing an effective process diary.

Communicate

Written reflections are documented and shared within collaborative discussion facilitated by the teacher.

Process Diary

Students will:

- document the process through composition classes in a process diary. This should be a journal, exploring reflections of each activity and lesson. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).

Differentiation

Extension

Students could:

- create a short work, utilising motif, motif into phrase, transitions, sections and repetition
- explore the use of variation and contrast to create unity within the work
- write an analysis of the unity formed through each section
- explore the driving question in their process diary.

Life skills

Life skills outcomes

A student:

LS 2.1 explores the elements of dance to create movement and communicate ideas

LS 2.2 explores, selects and sequences movement to express feelings and ideas

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Students could:

- select a story or intent and create 2-3 gestures to describe the movement
- repeat this for another section within the story, creating new gestures
- perform these motif movements to their class.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- [TEEEC scaffold](#)
- So you think you can dance - contemporary duo, <https://www.youtube.com/watch?v=PXZwN3CEgXc>, date accessed 19/02/2018.
- So you think you can dance - Hallelujah, <https://www.youtube.com/watch?v=mrQHFdDfpnA>, date accessed 19/02/2018.
- So you think you can dance - Halo, <https://www.youtube.com/watch?v=iiDvdl09jcY>, date accessed 19/02/2018.

Dance

Choreographic forms

Choreographic forms

Technical skills: composing and appreciating

Duration

3 weeks.

Driving question

Could dance be meaningful without structure?

Overview

Students begin to investigate various choreographic forms exploring narrative form, binary form, ternary form, rondo form and the use of canons. Students will work through each task in the lesson sequence, developing knowledge, understanding and skill in creating a composition work through these various forms.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.2.1 identifies and explores aspects of the elements of dance in response to a range of stimuli 4.2.2 composes dance movement, using the elements of dance, that communicates ideas 4.3.1 describes dance performances through the elements of dance	A student: 5.2.1 explores the elements of dance as the basis of the communication of ideas 5.2.2 composes and structures dance movement that communicates an idea 5.3.1 describes and analyses dance as the communication of ideas within a context

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Content

Students will explore a range of tasks based around the various choreographic forms, investigating their creativity within exploring an intent. Students will work through the attached [PowerPoint presentation](#) exploring narrative form, binary form, ternary form, rondo form and the use of canons. The use of reflection through process diary entries will further engage students, creating deeper understanding within the compositional process.

Cross-curriculum content and key competencies
Literacy
Numeracy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and in small groups through practical and written tasks within this unit. Students will be required to reflect on this practice through literacy tasks with regular process diary entries.

Suggested student learning activities include:

- discussion and reflection activities around each of the tasks
- creating a vocabulary list throughout the lesson sequence
- TEEEC structuring to form sophisticated paragraphing, working with the TEEEC scaffold provided
- demonstrate a willingness to engage in composition tasks
- explore performance opportunities presenting group works and phrases to the class around each choreographic form
- exploring the process of composition and choreographic forms through the tasks below.

Composition and appreciation

The [Choreographic forms PowerPoint](#) presentation will be used alongside with the practical activities below.

Narrative form, students are to:

Working through slide 4 as a class, students will:

- discuss various narrative possibilities, exploring what each section would entail, ABC
- compose a short story
- break down their story into 3 sections of ABC
- view the clip [So you think you can dance- Dreaming with a broken heart](#) (00:02:04) and discuss the narrative form viewed
- write a process diary entry discussing the success of narrative form within the work
- choreograph a dance work of the story with their partner to a song of their choice.

Binary form

Working through slide 5 as a class, students will:

- discuss the various ideas they could explore through binary form, AB
- in pairs, choose one idea and develop a separate motif for each of the two sections
- perform both motifs for the class, discussing as a group the success in other pairs motifs and applying constructive feedback
- write a process diary entry on the task.

Ternary form

Working through slide 6 as a class, students will:

- discuss ternary form as a group, ABA
- use their phones/devices to find an example of a piece of music structure in ternary form
- view the clip [So you think you can dance- Fix you](#) (00:02:44) and discuss in pairs the success of the intent
- describe the movement quality conveying both section A's
- discuss what other elements within composition could be used to enhance ternary form
- write a process diary entry reflecting on the dance they watched, and the benefits of using Ternary form.

Rondo form

Working through slide 7 as a class, students will:

- discuss and explore the notion of rondo form, ABACADA

- use their phones/devices to find an example of a piece of music structure in rondo form
- discuss, create and explore various composition ideas with a rondo structure. Make a list of these in their process diary
- present one idea to the class and as a group, discuss the possibilities within each pairs idea's
- choose one of the story's created by another group. Choreograph a performance based on that story in Rondo form
- perform for the class
- reflect in your process diary addressing the use of the Rondo form in a classmate's performance, and your own.

Canon

Working through slide 7 as a class, students will:

- research and define the definition of a canon
- discuss the purpose of a canon in dance
- view the clip [Cry me a river- dance video](#) (00:03:31) and discuss the successful use of canon
- create their own canon sequence in small groups of three or four. Reflect on this by discussing what did/didn't work
- write a [TEEEC](#) paragraph on the technique. Discuss how you could use canons in your work. Provide examples of how it could be overused.

Identify

Students will:

- choreograph an entire performance individually or in pairs, in one of the choreographic forms explored above
- write an accompanying process diary entry each lesson outlining the steps taken, breakdown of the story and intention of the dance
- perform their dances for the class without announcing what form it is
- guess/identify the form and structure of each performance through class discussion.

When structuring the lessons aim to work through one task per lesson. Allow students to explore the tasks to their full extent to build their knowledge, understanding and skill within the various choreographic forms. The appreciation and practical composition lessons are to be explored in partnership. Attempt to engage in reflection tasks at the end of each activity, building students competencies in writing an effective process diary.

Communicate

Written reflections are documented and shared within collaborative discussion facilitated by the teacher

Process Diary

Students are to:

- document the process through composition classes in a process diary. This should be a journal, exploring reflections of each activity and lesson. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).

Differentiation

Extension

Students could:

- select an existing story with a theme
- develop a rationale on how it would be explored through each of the choreographic forms
- explore how variation and contrast would be explored in each section

- write an analysis on which form would be the most successful for their intent and why
- answer the driving question in their process diary.

Life skills

Life skills outcomes

A student:

LS 2.1 explores the elements of dance to create movement and communicate ideas

LS 2.2 explores, selects and sequences movement to express feelings and ideas

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Students could:

- select a story or intent and describe each section within narrative form, ABC
- decide what areas of the stage they would choose to use for each section
- begin choreographing one of the sections for their dance in small groups or pairs
- learn a series of 3 movements, expressing 3 different feelings or ideas. They can make up these, or they can be chosen for them
- perform those for a friend or the class in sequence.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- [TEEEEC scaffold](#)
- Cry me a river – dance video, <https://www.youtube.com/watch?v=-l-SE6Q9Le0>, date accessed 20/02/2018.
- So you think you can dance- Fix you, <https://www.youtube.com/watch?v=9iurjDa1hpQ>, date accessed 20/02/2018.
- So you think you can dance- Dreaming with a broken heart, <https://www.youtube.com/watch?v=cufPoqE21ko>, date accessed 20/02/2018.

Dance

Safe dance practice

Safe dance practice

Technical skills: performing and appreciating

Duration

10 weeks.

Driving question

What is the importance of safe dance practice?

Overview

Students investigate safe dance practice, developing knowledge, understanding and skill in both theoretical and practical forms. Students will explore warm up and cool down, stretching, alignment, body awareness, body capabilities and limitations, and the causes, prevention and treatment of injury. Students will explore a PowerPoint presentation, literacy and research tasks and practical workshops within safe dance practice.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique in the performance of combinations, sequences and dances 4.1.2 demonstrates aspects of the elements of dance in dance performance 4.1.3 demonstrates an understanding of aspects of performance quality through the performance of locomotor and non-locomotor combinations, sequences and dances	A student: 5.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique with increasing skill and complexity in the performance of combinations, sequences and dances 5.1.2 demonstrates enhanced dance technique by manipulating aspects of the elements of dance 5.1.3 demonstrates an understanding and application of aspects of performance quality and interpretation through performance

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Content

Students will explore safe dance practice through appreciation tasks in the [Safe dance practice presentation](#) and coinciding practical tasks based around correct dance technique. The connection of theory to practical work will further engage students, creating deeper understanding within safe dance practice.

Cross-curriculum content and key competencies

Literacy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and as a group through discussion based activities throughout this unit, investigating safe dance practice, in written and practical forms. The [Safe dance practice poster](#) can be displayed in your classroom when completing this sequence.

Suggested student learning activities include:

- practical workshops throughout the entire sequence, linking the theoretical components to the practical;
- practical contemporary classes exploring:
 - » warm up
 - » stretching
 - » strengthening exercises in the centre including core, arms and legs
 - » technique exercises including turning combinations, kicking combinations and jumping combinations
 - » locomotor exercises travelling across the room exploring correct technique
 - » development of contemporary routine throughout lessons, exploring performance quality and the elements of dance
 - » cool down
 - » reflections on practical lessons in process diaries
- discussion and literacy strategies around safe dance practice elements;
- TEEEC structuring to form sophisticated paragraphing, working with the [TEEEEC scaffold provided](#);
- research and investigate safe dance practice through the activities below.

Warm up

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slides 1-4
- complete the activity below
 - » slide 4 – brainstorm a list of warm-ups that have not been previously mentioned and write in their books
- design a poster stating the 10 most important reasons for warming up.

Cool down

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slides 5-6
- complete the activity below
 - » use the internet to research 5 alternative cool-downs
 - » develop a cool down exercise in pairs and teach it to the class.

Body awareness

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slides 7-10
- complete the activities below
 - » slide 8 – test how long they can balance on rise and note the times in their process diary. They will test each of the areas below
 - two feet
 - right foot
 - left foot
 - » slide 9 – complete the body awareness tests below
 - How long can you hold the plank position for? How long can you hold a side plank for?
 - Right side:

- Left side:
- How long can you balance for on both feet with your eyes closed?
- How well can you touch your toes standing? Hands in line with: Knee, Shin or Toes.
- How well can you touch your toes sitting? Hands in line with: Knee, Shin or Toes.
- How long can you hold a V-Sit for?
- How long can you do a wall-sit for?
- Can you do the right leg splits?
- » slide 10 – complete the body awareness tests below
 - Can you do the left leg splits?
 - Can you do the middle splits?
 - How many push ups on your knees can you do without stopping?
 - How many push ups on your feet can you do without stopping?
 - How many times can you rotate between a plank extended on your arms, changing to your elbows, and back up to your arms? Each change is worth 1 rep. Count the reps:
 - How many dips can you do?
 - How many burpees can you do in 1 minute?
- » write a reflection in their process diary, in a [TEEEEC structure](#), on their capabilities and limitations.

Stretching

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slides 11-15
- research and discuss the reason for stretching. Write a definition in their process diary
- research the various definitions of flexibility
- complete the activities below
 - » slide 12 – list the types of static stretches they do in dance classes
 - » slide 13 – list the dynamic stretches they do in dance classes
 - » slide 14 – list the proprioceptive neuromuscular facilitation (PNF) stretches they do in dance classes
- physically perform examples of each stretch.

Alignment

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slides 16-18
 - » slide 16 – choosing of the 10 most important words and create their own sentences
 - » slide 18 – analyse their posture in pairs, checking the correct levels and write a reflections in their process diary.

Muscles

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slides 19-27
- write definitions for
 - » trapezius
 - » latissimus dorsi
 - » pectoralis major
 - » biceps
 - » triceps
 - » rectus abdominis
 - » transverse abdominis

- » internal and external oblique
- » gluteus maximus
- » medius and minimus
- » quadriceps
- » hamstrings
- » gastrocnemius.
- » Slide 27 - write a stretching and strengthening program to build and develop these muscles
- work in pairs or small groups to develop a stretch for each of the muscles explored.

Environmental factors

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slide 28
- explore factors including temperature, floor construction and floor surface, and how they could impact a dancer
- write a TEEEC paragraph on the importance of environmental factors

Causes, prevention and treatment of injury:

Working through the [Safe dance practice presentation](#), students will:

- summarise the information on slides 29-35
- explore the following causes of injury
 - » inadequate warm up
 - » lack of specific warm up
 - » poor pre-season conditioning
 - » scheduling of classes
 - » rehearsals and performances
 - » improper performance of technique
 - » haematoma
 - » muscle and tendon strain
 - » ligament sprains and tears
 - » tendonitis
 - » stress fracture
 - » bursitis
 - » and development of muscle imbalances
- discuss and investigate other causes of injury
- research one of the injuries above in further detail and present a report to the class.

When structuring the lessons work through the above sections across the entire unit. Couple these appreciation lessons with practical lessons exploring a contemporary style and exercises as stated above.

Making skills

Performance and appreciation

Students are to:

- demonstrate knowledge and understanding of safe dance practice
- explore performance opportunities within a contemporary style, building their understanding and skill within safe dance practice.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Process Diary

Students are to:

- document the process through practical classes in a process diary. This should be a journal, exploring reflections of each practical lesson or element within safe dance practice. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).
- investigate safe dance practice through a literacy lens, embedding discussions, summarising and TEEEC paragraphing in written form. These processes used follow literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- complete a research task on the elements of safe dance practice
- investigate a dance injury in further detail, completing a research task exploring causes, prevention and treatment of the injury
- write a treatment plan including strengthening exercises for a dance related injury.

Life skills

Life skills outcomes
A student:
LS3.1 experiences a variety of dance performances

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Students could:

- perform the body awareness test
- participate in the practical classes of warm up, exercises, learning a routine and cool down.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- [TEEEC worksheet](#)
- [Ausdance.org.au](#)
- [Safeindance.com](#)

Dance

Exploring stimuli

Exploring stimuli

Technical skills: composing and appreciating

Duration

6 weeks.

Driving question

How do you create an innovative dance from various stimuli?

Overview

Students begin to investigate the process of composition through exploring the role of the log book/ process diary, the purpose of intent, the various types of stimulus for dance and how to explore these to generate movement. Students will study this through a PowerPoint presentation and practical workshop tasks, allowing them to explore movement. Students will gain knowledge, understanding and skill within the generation of compositional practices.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.2.1 identifies and explores aspects of the elements of dance in response to a range of stimuli 4.2.2 composes dance movement, using the elements of dance, that communicates ideas 4.3.2 identifies that dance works of art express ideas	A student: 5.2.1 explores the elements of dance as the basis of the communication of ideas 5.2.2 composes and structures dance movement that communicates an idea 5.3.1 describes and analyses dance as the communication of ideas within a context

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Content

Students will explore the variety of dance styles in the world, through appreciation tasks in the [Exploring Stimuli PowerPoint presentation](#) and coinciding practical tasks generating movement. The connection of theory to practical work will further engage students, creating deeper understanding within the compositional process.

Cross-curriculum content and key competencies
Environment
Literacy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and in small groups through discussion based and composition activities, exploring how to generate movement from the five types of stimuli. Students will be required to reflect on this practice through literacy tasks with regular process diary entries.

Suggested student learning activities include:

- discussion, brainstorming and reflection activities around the various stimuli
- creating a vocabulary list throughout the lesson sequence
- researching and investigating their intent
- exploring the process of composition through questions such as:

Personal space

Process diary

Working through the [Exploring stimuli PowerPoint presentation](#), students will:

- summarise the information on slide 3
- read and discuss the information on the [Composition process diary worksheet](#)
- discuss various types of examples they could use in their process diary entries.

Explore the intent

Working through the [Exploring stimuli PowerPoint presentation](#), students will:

- summarise the information on slide 4
- investigate what an intent is: what's the idea behind the work? What story are you trying to convey?

Stimulus

Working through the [Exploring stimuli PowerPoint presentation](#), students will:

- summarise the information on slide 5
- discuss the meaning of stimulus: starting point or incentive for creative movement.
- explore the various stimuli
 - » visual
 - » auditory
 - » tactile
 - » ideational
 - » kinaesthetic.

Exploring visual stimulus

Working through the [Exploring stimuli PowerPoint presentation](#), students will:

- summarise the information and answer the questions on slides 6-10
- discuss the meaning behind visual stimulus
- explore examples of other types of visual stimulus
- discuss how you could be inspired by a visual stimulus

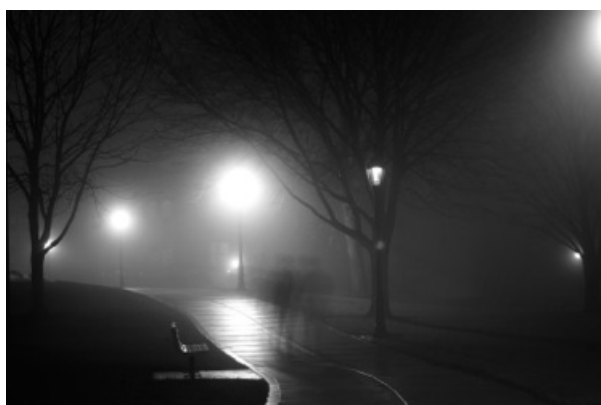
- explore the following three images in pairs, discussing: the meaning behind the image, the idea being communicated, and the shapes drawn from the image.



The Empty bed <https://www.erikbrede.com/wp-content/uploads/2015/09/The-Asylum-Project-Empty-Bed-Final-1500px.jpg>, date accessed 07/03/2018.



Promise <https://www.skipprichard.com/wp-content/uploads/2016/08/bigstock-Promise-120546617-583x389.jpg>, date accessed 07/03/2018.



Park 690533 https://i2.wp.com/www.wayofninja.com/wp-content/uploads/2016/12/park-690533_1280.jpg?resize=420%2C280&ssl=1, date accessed 07/03/2018.

Exploring a visual stimulus

Working through the [Exploring stimuli PowerPoint presentation](#), students will:

- summarise the information and answer the questions on slide 11
- choose one of the three images deciding on the intent of the image, and
 - » create six to eight shapes reflecting the idea, using different levels or directions

- » link the shapes with movements, creating a phrase
- perform the phrase for the class, viewing one another's creations
- discuss as a class what worked well and what didn't
- write a process diary entry about the activity above. Discuss how the images helped develop the movement, and if the task were easy or difficult and why.

Exploring auditory stimulus

Working through the Exploring stimuli PowerPoint presentation, students will:

- summarise the information and answer the questions on slides 12-14
- discuss the meaning behind auditory stimulus
- questioning other examples of auditory stimulus
- discuss how they could be inspired by an auditory stimulus
- explore the auditory stimulus task 'sounds of the environment' by completing the activities below:
 - » in pairs, take a brief walk around the school, and listen for a range of sounds that could inspire you including wind, running water, rain, animals, students, technology, sounds of the buildings, etc
 - » write each of the sounds in their process diary
 - » discuss the different sounds as a starting point for an intent. Students are to select one sound and develop an intent from this
 - » create two to three shapes that symbolise this idea, linking these shapes to make eight counts of movement, becoming their motif
 - » manipulate this motif using a different level, direction or reversing the movement, (we will explore how else to manipulate motif in the next lesson sequence)
 - » perform your choreography for the class, viewing one another's works
 - » discuss as a group what worked well and why
 - » write a process diary entry on the activity, answering questions such as: what did you like about the task? What did you find difficult? What would you do differently next time? What was successful? What worked well in other groups and why?
- explore the second auditory stimulus task 'sounds of lyrics', by:
 - » listening to the song and the lyrics, [No bravery by James Blunt](#)
 - » break into pairs and choose four lines from the song
 - » develop symbolic movement for these four lines. Students are to use literal representations or gestures for the lyrics
 - » repeat this with another four lines within the song
 - » link these two phrases together
 - » perform this movement to another, unrelated, piece of music, preferably an instrumental
 - » perform the movement again, altering the level or direction of one person in their pair
 - » perform this altered phrase for the class, viewing one another's works
 - » write an entry in their process diary on the activity, answering questions such as: was the task successful? What did or didn't work? What did you gain from viewing what other groups produced?

Exploring a tactile stimulus

Working through the [Exploring stimuli PowerPoint presentation](#), students will:

- summarise the information and answer the questions on slides 15-16
- discuss the meaning of a tactile stimulus
- question other examples of a tactile stimulus
- discuss ways they could be inspired by a tactile stimulus
- explore the tactile stimulus task, by:
 - » pairing: person A and person B

- » person A must close their eyes
- » person B is to lead them around the room, helping them feel the elements within the room, leading them to a variety of tactile stimuli
- » person A must choose one thing they felt inspired by
- » person A and B swap roles and repeat steps one to four
- » document your ideas in your process diary, choosing one tactile element and create an idea from it
- » develop six to eight shapes representing this idea, using different levels and directions
- » link these shapes together
- » change the tempo of this phrase, slowing or speeding elements of choreography
- » add in two stillness
- perform to an instrumental piece of music for the class
- discuss and write an entry in your process diary on the success of this activity.

Exploring an ideational stimulus

Working through the [Exploring stimuli PowerPoint presentation](#), students will:

- summarise the information and answer the questions on slide 17
- discuss the meaning behind ideational stimuli
- explore the differences between ideational stimuli and the other types already studied.

Exploring kinaesthetic stimulus

Working through the Exploring stimuli PowerPoint presentation, students will:

- summarise the information and answer the questions on slide 17
- discuss the meaning behind kinaesthetic stimuli
- consider how kinaesthetic stimuli could inspire them
- explore the differences between kinaesthetic stimuli and the other types already studied.

When structuring the lessons, aim to work through one stimulus per week. The appreciation and practical composition lessons are to be explored in partnership. Attempt to engage in practical work throughout each of the explored stimuli.

Making skills

Composition and appreciation

Students are to:

- demonstrate knowledge, understanding and skill within the five types of stimuli
- explore performance opportunities presenting group works and phrases to the class around each of the stimuli
- attempt to alter choreography using the elements of space and time, to create a more engaging work.

Communicate

Brainstorming and written reflections are documented and shared within collaborative discussion facilitated by the teacher.

Process Diary

Students are to:

- document the process through composition classes in a process diary. This should be a journal, exploring reflections of each activity and lesson investigating the various types of dance stimuli. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).

Differentiation

Extension

Students could:

- create a short work, linking each of the movement phrases developed from each stimulus together, investigating how they work in cohesion
- write an analysis of the stimuli used.

Life skills

Life skills outcomes

A student:

LS2.1 explores the elements of dance to create movement and communicate ideas

LS2.2 explores, selects and sequences movement to express feelings and ideas

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Students could:

- explore the use of visual stimulus to create movement
- perform this routine to the class.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- The Empty bed <https://www.erikbrede.com/wp-content/uploads/2015/09/The-Asylum-Project-Empty-Bed-Final-1500px.jpg>, date accessed 07/03/2018.
- Promise <https://www.skipprichard.com/wp-content/uploads/2016/08/bigstock-Promise-120546617-583x389.jpg>, date accessed 07/03/2018.
- Park 690533 https://i2.wp.com/www.wayofninja.com/wp-content/uploads/2016/12/park-690533_1280.jpg?resize=420%2C280&ssl=1, date accessed 07/03/2018.
- No bravery by James Blunt, <https://www.youtube.com/watch?v=bummpWepKWY>, date accessed 07/03/2018.
- [Process diary worksheet](#)

Dance

Manipulating the elements of dance in composition

Manipulating the elements of dance in composition

Technical skills: composing and appreciating

Duration

9-10 weeks.

Driving question

How do the elements of dance enhance an overall composition?

Overview

Students begin to investigate the elements of dance: space, time and dynamics, and how they assist the process of composition. Students will work through the attached PowerPoint presentation, developing their knowledge and understanding of the elements of dance, exploring each area individually, and analysing their effectiveness within performance works.

Stage 4 outcomes	Stage 5 outcomes
A student: 4.2.1 identifies and explores aspects of the elements of dance in response to a range of stimuli 4.2.2 composes dance movement, using the elements of dance, that communicates ideas 4.3.1 describes dance performances through the elements of dance	A student: 5.2.1 explores the elements of dance as the basis of the communication of ideas 5.2.2 composes and structures dance movement that communicates an idea 5.3.1 describes and analyses dance as the communication of ideas within a context

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Content

Students will explore a range of tasks based around the elements of dance: space, time and dynamics, investigating their creativity within exploring an intent. Students will work through the [Manipulating the elements of dance PowerPoint presentation](#) exploring the areas under space, time and dynamics. The use of reflection and analysis through process diary entries will further engage students, creating deeper understanding within the compositional process.

Cross-curriculum content and key competencies

Literacy

Assessment

All activities require students to demonstrate their learning and are all formative assessment activities.

Teaching and learning activities

Students are to work both individually and in small groups through practical and written tasks within this unit. Students will be required to reflect on this practice through literacy tasks with regular process diary entries. [The elements of Dance and Compositional process posters](#) will also assist with the teaching of this unit.

Suggested student learning activities include:

- discussion and reflection activities around each of the tasks
- creating a vocabulary list throughout the lesson sequence
- TEEEC structuring to form sophisticated paragraphing, working with the TEEEC scaffold provided
- exploring the process of composition and choreographic forms through the following activities.

Space

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slides 1-7
- discuss the different areas of space as a group
- participate in practical games for remembering each area of the stage
- discuss the importance of each stage area
- explore the floor pattern, creating their own and discussing the importance of the pattern travelled
- discuss and explore the personal, general and performance space.

Shape

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slides 8-11
- explore shape, discussing the importance and differences within each: straight, angular, curved, open, closed, twisted, asymmetrical, symmetrical
- view the following and discuss the use of shape to explore intent:
 - » [So you think you can dance- Dead and gone](#) .

Levels

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slide 11
- explore level: low, medium and high, and what each means. View the following work and in a TEEEC paragraph describe how they effectively and specifically use level and shape:
 - » [Biennale Danza by Chunky Move](#).

Direction

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slide 11
- explore direction and how it can create meaning within composition.

Dimension

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slide 12
- explore dimension: size, planes and kinesphere, and how it can enhance understanding within a work
- view the following clip and write a TEEEC paragraph analysing the use of space within the work:
 - » [So you think you can dance- Jar of hearts](#).

Time

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slide 14
- discuss the various ideas they could explore through time: tempo, duration, momentum, regular/irregular, accent, natural rhythms and stillness
- discuss how you could alter these in your composition or any dance work to enhance meaning
- perform a phrase of movement and alter the aspects of time. Perform this for the class and discuss what alterations worked and why?

Dynamics

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slide 18
- discuss the use of dynamics within performance.

Dynamic qualities

Working through the [Manipulating the elements of dance](#), students will:

- summarise the information on slides 19-20
- discuss and list adjectives to describe dynamic qualities, building vocabulary
- discuss and list dynamic qualities
- view the following work and discuss the successful use of dynamic qualities, giving examples from the work:
 - » [So you think you can dance- The moment I said it](#)
- view the following clip and write a TEEEC paragraph on how effective dynamic qualities are to a performance:
 - » [So you think you can dance- Ave Maria](#)
- view the following clip and analyse the effectiveness of dynamic qualities to this performance:
 - » [So you think you can dance- Alice in Mia-Land](#)

The appreciation and practical composition lessons are to be explored in partnership. Attempt to engage in practical tasks wherever possible, building students knowledge, understanding and skill within the elements of dance. Engage students within reflection tasks at the end of each activity, building students competencies in writing an effective process diary.

Making skills

Composition and appreciation

Students are to:

- demonstrate a willingness to engage in composition tasks based around space, time and dynamics
- explore performance opportunities presenting group works and phrases to the class around each element of dance.

Communicate

Written reflections are documented and shared within collaborative discussion facilitated by the teacher.

Process diary

Students are to:

- document the process through composition classes in a process diary. This should be a journal, exploring reflections of each activity and lesson. This can be their class workbooks, a dance process diary, or an online blog through sites such as [Class Notebook](#) or [Google classroom](#).

Differentiation

Extension

Students could:

- create an intent and begin developing phrases of movement to demonstrate this. Explore each aspect of space, time and dynamics within their movement
- write an analysis on the effectiveness of space, time and dynamics, and how they could further enhance the use of these.

Life skills

Life skills outcomes

A student:

LS2.1 explores the elements of dance to create movement and communicate ideas

LS2.2 explores, selects and sequences movement to express feelings and ideas

[Dance 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Students could:

- create a phrase of movement considering the aspects of space: stage space, level, shape and direction.

Evaluate

Feedback is formative for the duration of the unit.

Reference list and resources

- Dance 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/dance-7-10>
- [TEEEEC scaffold](#)
- [So you think you can dance- Dead and gone](#)
- [Biennale Danza by Chunky Move](#)
- [So you think you can dance- Jar of hearts](#)
- [So you think you can dance- The moment I said it](#)
- [So you think you can dance- Ave Maria](#)
- [So you think you can dance- Alice in Mia-Land](#)