

Approaches to Learning and Teaching – The Arts (Dance) Level 4

The Arts Standard	
<p>Safe dance practice requires that, before students undertake any dance activity, students should complete an appropriate warm-up that prepares their body for sustained physical activity; for example, a warm-up based on content that will be used in the lesson. After dance activity, students should complete an appropriate warm-down.</p> <p>At this level, students become aware of the importance of a warm-up in preparation for dance. When undertaking a warm-up, students focus on using a limited range of smooth movements across a range of body parts and major muscle groups individually and in combination. Note, that movements such as bouncing should not be undertaken at this age level. Warm-down might include relaxing and a limited range of movements accompanied by controlled breathing; for example, breathing in, holding, releasing breath, holding.</p>	
Dimension: Exploring and responding	When using Dance to implement standards for the Arts, teachers could develop learning activities that allow students to:
<p>(Students) independently and collaboratively experiment with and apply a range of skills, techniques and processes using a range of media, materials, equipment and technologies to plan, develop, refine, make and present arts works.</p> <p>(Students) investigate a range of sources to generate ideas and manipulate arts elements, principles and/or conventions in a range of arts disciplines and forms as they explore the potential of ideas.</p>	<ul style="list-style-type: none"> • use skills or techniques associated with particular dance style/s or dance-making processes, improvisation, and/or the work of another choreographer (learnt work) as stimulus or starting points. Students identify, experiment, discover, select, combine, develop, refine and practice dance movements which expand their personal movement vocabulary and develop their kinaesthetic awareness of the body and aesthetic awareness of the elements of dance. They develop and apply skills based on safe dance practices to combine movements and create spatial relationships; for example, they might devise ways of dancing alone, with partners or within a group, focusing on ways of leading, mirroring, partnering or using collaborative ensemble formations. Students develop skill in completing movement patterns in a different order as they explore ways of structuring dances and developing the potential of movement ideas by, for example, completing a series of movements in reverse by imagining they are viewing a video rewinding. When planning dance works, students experiment with and apply techniques and choreographic devices to design, create and form group formations and structures such as symmetric and asymmetric formations. • investigate ways of using sources such as texts and visual material such as posters, films, photographs, and/or build on concepts from other learning areas, to generate and explore the potential of ideas for dance works. They then apply dance-making processes such as abstraction and improvisation to create movements and patterns that can be developed to become a sequence in the design of a dance. For example, students might begin a dance-making process by abstracting an idea such as how to create a dance that expresses anger, and then use improvisation and manipulation of the elements of space, time and energy to create, organise and refine movement phrases for this particular dance.
In their arts works, (students) communicate ideas and understandings about themselves and others, incorporating influences from their own and other cultures and times.	<p>plan, develop and refine their work, they use the process of evaluation by, for example,</p> <ul style="list-style-type: none"> • keep a written or visual journal to record sources and descriptions about the generation and development of dance ideas • contribute to discussion about different ways of developing specific aspects of a dance. Discussion might be between students, student to teacher/s, facilitated small and/or whole group, and may involve delegated verbal or written report back tasks, such as the preparation of an introduction for a performance or notes for a newsletter item, publicising a performance of student devised dance work based on the theme being investigated by the class • prepare and present 'work in progress' for a selected audience • refer to notes developed at the beginning of a dance-making process about the intended aims of work to see whether the intention of the piece is being communicated before presenting 'work-in-progress' • develop questions to check whether intended ideas have been perceived by the audience • make refinements to aspects of the dance in response to audience feedback • create and use, in discussion with the teacher and other members of the group or whole-class, a rubric for self or peer assessment • make and record decisions about selected movement, such as what to keep, what not to keep, how to extend to better communicate an intended idea.
(Students) consider purpose and suitability when they plan and prepare arts works for presentation to a variety of audiences.	<p>present performances for different audiences and, where possible, in different spaces, they acquire and develop skills associated with the discipline of being a performer in a given performing space as well as an understanding of the roles of the performer and audience. Students use this knowledge and understanding to prepare their own works and themselves for performance by refining use of skills, rehearsing, making changes to the dance to suit the performance space. As part of presenting their own and others' works to an audience, students prepare introductions and explanations for dance works that will contextualise the performance for the selected audience. For example, students might use material from their dance-maker's journal to create posters for display around the performance space showing stages in the development of a dance from the investigation of stimulus material to the incorporation of feedback from peer evaluation.</p>

Ideas for assessment tasks

- use dance-making processes including stages such as generating and experimenting with ideas, planning and creating movements and movement phrases, developing a dance structure, evaluation, refining in response to feedback and/or preparing and presenting a performance to an audience
- refine, through ongoing manipulation, body actions and other characteristics such as gestures associated with cultural or historical aspects of selected dance works
- use processes such as improvisation to create dance motifs that are formed into sequences; for example, a twisting gesture that begins in the wrist and hand and arms, and is developed into movements involving hips and waist, creating a counter-balance in the torso
- prepare learnt dance works for a presentation in a particular location; for example, adapting movement phrases or group formations to suit the size of the performance space
- refine, based on feedback, influences from specific culture/s, tradition/s and/or time/s that have been incorporated in own dance works
- documentation such as a dance-maker's journal focusing on self-evaluation of their contribution to a group work, noting why and how changes were made.

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The Arts Standard	
Dimension: Exploring and responding	When using Dance to implement standards for the Arts, teachers could develop learning activities that allow students to:
(Students) discuss traditional and contemporary arts works using appropriate arts language to describe the content, structure and expressive qualities of their own and other people's works from a range of arts disciplines and forms.	use appropriate dance and movement language to describe the content, structure and expressive qualities (the intention of the dance maker) of their own and other people's works. Students discuss dance works from different cultures, times and traditions; for example, dance works from cultures of students in the class, social dances from different times or works they have seen performed by independent artists, tertiary dance student programs, artists-in-residence, professional dance companies, community dance groups and other touring dance programs in schools. In these discussions, students describe content such as locomotor and non-locomotor movements, use of level, focus or direction phrases, group formations, use of specific skills or techniques and production elements. They identify aspects of the structure of the dances and expressive qualities of the dance such as gestures or speed of movements.
(Students) interpret and compare key features of arts works made in a range of times, places and cultures. They identify and describe influences on their own works and discuss the purposes for which arts works are created in different historical and cultural contexts.	<p>identify, describe and compare features such as</p> <ul style="list-style-type: none"> • use of space, time and energy as it applies to movement elements • relationships between dancers (individually and as a group) • relationships between dancer/s and audience • use of props, sound/music, costume and make-up • involvement of people in making the dance and how dance evolves in different settings. <p>Discussion might also focus on</p> <ul style="list-style-type: none"> • reasons for differences between dance works created in different cultures, places and times; for example, a dance may have been created for use in a ceremony or ritual • influences on dance-makers of social, spiritual or community dances • aspects of dances being studied that students can incorporate or adapt for use in their own dance works • researching social or traditional dances from different cultures to identify and describe features such as <ul style="list-style-type: none"> – dance structure (do dances from this culture typically have a beginning, middle and conclusion?) – similarities and differences in the ways characters are communicated in narrative dances from different cultures – costume design, for example, typical colours, shapes and materials used to construct costumes – why some dances can be danced by all community members and others are only performed by certain people – the sort of music used to accompany dances – the history of a specific dance – how did it come about? Who traditionally danced it for whom? • describing how they have used (created, developed, refined) specific movements or choreographic principles in their own dance works • describing processes they used to refine aspects of their dances in response to feedback or self-evaluation.
Ideas for assessment tasks	
<ul style="list-style-type: none"> • describe the content, structure and expressive qualities (the intention of the dance maker) of their own work and other people's works • demonstrate knowledge and understanding of dance elements and choreographic devices familiar to them via ongoing creating and making activities • reflect on own and others' dance works by viewing and discussing a range of dance works both live and on video • identify and describe influences such as social, spiritual, community/cultural/historical, on own and others' works • compare, using appropriate arts language, dances from different times, places and/or cultures use dance elements and choreographic principles to create similar effects • understand, for example through annotations in a dance-maker's journal or on a poster prepared to inform an audience about a dance work created by students, where and how influences from other cultures, traditions and times have been incorporated into the dance. 	

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Interweaving other domains with Dance – Level 4

Strand	Domain
Physical, Personal and Social Learning	<p>At Level 4, links between The Arts – Dance and domains in the Physical, Personal and Social Learning strand that can be used to enhance student learning include:</p> <p>Interpersonal development (standard, Building social relationships) <i>(Students) demonstrate, through their interactions in social situations, respect for a diverse range of people and groups.</i> For example, through dance-making activities such as learning dances from different cultures and styles, students can develop respect for a diverse range of people and groups culture and values. The study of dance within a range of historical and cultural settings can facilitate levels of understanding and awareness applicable to students' everyday experiences.</p>
Discipline-based Learning	<p>At Level 4, links between The Arts – Dance and domains in the strand that can be used to enhance student learning include:</p> <p>History (standard, Historical knowledge and understanding) <i>Students demonstrate an understanding of key aspects of an Asian country ... describe aspects of ... customs, religious traditions and daily life.</i> For example, students might view and/or learn traditional dances from an Asian culture such as those portraying characters in historical stories or religious ceremonies and discuss the customs, religious significance or features of daily life communicated through the dance.</p> <p>Science (learning focus) <i>(Students) contemplate how systems operate; for example, the human body as a large system consisting of smaller separate systems (circulatory ... digestive, skeletal ...) working together.</i> For example, in a dance class the study of systems could provide content for dance and making tasks as well as tasks directly associated with science at this level, for example students might create a dance that demonstrates relationships between components of a system. The study of basic principles and how they contribute to sustained energy and well-being could support students developing a more systematic knowledge of science and science concepts in particular biological, chemical and physical sciences.</p>
Interdisciplinary Learning	<p>At Level 4, links between The Arts – Dance and domains in the Interdisciplinary Learning strand that can be used to enhance student learning include:</p> <p>Communication (learning focus) <i>(Students) reflect on the implicit messages received through body language and begin to understand that verbal and non-verbal messages do not always correspond. They practise sending consistent messages during their interactions.</i> For example, participation in dance and movement tasks enhances students' ability to communicate, verbally and non-verbally; while also understanding that verbal and non-verbal messages do not always correspond. Tasks associated with reading the body as a communication tool can facilitate students' ability to read body-language in general.</p> <p>Thinking Processes (learning focus) <i>... focus on tasks that require flexible thinking for decision making, synthesis and creativity.</i> For example, participation in dance and movement activity provides a setting in which students have multiple opportunities to practice strategies related to listening, problem solving, offering and receiving feedback. Through posing questions to clarify intent and the ensuing discussions, students come to learn how to hear and interpret ideas from others, and to use this understanding to develop and refine creative responses to set tasks.</p>