

Dance

| LEVEL 3 | 15 TCE CREDIT POINTS |
|---------------------------------|-------------------------|
| COURSE CODE | DNC315124 |
| COURSE SPAN | 2024 — 2028 |
| READING AND WRITING STANDARD | YES |
| MATHEMATICS STANDARD | NO |
| COMPUTERS AND INTERNET STANDARD | NO |

This course is current for 2024.

Dance Level 3 provides opportunities for learners to explore movement as a means of creative expression and communication.

Course Description

Dance Level 3 provides opportunities for learners to explore movement as a means of creative expression and communication. In Dance Level 3 learners create and perform their own dance works as well as studying the dance works of others. Prior dance experience and skill development is beneficial for learners undertaking this course.

In Dance Level 3, learners will:

- analyse ways that ideas are communicated through dance and how different dance genres, traditions and styles can influence dance practice and the creation of different dance works
- undertake movement skill development to develop physical skills and ability to execute a diverse range of expressive movements
- learn anatomical concepts relevant to dancers and an integrated approach to physical and emotional wellbeing when doing dance activities
- develop and refine their choreographic skills and arrange movement to express an intention when creating original and personal dance works.

External assessment for this course consists of:

- a written folio of two components
- a practical dance examination of the learner as both performer and choreographer.

Dance Level 3 is suitable for learners considering further training and study in dance performance. It also supports those going on to studies in associated fields including education, health and communication.

Focus Area

Courses aligned to the [Years 9 to 12 Curriculum Framework](#) belong to one of the five focus areas of Discipline-based study, Transdisciplinary projects, Professional studies, Work-based learning and Personal futures.

Dance Level 3 is a Discipline-based study course.

Discipline-based study

Discipline-based study includes content, core concepts and big ideas; enabling deep knowledge and understanding of the content and the application of what is learned. Learners consider accepted key disciplinary knowledge, apply distinctive ways of thinking and become increasingly independent learners. They use methodologies specific to the discipline to explore and strengthen their understanding of key concepts and develop deep knowledge, skills and understanding.

Discipline-based study courses have three key features that guide teaching and learning:

- specialist knowledge
- theories and concepts
- methodology and terminology

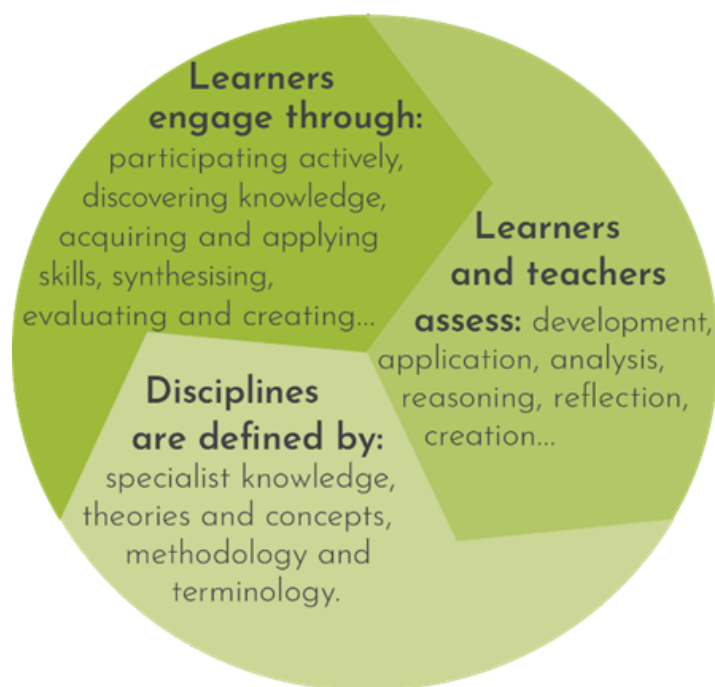


Figure 1: Discipline-based study diagram (developed by Years 9-12 Learning)

In this course learners will do this by:

- analysing, interpreting and conceptualising disciplinary skills and knowledge within a choreographic and dance performance setting
- applying broad historical, philosophical, theoretical and practical knowledge to analysis of own dance works and the work of others
- analysing and applying dance related technical, kinaesthetic, anatomical and physiological skills and knowledge.

Rationale

Humans have made art since the beginning of civilisation to share stories, ideas, knowledge and understanding. The arts engage our senses and give us ways to imagine, celebrate, communicate and challenge ways of knowing, being, doing and becoming. Dance is an expressive art discipline that instils human movement with purpose and form. As an art form, dance communicates personal and cultural experiences, ideas and stories through the body.

Dance continues to be a vibrant part of the cultural life of communities fulfilling a wide and dynamic range of roles. It can be seen as a central element in the diversity and continuity of local and global cultures, including the cultures of Aboriginal and Torres Strait Islander people. The study of dance acknowledges the interrelationships between practical and theoretical aspects of the making and performing of movement and the appreciation of its meaning.

To pursue a dance career learners need to be versatile and flexible dancers in a competitive and highly skilled environment. Dance Level 3 will support the learning of dancers from different contemporary genres, developing artistic, creative, social and technical skills. The course requires learners to participate as performers, choreographers and audience.

Active learner participation promotes positive artistic, creative, cognitive, aesthetic and cultural benefits. These enhance learners' lifelong health, wellbeing and social inclusion. Research from the Australian Education Review (2011), into the Arts has shown that learners who are engaged and succeed in a dance subject do well across the curriculum. Dance Level 3 supports this, providing learners with a means to enhance the creative and cultural life of the community and the state as a whole.

Dance Level 3 provides opportunities for a diverse set of experiences and activities that prepare learners to be creative, innovative and productive contributors to society. The course focuses on developing learner's abilities to create and analyse dance works. They will experience, consider or apply:

- choreographic practice and artistic intent
- artistry and genre
- preparation and performance.

Dance Level 3 prepares learners considering further training and study in dance performance. This course enables learners to be discerning, reflective and critical viewers of dance. Dance Level 3 provides pathways to training and study in both vocational and tertiary dance performance courses. The course may also support career opportunities in dance associated fields including education, health and communication. Dance at Level 3 provides a foundation in dance performance that may also lead to national or global dance careers.

The purpose of [Years 9 to 12 Education](#) is to enable all learners to achieve their potential through Years 9–12 and beyond in further study, training or employment. Years 9–12 Education enables personal empowerment, cultural transmission, preparation for citizenship and preparation for work.

This course is built on the principles of access, agency, excellence, balance, support and achievement as part of a range of programs that enables learners to access a diverse and flexible range of learning opportunities suited to their level of readiness, interests and aspirations.

Learning Outcomes

On successful completion of this course, learners will be able to:

1. use a range of choreographic and compositional devices to structure dance works
2. apply anatomical and physiological concepts relevant to dancers
3. communicate artistic intention through development of individual movement vocabulary to affect and move audiences
4. respond analytically to dance works
5. communicate effectively about dance works
6. use kinaesthetic awareness, efficient and skilled movement and an integrated approach to physical and emotional wellbeing when doing dance activities
7. analyse a range of dance genres from different socio-historical contexts
8. create resolved solo and group dance works

Pathways

The Dance Level 3 course builds on prior learning from Dance Level 2 and the Years 9–10 band of Australian Curriculum: The Arts or for learners who have prior dance experience.

Dance Level 3 provides a possible pathway to tertiary courses in dance. Learners may also pursue a dance career in the dance industry or associated professions. This may include careers in the creative industries, communication fields, education, public relations, research, the science and technology fields; or specialisations such as training in health or therapy.

Integration of General Capabilities and Cross-curriculum Priorities

The general capabilities addressed specifically in this course are:

- Critical and creative thinking
- Personal and social capability.

The cross-curriculum priorities enabled through this course are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability.

Course Size And Complexity

This course has a complexity level of 3.

For a full description of courses at a complexity level of 3, please refer to the [Levels of Complexity - Tasmanian Senior Secondary Education](#) document.

This course has a size value of 15. Upon successful completion of this course (i.e., a Preliminary Achievement (PA) award or higher), a learner will gain 15 credit points at Level 3 towards the Participation Standard of the Tasmanian Certificate of Education (TCE).

Course Structure

This course consists of three 50-hour modules.

Module 1: Choreographic practice and artistic intent

Module 2: Artistry and genre

Module 3: Preparation and performance

Course Delivery

The three modules must be delivered in order 1, 2 and 3.

Course Requirements

Access

Learners who have completed Dance Level 2 will have been introduced to key knowledge, skills and understandings to support their study in this course. However, Dance Level 2 is not a mandatory requirement for this course.

Dance Level 3 requires at least two learners to be viable. If there are fewer than two learners in the class, other learners within the school such as learners enrolled in Dance Level 2 or a Year 10 dance course may be a support for group choreography work.

Previously submitted work cannot be used in meeting the requirements of Dance 3. Therefore, a learner cannot use work including, but not limited to, an independent study, folio, project or assignment that has already been presented for assessment for a previously or concurrently studied TASC accredited or recognised senior secondary course.

Resource requirements

This course requires access to:

- a suitable and safe space for movement activities and dance work, free from potentially hazardous obstacles. The space will be adequate in size and ventilation to cater for the movement activities of individuals, small groups and whole class work as required
- audio equipment
- technology for the viewing of recorded dance works.

Some learners may choose to use personal sound or music devices in practical activities.

Course Content: Module 1

Module 1: Choreographic practice and artistic intent

Learners will use choreographic and compositional devices and manipulate the elements of dance, to serve an intention. They also develop an understanding of current health and well-being principles, alongside the safe use, maintenance and anatomy of the dancer's body as applied to warm-ups and cool-downs.

Learners will also create a journal to document their choreographic process throughout the course. Dance journals can be in any form including digital, video recordings, photographs, blogs or written. Learners will be able to refer to this journal in developing responses to work requirements.

Module 1 learning outcomes

The following learning outcomes are a focus for this module:

1. use a range of choreographic and compositional devices to structure dance works
2. analyse and apply anatomical and physiological concepts relevant to dancers
3. communicate artistic intention through development of individual movement vocabulary to affect and move audiences
4. respond analytically to dance works
5. communicate effectively about dance works
6. use kinaesthetic awareness, efficient and skilled movement and an integrated approach to physical and emotional wellbeing when doing dance activities.

Module 1 content

The intention is the central theme or concept of the dance composition. It might be the vision that the choreographer has for the dance or the reason or rationale for the choreography. Learners identify an intention for the dances they choreograph in Dance Level 3. They also identify an intention for dances they learn and analyse.

An intention can be derived in different ways and be informed by diverse factors. For example, the intention for a dance might be to:

- fulfill a performance purpose
- explore an idea, observation, emotion or theme
- explore movement possibilities in a particular style or fusion of styles
- respond either in a literal or an abstract manner to music or other stimulus such as visual imagery or words
- stimulate audience reaction and generate commentary on a particular topic.

Issues that affect young people can be used as a stimulus for dance intentions. This can include concepts such as sustainability of cultures, environments, identities or traditions.

Key knowledge

Choreographic practice

Learners develop a deep understanding of how the elements of dance underpin all genres of dance. They use choreographic and compositional devices to create dance works.

- Compositional devices can include, but are not limited to, organising movement, arrangement of dance to suit purpose, spatial patterns, groupings and transitions. Composition devices are used to create form and structure.
- Learners manipulate the elements of dance: body, action, space, time and energy to suit intention. See Appendix 7.
- Choreographic devices can include, but are not limited to:
 - structural devices: improvisation, abstraction, tableaux, selection and refinement
 - techniques for manipulating movement: accumulation, augmentation, repetition, inversion, distortion and retrograde
 - techniques for structuring choreography: motif, phrase, section, combinations and sequencing, repetition, variation and contrast and unity.
 - See Appendix 9.
- Learners apply approaches to the choreographic process in solo or group contexts to create dance works that communicate an intention. Learners will analyse Safe dance practice to support in the main areas of:
 - a healthy approach to dance
 - knowledge of anatomy, kinesiology and physiology to support performance and safe dance practice
 - the use of injury prevention and management strategies.

Safe dance practice in this course is based on Ausdance Safe Dance practice. (See Appendix 6: Safe dance practice for further information).

Learners will be introduced to basic anatomical, physiological and kinesiological concepts. They will also lead a warm-up and a cool-down with an explanation as to why each movement is important for specific body parts.

See Appendix 8: Warm-ups and cool downs for further information.

Key skills

Learners will apply choreographic devices to communicate and analyse intentions by:

- using the choreographic process to manipulate and create movements that explore an intention for a solo and group dance work
- developing and expanding movement vocabulary
- using appropriate dance terminology
- describing influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of music and/or sound in other choreographers' dance works
- discussing the relationship between the selection and expressive execution of movements and the communication of the intention in other choreographers' dance works
- using safe dance practice
- researching, planning and articulating an intention for a solo or group dance work
- structuring a solo or group dance work.

Module 1 work requirements

This module includes the following work requirements:

- a series of short choreographic tasks as responses to the elements of dance and journal record

- choreographic and composition device task and journal record
 - lead a warm-up and cool down and journal record.
- See Appendix 3 for the full specifications of the work requirements of this course.

Module 1 assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 6.

Course Content: Module 2

Module 2: Artistry and genre

Learners explore how choreographing in specific dance genres (with a focus on contemporary dance as a genre) and styles influences the creative process and the selection of dance concepts to communicate meaning. Learners investigate and rehearse their technical skills to manipulate genre and style-specific techniques. They refine their expressive skills to communicate a choreographer's meaning through the development of their own artistry. Learners continue to keep a journal.

Module 2 learning outcomes

The following learning outcomes are a focus for this module:

1. use a range of choreographic and compositional devices to express artistic intention to create dance works
2. analyse anatomical and physiological concepts relevant to dancers
3. communicate artistic intention through personal and original dance works to affect and move audiences
4. respond reflectively and analytically to a range of cultural influences and dance works of others
5. use analytical, reflective and critical thinking strategies when making dance works
7. analyse a range of dance genres from different socio-historical contexts.

Module 2 content

Artistry refers to the skills used to perform choreography for the purpose of communicating the intention of a dance to an audience. This involves performance and technical skills. Learners explore how artistry is applied in a variety of ways in the contemporary dance genre. Artistry is developed through rehearsal and performance preparation. Artistry also involves the individual dancer's choices that result in a personalised rendition of the movements. This is in relation to what is given in the choreographic material and gives each performance its unique characteristics.

Key knowledge

Understanding of artistry

- technical skills including physical capabilities, execution; and genre and style specific techniques
- expressive skills including interpretive qualities, projection of intent, facial expression, body expression or characterisation, confidence and energy
- techniques for manipulating movement such as accumulation, retrograde, splicing, abstraction and arrangement of movements.

Choreographic process

- Learners need to understand that choreography is a process with different phases.
- Choreographic process refers to a defined set of creative activities that are used to guide or scaffold learners' decision-making as choreographers. The activities are improvisation, selection, arrangement, refinement and evaluation (ISARE).
- Together the five ISARE activities describe the general progression or stages of the choreographic process. In realising the dance, they can be used separately or in any combination and at any stage. They can also be used to create movement for motifs, phrases and sections to structure this movement to form a whole dance. The ISARE activities can be further described as:
 - improvisation: the use of spontaneous movement, sometimes as a response to various stimuli or other movement to create new movement vocabulary
 - selection: choosing from a range of alternatives
 - arrangement: manipulating, combining and ordering movements to make phrases and sections
 - refinement: making alterations and improvements to existing material and is often used in conjunction with evaluation
 - evaluation: determining if the requirements of the intention and physical execution have been realised.

Safe dance practice

In this module learners review and consolidate their knowledge on basic anatomical, physiological and kinesiological concepts and apply their knowledge of a healthy approach to dance. There should be opportunities for learners to lead warm-ups and cool downs and relate this to their understanding of basic anatomical, physiological and kinesiological concepts.

See Appendix 6: Safe dance practice

Genre

- genre refers to the broad categories of dance based on shared characteristics identifiable in the contexts; for example, contemporary, ballet, musical theatre, hip-hop and ballroom dance
- style is a specific category within a genre that can be based on a:
 - smaller range of shared characteristics; for example, romantic ballet style in the ballet genre
 - choreographer's technique or distinguishing characteristic; for example, Martha Graham style
 - performer or company's individual characteristics; for example, Bangarra Dance Theatre style
- style develops through a characteristic selection, manipulation and ordering of the dance concepts and skills; for example, in:
 - contemporary dance:
 - key characteristics such as gravity, floor work, parallel stance, flexed hand and feet positions, contraction and release, fall and recovery
 - core movements; for example, turns, kicks, collapses, contraction, high release, fall, recovery, drop catch, shifts of weight, tilt, swing, jump, spirals, walks, runs, slides, drags, leaps, rolls and moving into and out of the floor
 - other dance genres and styles:
 - hip-hop; for example, isolations, swing, twist, turn, shake, bend, stretch, rock, jump, kick, punch, walk, run, slide, drag and roll
 - jazz; for example, isolations, varied rhythms, layouts, jazz walks, ball change, chassé, fan kicks, barrel jump and hitch kick
 - ballet; for example, turn out, pointed feet and codified technique including feet and arm positions, plié, tendu, pirouette, arabesque and sauté
- learners experiment with other genres to abstract and manipulate in a contemporary dance style.

Key skills

Learners will apply understanding of choreographic process, artistry and genre to:

- analyse and evaluate a variety of dance including their own work, that of other Australians, (which may include Aboriginal peoples and Torres Strait Islander peoples, people from the Asia-Pacific region and other international choreographers and performers) justifying the manipulation of the elements and skills to communicate meaning

- develop their knowledge and understanding of dance language, referencing and language conventions through analysis
- demonstrate the use of technical skills and expressive skills in different genres and styles, including contemporary, to understand the purpose and context of dance
- perform and refine technical skills and expressive skills when learning, rehearsing and executing simple and complex movements.

Module 2 work requirements

This module includes the following work requirements:

- part one of a solo dance creation
- part one of group dance creation
- analytical essay of different dance works.

See Appendix 3 for the full specifications of the work requirements of this course.

Module 2 assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 7.

Course Content: Module 3

Module 3: Preparation and performance

All elements of the course come together as learners prepare their externally assessed performances and folios. Elements are interrelated and include choreographic skills, performance skills, theoretical understandings and analytical skills. Learners will also apply context and purpose to communicate meaning in their works.

Module 3 learning outcomes

The following learning outcomes are a focus for this module:

1. use a range of choreographic and compositional devices to structure dance works
2. and apply anatomical and physiological concepts relevant to dancers
3. communicate artistic intention through development of individual movement vocabulary to affect and move audiences
4. respond analytically to dance works
5. communicate effectively about dance works
8. create solo and group dance works that are completed and resolved.

Module 3 content

The notion of context can be used in many ways by choreographers and dance reviewers to analyse and interpret dance works. Contexts are the circumstances or situations in which dance works are explored and made by choreographers and performers and then experienced by audiences. They inform the purpose of dance and influence choreographic meaning, genre, interpretation and style. Context and purpose work together to communicate meaning and inform the selection and interpretation of movement. Movement is manipulated by applying the dance concepts and skills to communicate meaning. Meaning may also refer to the intent of the dance work. This can be what a choreographer or performer communicates or expresses in a dance work, or it may refer to what a viewer understands and interprets from a dance work.

Key knowledge

Learners will further develop their knowledge to prepare and perform dance works by understanding:

- form is the overall structural organisation or shape of a dance; for example, sequence, phrase, transition, binary (AB), ternary (ABA), rondo (ABACA), narrative, improvisation, literal, abstract, chance and episodic
- production elements are the non-movement elements. They are used and manipulated to support the stated meaning of the choreography. Production elements include lighting, the performance space, costume, set and technologies. Aural production elements may include music, spoken word, sound effects, found sound or silence.

Resolving choreography for performance

Learners will undertake the following in resolving choreography for a performance:

- planning and research: choosing an intention and collating ideas such as images, information about techniques, steps or actions, feelings or thoughts and music or sound connected to the original idea.
- the choreographic process of improvisation, selection, arrangement, refinement and evaluation (ISARE)
 - improvisation: the use of spontaneous movement, sometimes as a response to various stimuli or other movement to create new movement vocabulary
 - selection: choosing from a range of alternatives
 - arrangement: manipulating, combining and ordering movements to make phrases and sections
 - refinement: making alterations and improvements to existing material and is often used in conjunction with evaluation
 - evaluation: determining if the requirements of the intention and physical execution have been realised.
- rehearsal: the practice of learning existing movement material through repetition, feedback and skill development to consolidate, refine and evaluate execution of the choreography. Generally, no major changes to choreography occur in the later stages of the rehearsals of the piece.
- preparation for performance involves activities undertaken just prior to the performance
- the execution of the dance to an audience.
- Note: There is no limit to the type of information a choreographer might choose to relate to the intention.

Safe dance practice and anatomical concepts

Learners will analyse basic anatomical, physiological and kinesiological concepts and demonstrate the use of injury prevention and management strategies.

There should be opportunities for learners to lead warm-ups and cool downs and relate this to their understanding of basic anatomical, physiological and kinesiological concepts

See Appendix 6: Safe dance practice

Key skills

When preparing and performing dance works learners will:

- plan, research and articulate their intentions for their dance works
- rehearse and prepare for performance
- perform dance works with artistry and expressive skills
- discuss, analyse and their own and others' dance works.

Module 3 work requirements

This module includes the following work requirements:

- part two of solo dance work
- part two of group dance work
- major performance proforma and analytical essay that is refined from the module 2, 3 of 3 work requirement

See Appendix 3 for the full specifications of the work requirements of this course.

Module 3 assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 8.

Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate endpoint of study. Although assessment as part of the learning program is continuous, much of it is formative and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to the Office of TASC will focus on what both teacher and learner understand to reflect endpoint achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by the Office of TASC to ensure provider validity and comparability of standards across all awards. To learn more, see the Office of TASC's quality assurance processes and assessment information.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to the Office of TASC.

The Office of TASC will supervise the external assessment of designated criteria which will be indicated by an asterisk (*). The ratings obtained from the external assessments will be used in addition to internal ratings from the provider to determine the final award.

Quality Assurance Process

The following processes will be facilitated by the Office of TASC to ensure there is:

- a match between the standards of achievement specified in the course and the skills and knowledge demonstrated by learners
- community confidence in the integrity and meaning of the qualification.

Process

The Office of TASC gives course providers feedback about any systematic differences in the relationship of their internal and external assessments and, where appropriate, seeks further evidence through audit and requires corrective action in the future.

Additionally, the Office of TASC may select to undertake scheduled audits of this course (Provider Standards 1, 2, 3 & 4) and work requirements.

External Assessment Requirements

The external assessment for this course consists of two components:

- a practical performance assessing criteria 1, 3 and 8
- a folio assessing criteria 4 and 5

For more information, see the current external assessment specifications and guidelines for this course available in the Supporting documents below.

Criteria

The assessment for *Dance* Level 3 will be based on the degree to which the learner can:

1. select and use choreographic and compositional devices to structure dance works*
2. apply anatomical and physiological concepts
3. create a personal movement vocabulary to express an intent*
4. analyse dance works*
5. communicate about dance works*
6. apply kinaesthetic awareness, dance technique and safe dance practice to dance activities
7. analyse dance genres
8. create and perform resolved solo and group dance works*.

*denotes criteria that are both internally and externally assessed.

| | Module 1 | Module 2 | Module 3 |
|----------------|-------------|-------------|-------------|
| Criteria focus | 1,2,3,4,5,6 | 1,2,3,4,5,7 | 1,2,3,4,5,8 |

Standards

Criterion 1: select and use choreographic and compositional devices to structure dance works

This criterion is both internally and externally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|------------------------------------|---|--|--|
| E01 - Select choreographic devices | selects a range of complex and simple choreographic devices to suit and successfully convey intent | selects a range of simple choreographic devices to suit and successfully convey intent | selects choreographic devices to suit intent. |
| E02 - Apply choreographic devices | generates and manipulates movement vocabulary and phrases that achieve aesthetic and conceptual expression of an intent | generates movement vocabulary and phrases that achieve recognisable expression of an intent | generates movement vocabulary and phrases that achieve expression of an intent. |
| E03 - Select compositional devices | selects a range of simple and complex compositional devices to suit and successfully convey intent | selects a range of simple compositional devices to suit and successfully convey intent | selects a simple compositional device to suit and successfully convey intent. |
| E04 - Apply compositional devices | creates, forms and arranges movement phrases and dance sections to create a unified composition which achieves aesthetic and conceptual expression of an intent | creates and arranges movement phrases and dance sections into a form, to create a cohesive dance composition which expresses an intent | creates and arranges movement phrases and sequences to shape a dance to express an intent. |

Criterion 2: apply anatomical and physiological concepts

This criterion is only internally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|---------------------------------|---|---|--|
| E01 - Anatomical concepts | connects, uses and explains clearly and accurately appropriate anatomical concepts relevant to dancers | uses and explains clearly appropriate anatomical concepts relevant to dancers | uses and explains simple anatomical concepts relevant to dancers. |
| E02 - Anatomical terminology | correctly uses specialised terminology to analyse and discuss anatomical features of the musculoskeletal system | correctly uses terminology to explain and discuss anatomical features of the musculoskeletal system | correctly uses basic terminology to discuss anatomical features of the musculoskeletal system. |
| E03 - Physiological concepts | effectively uses appropriate physiological concepts related to dance and safe dance practice† | uses appropriate physiological concepts related to dance and safe dance practice† | uses physiological concepts related to dance and safe dance practice† |
| E04 - Physiological terminology | correctly uses specialised terminology to analyse and discuss physiological aspects related to dance | correctly uses terminology to explain physiological aspects related to dance | correctly uses basic terminology to explain physiological aspects related to dance. |

†safe dance practice in this course is used with permission from Ausdance and is outlined in Appendix 6

Criterion 3: create a personal movement vocabulary to express an intent

This criterion is both internally and externally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|---------------------------|--|--|---|
| E01 - Elements of dance | makes simple and complex temporal, spatial and dynamic decisions that effectively communicate ideas and concepts of the intention | makes simple temporal, spatial and dynamic choices to communicate ideas and concepts of the intention | makes simple choices in respect to time, space and dynamics that show a relationship to the intention. |
| E02 - Movement vocabulary | selects and manipulates an extensive range of simple and complex dance movements to successfully convey an intention | selects and combines a range of simple and complex dance movements to successfully convey an intention | selects and combines a range of simple dance movements to successfully convey an intention. |
| E03 - Structure and form | manipulates, orders and links movement phrases and sections to produce a sophisticated and unified form that expresses a choreographic intention | manipulates, orders and links movement phrases and sections to produce a unified form that expresses a choreographic intention | manipulates, orders and links movement phrases and sections to produce a basic form that expresses a choreographic intention. |
| E04 - Production tools | selects and manipulates a range of production tools to successfully support an intention | selects and combines a range of production tools to successfully support an intention | combines given production tools to support an intention. |

Criterion 4: analyse dance works

This criterion is both internally and externally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|------------------|--|---|---|
| E01 - Audience | communicates ideas about dance works using controlled, precise and nuanced language with | communicates ideas about dance works using clear, controlled and precise language | communicates ideas about dance works using clear and controlled language. |

| | | | |
|-------------------------------------|---|---|--|
| | subtlety | | |
| E02 - Identify and compare features | identifies and compares a wide range of distinguishing features of dance works to analyse and evaluate their impact in different works | identifies and compares a range of distinguishing features in dance works to analyse their impact in different works | identifies similarities and differences in dance works to assesses their impact. |
| E03 - Analysis | evaluates dance works verbally and in writing, with detailed and relevant reference to choreographic intent and its relationship to performance | analyses dance works verbally and in writing, with relevant reference to choreographic intent and its relationship to performance | explains dance works verbally and in writing, with reference to choreographic intent: some choices are relevant. |

Criterion 5: communicate about dance works

This criterion is both internally and externally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|--|--|--|---|
| E01 - Grammar, punctuation and spelling | effectively communicates using appropriate and accurate grammatical conventions, punctuation and correct spelling to clearly articulate meaning | clearly communicates using appropriate grammatical conventions, punctuation and correct spelling: any errors do not impact meaning | communicates using appropriate grammatical conventions, punctuation and correct spelling: errors do not impede meaning. |
| E02 - Dance concepts and terminology | critically selects relevant concepts and dance specific terminology to evaluate, clarify and augment communication about dance works | selects and uses relevant concepts and dance terminology to analyse and explain ideas in dance works | selects and uses dance terminology to explain dance works. |
| E03 - Vocabulary and register | selects and refines vocabulary choices using register accurately and appropriately to suit purpose and audience | selects and uses vocabulary and formal and informal registers, that are appropriate to suit purpose and audience | uses given vocabulary and formal and informal registers that are appropriate to suit purpose or audience. |
| E04 - Structure | communicates ideas effectively, adapting and using logical organisational structures and cohesive devices | communicates ideas effectively, using logical organisational structures and cohesive devices | communicates ideas using logical organisational structures and cohesive devices. |
| E05 - Differentiating the work of others and referencing | clearly differentiates the work of others from the learner's own†. Referencing conventions and methodologies are followed to a high degree of accuracy in individual entries‡ and are well-structured reference lists and bibliographies§. | clearly differentiates the work of others from the learner's own†. Referencing conventions and methodologies are followed accurately‡, including appropriate, structured reference lists and bibliographies. | differentiates the work of others from the learner's own†. Referencing conventions and methodologies are followed‡, including the use of reference lists and bibliographies§. |

†This includes, but is not limited to, ideas, images, information, data or words

‡ This includes, but is not limited to, alphabetising the surnames of authors and use of an abbreviation key for journal titles

§ This includes but is not limited to, grouping by publication dates, source types (books, internet, personal communications).

Criterion 6: apply kinaesthetic awareness, dance technique and safe dance practice to dance activities

This criterion is only internally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|----------------------------------|--|--|--|
| E01 - Kinaesthetic awareness | moves accurately with awareness of others, adjusting spatial and dynamic movements to achieve the choreographic intent | moves accurately with an awareness of others to achieve the choreographic intent | moves with some awareness of others to achieve choreographic intent. |
| E02 - Dance recall and execution | correctly recalls, executes and sustains complex movement phrases and actions, self-correcting as required | correctly recalls and executes complex movement phrases and actions | correctly recalls and executes simple and some more complex movement phrases and actions |
| E03 - Dance technique | executes components of movement† with sustained control | executes components of movement†: some minor errors in control may occur during dance activity but do not impede execution | executes components of movement† with limited control: some errors in alignment and stability may occur during dance activity. |
| E04 - Safe dance practice | analyses and applies safe dance practice effectively to dance activities | correctly explains and applies safe dance practice appropriately to dance activities | correctly identifies and applies examples of safe dance practice to dance activities. |

†Components of movement when assessing dance technique include control over body shape, space, time, dynamics, rhythm, weight transfer and energy whilst maintaining extension, alignment and stability.

‡Safe dance practice in this course is used with permission from Ausdance and is outlined in Appendix 6

Criterion 7: analyse dance genres

This criterion is only internally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|------------------|----------|----------|----------|
| | | | |

| | | | |
|--|--|---|---|
| E01 - Features of genres and associated styles | evaluates the main features of dance genres and associated styles that influence choreography choices | analyses the main features of dance genres and associated styles that influence choreography choices | explains the main features in dance genres and associated styles that influence choreography choices. |
| E02 - Genres and associated styles in dance works | critically analyses how dance genres and associated styles are represented in own and others' dance works | analyses how dance genres and associated styles are represented in own and others' dance works | explains how dance genres and associated styles are represented in own and others' dance works. |
| E03 - Distinctive features of genres and associated styles | compares and contrasts by evaluating distinctive features of genres and associated styles in dance reviews | compares and contrasts by analysing distinctive features of genres and associated styles in dance reviews | compares and contrasts by explaining distinctive features of genres and associated styles in dance reviews. |

Criterion 8: create and perform resolved solo and group dance works

This criterion is both internally and externally assessed.

| Standard Element | Rating A | Rating B | Rating C |
|----------------------------------|--|--|--|
| E01 - Cohesive dance works | performs resolved and cohesive dance work to successfully convey intent | performs cohesive dance work to convey intent | performs dance work that conveys intent. |
| E02 - Dance with artistry | selects and uses performance skills effectively to reflect artistic expression and stylistic nuance in dance works | uses performance skills to reflect artistic expression and maintain appropriate style in dance works | uses basic performance skills to reflect artistic expression and style in dance works. |
| E03 - Dance with technical skill | effectively executes components of movement† with control under performance pressure | executes components of movement† with control: minor errors in control may occur during performance | executes components of movement† with some control: errors in control, alignment, stability, hesitation or inaccuracy may occur but do not impede performance. |
| E04 - Work with others | supports others to plan, develop and present agreed group dance works, employing effective collaborative strategies to achieve a resolved work | supports others to plan, develop and present agreed group dance works, employing appropriate collaborative strategies to achieve a resolved work | uses strategies to plan, develop and present group dance works, employing basic collaborative strategies to achieve a resolved work. |

†Components of movement include control over body shape, space, time, dynamics, rhythm, weight transfer and energy whilst maintaining extension, alignment and stability.

Qualifications Available

Dance Level 3 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT

Award Requirements

The final award will be determined by the Office of TASC from 13 ratings (8 from the internal assessment, 5 from external assessment).

The minimum requirements for an award in this course are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

10 'A' ratings, 3 'B' ratings (3 'A' ratings, 2 'B' rating from external assessment)

HIGH ACHIEVEMENT (HA)

5 'A' ratings, 5 'B' ratings, 3 'C' ratings (1 'A' ratings, 3 'B' ratings, 1 'C' rating from external assessment)

COMMENDABLE ACHIEVEMENT (CA)

6 'B' ratings, 6 'C' ratings (2 'B' ratings, 3 'C' ratings from external assessment)

SATISFACTORY ACHIEVEMENT (SA)

11 'C' ratings (3 'C' ratings from external assessment)

PRELIMINARY ACHIEVEMENT (PA)

6 'C' ratings

A learner who otherwise achieves the ratings for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

Course Evaluation

Years 9-12 Learning will develop and regularly review and revise the curriculum. Course evaluation is informed by the experience of the course's implementation, delivery and assessment. More information about course evaluation can be found on the Years 9-12 website.

Course Developer

This course has been developed by the Department for Education, Children and Young People's Years 9-12 Learning Unit in collaboration with Catholic Education Tasmania and Independent Schools Tasmania.

Accreditation

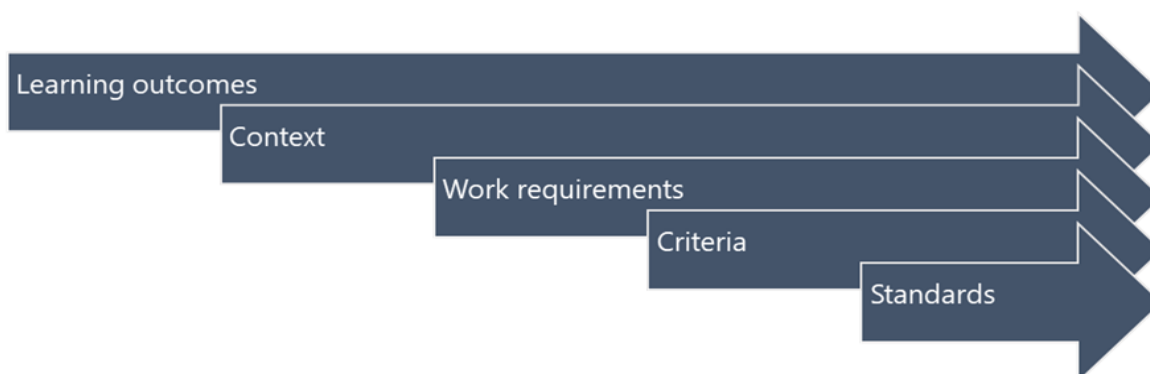
Accredited on 3 March 2023 for use from 1 January 2024 to 31 December 2028.

Version History

Version 1

Accredited on 3 March 2023 for use from 1 January 2024 to 31 December 2028. This course replaces Dance Choreography and Performance Level 3 (DNC315120) which expires on 31 December 2023.

Appendix 1 – Line of sight



| Learning outcomes | Course content: module | Work requirements: module | Criterion | Criterion elements | General capabilities |
|--|------------------------|---------------------------|-----------|--------------------|--|
| 1. use a range of choreographic and compositional devices to structure dance works | 1, 2, 3 | 1,2,3 | 1 | 1, 2, 3, 4 | Critical and Creative Thinking |
| 2. analyse and apply anatomical and physiological concepts relevant to dancers | 1, 2, 3 | 1, 2, 3 | 2 | 1, 2, 3, 4 | Critical and Creative Thinking; Personal and Social capability |
| 3. communicate artistic intention through development of individual movement vocabulary to affect and move audiences | 1, 2, 3 | 1, 2, 3 | 3 | 1, 2, 3, 4 | Critical and Creative Thinking |
| 4. respond analytically to dance works | 1, 2, 3 | 1, 2, 3 | 4 | 1, 2, 3 | Critical and Creative Thinking |
| 5. communicate effectively about dance works | 1, 2, 3 | 1, 2, 3 | 5 | 1, 2, 3, 4, 5 | Critical and Creative Thinking; Personal and Social capability |
| 6. use kinaesthetic awareness, efficient and skilled movement and an integrated approach to physical and emotional wellbeing when doing dance activities | 1 | 1 | 6 | 1, 2, 3, 4 | Critical and Creative Thinking; Personal and Social capability |
| 7. analyse a range of dance genres from different socio-historical contexts | 2 | 2 | 7 | 1, 2, 3 | Critical and Creative Thinking |
| 8. create solo and group dance works that are completed and resolved | 3 | 3 | 8 | 1, 2, 3, 4, 5 | Critical and Creative Thinking; Personal and Social capability |

Appendix 2 – Alignment to curriculum frameworks

Dance Level 3 aligns with Level 4 of the Australian Core Skills Framework (ACSF).

- This course aligns with the ACSF Level 4 Learning core skills. This articulates the context for learners in the following ways:
 - » Support: works independently and initiates and uses support from a range of established sources.
 - » Context: range of contexts; including some that are unfamiliar or unpredictable; some specialisation in less familiar or known texts.
 - » Text complexity: complex texts; embedded information; includes specialised vocabulary; includes abstraction and symbolism
 - » Task complexity: complex task organisation and analysis involving application of a number of steps; processes include extracting, extrapolating, inferencing, reflecting and abstracting.

Safe dance practice referred to in this course is aligned to AusDance: Safe Dance Practice (Ausdance, 2011). Materials that have been referred to and reproduced in this course have been done so with permission from AusDance.

The included glossary is based on that from the Western Australia School Curriculum and Standards Authority, 2012, Dance Glossary, from https://senior-secondary.scsa.wa.edu.au/__data/assets/pdf_file/0017/76310/Dance_Glossary_2012_for_2013_pdf.pdf

Appendix 3 – Work requirements

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

Module 1 work requirements specifications

Work requirement 1 of 3

Title of work requirement: Elements of Dance

Mode or format: short response

Description: Learners create movement phrases to explore the elements of dance. For example, they may do short movement phrases exploring space through marking lines on the floor or an alternative space task, or explore time in response to sound effects, text, music, or body percussion, explore improvisation contact, geometrical shapes, partner work, lifts and body relationships.

Learners document their process in their dance journals. Dance journals can be in any form including digital, video recordings, photographs, blogs or written

Learners choose own movement phrases and select choreographic and compositional devices to manipulate, abstract and extend.

Size: 3 to 5 minutes of learner generated movement

Relevant criteria: 1, 2, 3 and 6

Work requirement 2 of 3

Title of work requirement: Choreographic and composition devices

Mode or format: short response

Description: Learners create a collaborative group piece using choreographic and composition devices to a theme either of their own choosing or a given theme by the teacher and then create a short solo to the same theme. They present their work to the class.

Learners can use their dance journal for reference. Dance journals can be in any form including digital, video recordings, photographs, blogs or written

Size: 1 minute group choreography, 40 second solo choreography.

Relevant criteria: 1, 2, 3 and 6

Work requirement 3 of 3

Title of work requirement: Safe Dance practice

Mode or format: short response and practical exercise

Description: Learners will lead a warm-up and cool-down with an explanation and be introduced to basic anatomical, physiological and kinesiological concepts. (Refer to Appendix 6 and Appendix 8).

Size: suggested range of 700 to 1,000 words and class time to lead warm-up and cool-down (refer to Appendix 9).

Relevant criteria: 2 and 6

Module 2 Work requirements specifications

Work requirement 1 of 3

Title of work requirement: Part one of solo dance creation

Mode or format: extended response

Description: Learners start their choreographic process for their solo work using a guided process. The activities are improvisation, selection, arrangement, refinement and evaluation (ISARE). Learners' plan and research their intention, genre and stylistic choices and can make production element choices. They share short movement phrases from their solo for feedback from their teacher and peers.

Learners document their process in their dance journals. Dance journals can be in any form including digital, video recordings, photographs, blogs or written

Size: 30 seconds to a minute of material

Relevant criteria: 1, 2, 3 and 6

Work requirement 2 of 3

Title of work requirement: Part one of group dance creation

Mode or format: extended response

Description: Learners start their choreographic process for their group work using a guided process. They work with a group of other learners as their dancers. The activities are improvisation, selection, arrangement, refinement and evaluation (ISARE). Learners' plan and research their intention, genre and stylistic choices and can even make production element choices. They share short movement phrases from their group piece for feedback from their teacher and peers.

Learners document their process in their dance journals. Dance journals can be in any form including: digital, video recordings, photographs, blogs or written

Size: 1 minute to 2 minutes of material

Relevant criteria: 1, 2, 3 and 6

Work requirement 3 of 3

Title of work requirement: Analysis of different dance works

Mode or format: extended response – analytical essay

Description: Learners choose two significantly different dance works of any genre

They will then consider one of the following essay questions to write an analytical essay:

1. Compare TWO live or recorded works seen in the last twelve months that are of a significantly contrasting nature. Critically appraise the contrast between the two works. Evaluate the following:
 - choreographic intention
 - movement vocabulary
 - structural devices and form
 - performance skills
 - technical elements
2. With reference to TWO contrasting live or recorded dance works you have seen this year compare and evaluate:
 - what relationship the movement had to the meaning/intention of the pieces
 - how the works utilised the space
 - what the function of the technical elements were within the work.

Size: suggested range of 1,000 to 1,500 words

Relevant criteria: 4 and 5

Relationship to external assessment: Folio contains an analytical essay comparing and contrasting significantly different works. This analytical essay can be developed in this work requirement and further refined in module 3 for the folio submission.

Module 3 Work requirements specifications

Work requirement 1 of 3

Title of work requirement: Part two of solo dance work

Mode or format: performance

Description: Learners refine, finalise and polish their solo dance work in readiness for performance and implement feedback from their final rehearsals. Learners perform their solos for others in the class and are then interviewed by class members and teacher. Learners document their process in their dance journals. Dance journals can be in any form including digital, video recordings, photographs, blogs or written

Size: Practical solo between 2 and 3 minutes

Relevant criteria: 1, 2, 3, 6 and 8

Relationship to external assessment: This work requirement and its assessment will simulate the experience of the practical examination for learners to become familiar with the process.

Work requirement 2 of 3

Title of work requirement: Part two of group dance work

Mode or format: extended response including performance

Description: Learners refine, finalise and polish their group dance work in readiness for performance and implement feedback from their final rehearsals. Learners perform their group piece for others in the class. Learners can perform in their own or others' group pieces. Learners document their process in their dance journals. Dance journals can be in any form including digital, video recordings, photographs, blogs or written

Size: Practical group piece between 3 and 4 minutes.

Relevant criteria: 1, 2, 3, 6 and 8

Relationship to external assessment: This work requirement and its assessment will simulate the experience of the practical examination for learners to be familiar with the process.

Work requirement 3 of 3

Title of work requirement: Folio: major performance proforma and an analytical essay

Mode or format: extended response

Description: This folio consists of 2 parts:

1. Major performance proforma:

- The proforma is in Appendix 10: Guidance for performance proforma and a Word version can be found under the Supporting documents tab. It must be completed and submitted to TASC to meet their external assessment submission deadlines.
- See Appendix 10: Guidance for performance proforma

2. Analytical essay - refined from Module 2:

- Learners refine their analytical essay from module 2: work requirement 3 of 3.
- This is to be submitted to TASC based on TASC's published external assessment submission deadlines.

Size:

- 800 – 1000 words for the Major performance proforma
- 1000 to 1500 words for the analytical essay
- 1800 to 2500 words in total for the folio

Relevant criteria: 4, 5 and 7

Relationship to external assessment: The folio is required as the written external assessment and is combined with the practical performance to comprise the total of the external assessment for the learner.

Appendix 4 – General capabilities and cross-curriculum priorities

Learning across the curriculum content, including the cross-curriculum priorities and general capabilities, assists students to achieve the broad learning outcomes defined in the Alice Springs (Mparntwe) Education Declaration (December 2019).

General capabilities

The general capabilities play a significant role in the Australian Curriculum in equipping young Australians to live and work successfully in the twenty-first century.

In the Australian Curriculum, capability encompasses knowledge, skills, behaviours and dispositions. Students develop capability when they apply knowledge and skills confidently, effectively and appropriately in complex and changing circumstances, in their learning at school and in their lives outside school.

The general capabilities include:

- Critical and Creative Thinking
- Digital Literacy
- Ethical Understanding
- Intercultural Understanding
- Literacy
- Numeracy
- Personal and Social capability.

Cross-curriculum priorities

Cross-curriculum priorities enable students to develop understanding about and address the contemporary issues they face, for their own benefit and for the benefit of Australia as a whole. The priorities provide national, regional and global dimensions which will enrich the curriculum through development of considered and focused content that fits naturally within learning areas. Incorporation of the priorities will encourage conversations between students, teachers and the wider community.

The cross-curriculum priorities include:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability.

Appendix 5 – Glossary

TBA

Appendix 6 - Safe dance practice

The following information is based on, and used with permission from Ausdance, 2011, Safe Dance Practice, from the [Ausdance website](#). This supports the delivery of content for the Dance Level 3 course and includes:

- a healthy approach to dance
- knowledge of anatomy, kinesiology and physiology to support performance and safe dance practice
- and the use of injury prevention and management strategies.

Content

A healthy approach to dance

- Dancers should make healthy lifestyle choices, maintain good nutrition and hydration habits
- Trust, self-esteem, assertiveness, independence and confidence are important qualities in a dance class
- Diversity of body types and normal changes occur to the body during growth periods
- Work at strategies that reduce stress such as open dialogue, mindfulness, relaxation and relationships
- Dancers' workloads should be monitored, particularly leading up to performance and there should be opportunities for sufficient rest periods.

Knowledge of anatomy, kinesiology and physiology to support performance and safe dance practice

Anatomical (musculoskeletal system)

- Demonstrate correct anatomical alignment for the dance style /genre
- Identify and resolve incorrect alignment
- Use correct anatomical terminology. The skeletal system and its components, bones, cartilage, ligaments, tendons and joints. The adult axial skeleton consists of 80 bones. It's made up of the bones that form the vertical axis of the body, such as the bones of the head, neck, chest and spine. There are a total of 126 bones in the appendicular skeleton. It consists of the bones that make up the arms and legs, as well as the bones that attach them to the axial skeleton. The skeletal system works as a support structure for your body. It gives the body its shape, allows movement, makes blood cells, provides protection for organs and stores minerals. The skeletal system is also called the musculoskeletal system:
 - skeleton — this is the framework of the body. The adult human skeleton is made up of 206 bones. There are 5 main shapes of bones: long (such as the upper arm), short (such as the hand), flat (such as the ribs), irregular (such as the vertebrae) and sesamoid (such as the kneecap)
 - joints — an area where 2 or more bones come together
 - cartilage — provides cushioning inside joints (such as in the knee joint), or connects one bone to another (as in cartilaginous joints)
 - ligaments — tough bands of tissue that join bones to other bones to strengthen joints. For example, the knee joint has 4 ligaments that help to stabilise it — the 2 collateral ligaments on the inner and outer sides of the knee and the 2 cruciate ligaments inside the knee joint
 - muscles — there are around 600 muscles in the human body. They help the body move
 - tendons — these are made of strong fibrous connective tissue and they connect muscles to bone. They appear as the long thin ends of the muscles. The Achilles tendon is the largest tendon in the body — it joins the calf muscle to the heel bone

Knowledge of kinesiology (anatomy and mechanics)

- Use safe mechanically correct movement patterns specific to style and genre
- Emphasise preparation in learning lifts, falls and cooperative work involving trust
- Demonstrate movement mechanics for balance, weight transfer, weight taking, lifting techniques and partnering suitable for the dance style or genre
- Make sure lifts, throws, balances, falls and weight support movements are suitable for gender, physical development, age, experience and skill level.

Knowledge of physiology

- Fitness requirements such as strength, muscular endurance, cardiovascular endurance and flexibility for the genre or style
- Explain types of flexibility training
- Develop cardiovascular endurance and find ways to combine aerobic and anaerobic training in technique and conditioning programs.
- Use imagery to help develop correct sequencing and to re-learn incorrect motor patterns.

The use of injury prevention and management strategies

- Dress appropriately and safely for dance
- Encourage participants to rest when needed
- All sessions should start with a warm-up
- All sessions should end with a cool-down.

See Appendix 9 for further information on warm-ups and cool-downs.

Dancers should know how to employ CERID for soft tissue injuries:

- Compression
- Elevation
- Rest
- Ice
- Diagnosis.

As appropriate at time of injury.

Appendix 7 - The elements of dance

The elements of dance are as follows and the ways they can be considered in this course are described in the table below (table designed by Years 9-12 Learning):

- Body
- Action
- Space
- Time
- Energy

| Element | Description |
|---------|--|
| Body | <ul style="list-style-type: none">• Whole body or isolated parts• Where does the movement initiate: including limbs, core• Symmetrical and Asymmetrical shapes• Use of Body systems such as breath, balance, reflexes |
| Action | <ul style="list-style-type: none">• Axial movement• Static vs locomotor• Use of Laban efforts |
| Space | <ul style="list-style-type: none">• Consideration of place: where in space?• Size: large or small?• Level: high or low?• Direction: including forward, backward, up, down, sideways, linear, diagonal, rotating• Pathway: including straight, angular, zig zag• Planes of movement: sagittal, vertical or horizontal• Relationships: including over, under, connected, isolated, proximity |
| Time | <ul style="list-style-type: none">• Beat: metered or organic movement• Tempo: including fast or slow• Accent: including single, multiple, syncopated• Rhythmic patterns and timing |
| Energy | <ul style="list-style-type: none">• Attack: including sharp, smooth, sudden, sustained• Tension: including tight, loose• Force: including strong, gentle• Weight: including heavy, light• Flow: including bound, controlled, loose, free• Quality: including sharp, smooth, sustained, frantic, languid, drooping, jerky |

Appendix 8 - Warm-ups and cool-downs

The following information is sourced and reproduced with permission from Ausdance, 2011, Safe Dance Practice, from the Ausdance website: [https://ausdance.org.au/What is a warm-up?](https://ausdance.org.au/What%20is%20a%20warm-up?)

A thorough warm-up begins with exercises and stretches followed by more specific steps and movement combinations that gradually build to cause perspiration without becoming out of breath.

As muscles get warmer they also become more flexible.

The best muscle warmer is your circulation, so the trick is to increase your blood flow by slowly exercising. In addition to tuning your body this also cuts down on muscle soreness after exercise.

In her precise definition of the term 'warm up' Shelloch (1983) suggests:

'Each class should include a section of continuous movement of 15 minutes or longer which uses large muscle groups and is of sufficient intensity to increase the internal body temperature by one or two degrees so that the dancer begins to perspire. This temperature elevation allows more efficient energy production to fuel muscle contraction, increases the flexibility of the tissue, allows for faster relaxation and contraction of muscle and increases the rate of transmission of messages along the nerves.'

'Internal body temperature'

During summer, the differences between being warm and warming up are not always obvious.

A thorough warm-up includes general preliminary mobility exercises and stretches followed by more specific steps, movements and combinations, initiated gradually and vigorous enough to cause perspiration without becoming out of breath.

Elements of a warm-up

Circulation

During warm-up blood flow increases to the muscles and decreases to the digestive organs. Hard or constant exercise increases blood flow and transfers warmth to the skin. This transition occurs with muscle activity and is necessary so that the exercise can continue for an extended period.

Psychological factors can also influence circulation and this transition can begin before muscle activity. Fear and the adrenalin shock that follows, mental exercises such as biofeedback, yoga, meditation and autogenic training can also influence the circulation. Circulation and breathing stabilises after about 3 to 6 minutes of muscle activity.

Joints

When you move the volume of fluid and thickness of cartilage in the joints increases, which improves the joint's ability to absorb shock and prevents direct wear on the bones. Movement in the joint increases blood flow and raises the temperature increasing elasticity in the joint's supporting tissue. This transition happens within 10 minutes of starting the movement and is almost completely gone 30 minutes after you complete the movement. So, if you have a 30 minute break, you must warm up again.

Muscles

An increase in the muscle's temperature, which can be as low as 30°C when resting, improves the muscle's performance ability. To do hard exercise muscle metabolism must begin and it needs an increase in oxygen flow through the blood.

Nerves

Nerve impulses travel faster in warm muscle when muscle viscosity is lower, making contraction easier and more efficient. The best temperature for the speed of chemical reactions and metabolism in muscle functioning is about 38.8°C to 39.4°C. The only efficient way for the muscle to reach this temperature is by exercising it.

Relaxation/concentration

Relaxation can improve the interplay between the contracting muscles (the agonists) and the muscles being released to allow movement (the antagonists) and increase the exercise effectiveness. Lack of concentration because of tiredness or stress increases the risk of injuries. Both concentration and relaxation are techniques you can learn.

How to cool-down safely

After any activity where your circulation and breathing rates increase it is helpful to slowly reduce the exercise rate and reverse the warming-up principles.

The purpose of an effective cool-down is to gradually return function to normal and prepare the body and mind for later activity. The other likely benefits of an effective cool-down include reduced injury rates and delayed onset muscle soreness.

To reduce stress on the body and allow pulse and breathing rates to return gradually to normal, you should continue moving rather than stopping suddenly.

Slowly reduce the intensity and stretch the muscles by holding a passive stretch for at least 15 seconds. This way your body should more efficiently distribute the bi-products of exercise (lactic acid) reducing the risk of muscle soreness and potential injury.

You can cool-down in 10 minutes.

Appendix 9 - Choreographic devices

Choreographic process refers to a defined set of creative activities that are used to guide or scaffold learners' decision-making as choreographers. The activities are improvisation, selection, arrangement, refinement and evaluation (ISARE).

ISARE activities can be further described as:

- improvisation: the use of spontaneous movement, sometimes as a response to various stimuli or other movement to create new movement vocabulary
- selection: choosing from a range of alternatives
- arrangement: manipulating, combining and ordering movements to make phrases and sections
- refinement: making alterations and improvements to existing material and is often used in conjunction with evaluation
- evaluation: determining if the requirements of the intention and physical execution have been realised.

Common choreographic devices to be considered in this course are outlined in the table below (created by Years 9-12 Learning) and include:







| Techniques/Devices for Making Movement | Techniques/Devices for Manipulating Movement |
|--|---|
| <ul style="list-style-type: none">• Tableaux• Dynamising Tableaux• Abstraction*• Motif• Universal Writing• Improvisation• Contrast*• Chance*• Use of stimulus• Weight taking• Partner Manipulation• Contact Improvisation• Movement/Dance Recipe | <ul style="list-style-type: none">• Transition• Variation• Unison• Canon• Repetition• Accumulation• Embellishment• Fragmentation• Inversion• Retrograde• Transposition• Splicing• Augmentation• Diminution• Abstraction*• Contrast*• Chance*• Highlights/climax• Unity• Combinations and sequencing• Cohesion |

*can be used for both making and manipulating

Appendix 10 - Performance proforma

The performance proforma template can be found in the Supporting documents tab below.

Supporting documents including external assessment material

-  [DNC315124 Dance Major Performance Proforma.docx](#) (2024-01-29 03:35pm AEDT)
-  [TASC Student Folio Declaration Forms Information Sheet.pdf](#) (2024-01-31 10:48am AEDT)
-  [2024 DNC315124 TASC Student Folio Declaration Form.pdf](#) (2024-01-31 10:48am AEDT)
-  [DNC315124 Dance Practical Assessment Examiner Sheet.pdf](#) (2024-02-05 11:46am AEDT)
-  [DNC315124 Dance Running Order Sheet.pdf](#) (2024-02-05 11:57am AEDT)
-  [DNC315124 Dance External Assessment Specifications.pdf](#) (2024-02-05 12:44pm AEDT)