

B O A R D O F S T U D I E S
NEW SOUTH WALES

Dance

Stage 6

Syllabus

1999

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1 The Higher School Certificate Program of Study

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education;
- foster the intellectual, social and moral development of students, in particular developing their:
 - knowledge, skills, understanding and attitudes in the fields of study they choose
 - capacity to manage their own learning
 - desire to continue learning in formal or informal settings after school
 - capacity to work together with others
 - respect for the cultural diversity of Australian society;
- provide a flexible structure within which students can prepare for:
 - further education and training
 - employment
 - full and active participation as citizens;
- provide formal assessment and certification of students' achievements
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

2 Rationale for Dance in the Stage 6 Curriculum

Dance has been an integral component of every known culture, providing a means of expression and an extension of work and lifestyle patterns. It has accompanied the evolution of humanity as an integral part of the history of human movement, culture and communication. Dance provides a way of knowing about oneself, other people and the world.

The study of dance as an artform in education is based on the study of three interrelated components: Performance, Composition and Appreciation. The study of dance as an artform is not to be confused with or considered as the 'art of a dance'. Such references are frequently associated with the intrinsic or technical qualities or level of execution related to the performance of particular movement identified with specific dance styles.

Through the study of dance as an artform, students learn about and through dance performance. That is, the knowledge, understanding and skills in physically preparing the body to dance (*Dance Technique*) and the application and demonstration of knowledge, understanding and skills in a 'Dance'/'Work'. They learn about and through dance composition. That is, the knowledge, understanding and skills which underpin the theories, principles, processes and practices of dance composition. The students are encouraged to create and develop a personal response that communicates intent. They learn about and through appreciation of dance as works of art. That is, the study of seminal artists and works for their contribution to the development of dance.

In Dance Stage 6, students are able to study dance as a unique artform in which the body is the instrument for non-verbal communication and expression. The study of dance as an artform within the school environment is of special educational value to the students' total development, as it offers students new ways of learning through the performance, composition and appreciation of dance.

The *Dance Stage 6 Syllabus* emphasises dance both as an artform in its own right and as an exciting medium for learning that fosters students' intellectual, social and moral development. The artform of dance has a theoretical base that challenges the mind and the emotions, and its study contributes to the students' artistic, aesthetic and cultural education. The study of dance as an artform acknowledges the interrelationship between the practical and theoretical aspects of dance — the making and performing of the movement and the appreciation of its meaning.

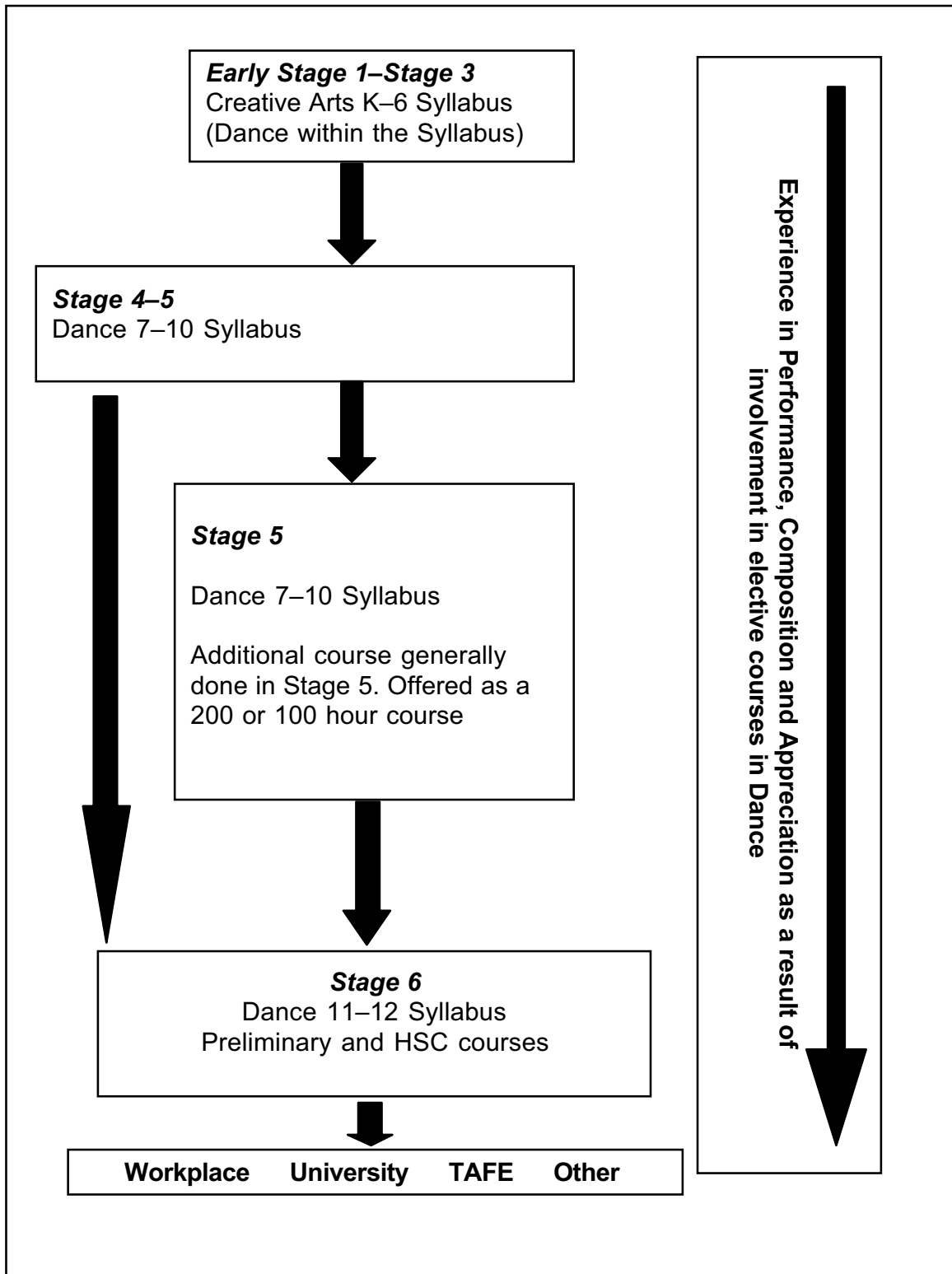
Learning results from experience, and the theoretical and practical knowledge augment and enrich one another. Through the study of dance as an artform, students learn the skills of dance, to perform and create dances, to critically analyse, respond, enjoy and make discerning judgments about dance, and to gain knowledge and understanding.

Students learn to manage their own learning and to work together with others in a range of capacities: as performers, composers, as students in a cooperative learning environment, through problem-solving tasks and through group work.

The Dance Stage 6 course is designed for students who have completed the *Dance 7–10 Syllabus*, for those with other previous dance experience and for those who are studying dance for the first time. It caters for a broad range of students from varying social and cultural backgrounds. The subject acknowledges the cultural diversity within the Australian community and offers students opportunities to reflect their own and others' life experiences as part of the course content.

The Dance Stage 6 course equips students with life skills while also providing continuity with many tertiary and industry courses. Students who study the Dance Stage 6 course acquire skills and knowledge that give them access to professional employment in dance, the performing arts and the entertainment and leisure industries.

3 Continuum of Learning for Dance Stage 6 Students



Dance is represented in the K–12 continuum in the *Creative Arts K–6 Syllabus*, the *Dance 7–10 Syllabus* and the Dance course in Years 11 and 12.

The *Creative Arts K–6 Syllabus* represents dance as an artform and provides a broad foundation for learning in dance in the primary school. Students compose and perform dances, and appreciate their own dances and those of others.

The *Dance 7–10 Syllabus* is an additional studies (elective) course based on the study of dance as an artform. Its framework ensures an all-round dance education in Performance, Composition and Appreciation. The knowledge, skills and understanding, values and attitudes gained are extended in Years 11 and 12.

Performance in the *Dance 7–10 Syllabus* consists of a core and an extension and takes account of the skills involved in bringing the dance into existence. The core develops the 'knowing how' to dance and provides the basis for the various styles of dance through a non-stylistic preparation of the body with consideration for correct anatomical principles. The extension is the 'interpretation', where students elect to study styles of dance. Composition is concerned with the development and use of concepts in the creative process as applied to dance, and Appreciation involves making informed judgements about dance through the study of historical perspectives of dance.

Students studying Dance for the HSC bring a variety of prior learning experiences with them, ranging from extensive dance training outside school hours, the study of the *Dance 7–10 Syllabus* for 100 or 200 hours, or no experience at all. There is a developmental progression in content and outcomes from the *Dance 7–10 Syllabus* to the *Dance Stage 6 Syllabus*, and the outcomes of the Preliminary and HSC courses represent a higher level of achievement. Stage 6 Dance is structured through the interrelated components of Performance, Composition and Appreciation.

After the completion of Dance at Stage 6, students are able to continue their study of dance. Over the past decade, the provision of dance in tertiary institutions in Australia has grown considerably. There are a number of undergraduate courses and graduate courses that offer further studies in dance.

4 Aim

Dance in Stage 6 is designed for students to experience, understand and value dance as an artform through the study of the performance, composition and appreciation of dance.

5 Objectives

Through Dance studies, students will develop knowledge and understanding, skills, values and attitudes about:

- dance as an artform
- dance performance
- dance composition
- dance appreciation.

6 Course Structure

In the Preliminary course, students study dance as an artform with core studies in the interrelated components of Performance, Composition and Appreciation. The knowledge that students gain in Year 11 provides the fundamentals of dance as an artform and is implicit in the content for Year 12.

Preliminary Course

120 indicative hours

All components to be completed — 100% of total course time

Core Performance	40%
Core Composition	20%
Core Appreciation	20%
Core Additional	20% to be allocated by the teacher to suit the specific circumstances/context of the class

The body is the instrument through which dance is experienced and realised. Therefore physical training and preparation of the body is fundamental and of paramount importance. This training informs all three components of the course. It is acknowledged that students may enter the Preliminary course with a wide range of prior experiences. In order to accommodate the range of students in a single course, a higher percentage of weighting/time has been allocated to the Performance component in the Preliminary course to provide for the necessary physical training and the understanding of how this training occurs.

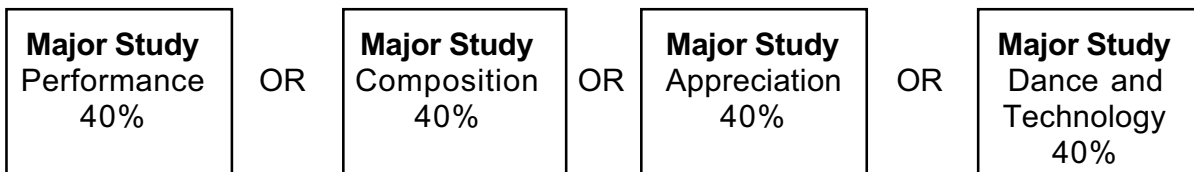
The Additional 20 percent is allocated by the teacher across the components to suit the specific circumstances and context of the class. It is stipulated that there is a 20 percent minimum allocation for Composition and Appreciation and a 50 percent maximum allocation for Performance.

HSC Course

120 indicative hours

Core Performance	20%
Core Composition	20%
Core Appreciation	20%
Major Study	40%

Major Study: One to be completed — 40% of total course time



In the HSC course, students continue their study of dance as an artform. They continue core study in the three core components. Students also undertake an in-depth study of dance in one of the major study components, either Performance, Composition, Appreciation or Dance and Technology. The three core study components are each allocated 20 percent of time, and the major study is allocated 40 percent.

7 Objectives and Outcomes

The outcomes of the Dance Stage 6 course result from the interrelated studies of the components of Performance, Composition and Appreciation.

The Preliminary course outcomes are progressive and are subsumed in the HSC course outcomes.

7.1 Table of Objectives and Outcomes

Objectives	Preliminary Course Outcomes	HSC Course Outcomes
<p>A student develops knowledge and understanding, skills, *values and attitudes about:</p> <p>1. dance as an artform</p>	<p>A student:</p> <p>P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form</p> <p>P1.2 understands the use of dance terminology relevant to the study of dance as an artform</p> <p>P1.3 develops the skills of dance through performing, composing and appreciating dance</p> <p>P1.4 values the diversity of dance as an artform and its inherent expressive qualities</p>	<p>A student:</p> <p>H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form</p> <p>H1.2 performs, composes and appreciates dance as an artform</p> <p>H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances</p> <p>H1.4 acknowledges and appreciates the relationship of dance and other media</p>

*Note: While values and attitudes outcomes are included in this syllabus, they are not to be assessed as in the HSC assessment program.

Objectives	Preliminary Course Outcomes	HSC Course Outcomes
<p>A student develops knowledge and understanding, skills, *values and attitudes about:</p> <p>2. dance performance</p>	<p>A student:</p> <p>P2.1 identifies the physiology of the human body as it is relevant to the dancer</p> <p>P2.2 identifies the body's capabilities and limitations</p> <p>P2.3 recognises the importance of the application of safe dance practice</p> <p>P2.4 demonstrates appropriate skeletal alignment, body-part articulation, strength, flexibility, agility and coordination</p> <p>P2.5 performs combinations, phrases and sequences with due consideration of safe dance practices</p> <p>P2.6 values self-discipline, commitment and consistency in technical skills and performance</p>	<p>A student:</p> <p>H2.1 understands performance quality, interpretation and style relating to dance performance</p> <p>H2.2 performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration of safe dance practices</p> <p>H2.3 values the diversity of dance performance</p>

<p>Objectives</p> <p>A student develops knowledge and understanding, skills, *values and attitudes about:</p>	<p>Preliminary Course Outcomes</p> <p>A student:</p>	<p>HSC Course Outcomes</p> <p>A student:</p>
<p>3. dance composition</p>	<p>P3.1 identifies the elements of dance composition</p> <p>P3.2 understands the compositional process</p> <p>P3.3 understands the function of structure as it relates to dance composition</p> <p>P3.4 explores the elements of dance relating to dance composition</p> <p>P3.5 devises movement material in a personal style in response to creative problem-solving tasks in dance composition</p> <p>P3.6 structures movement devised in response to specific concept/intent</p> <p>P3.7 values their own and others' dance activities as worthwhile</p>	<p>H3.1 identifies and selects the appropriate elements of composition/ choreography in response to a specific concept/intent</p> <p>H3.2 demonstrates the use of the elements of composition/ choreography in a personal style in response to a specific concept/intent</p> <p>H3.3 recognises and values the role of dance in achieving individual expression</p> <p>H3.4 explores, applies and demonstrates the combined use of compositional principles and technological skills in a personal style in response to a specific concept/intent</p>

Objectives	Preliminary Course Outcomes	HSC Course Outcomes
<p>A student develops knowledge and understanding, skills, *values and attitudes about:</p> <p>4. dance appreciation</p>	<p>A student:</p> <p>P4.1 understands the socio-historic context in which dance exists</p> <p>P4.2 develops knowledge to critically appraise and evaluate dance</p> <p>P4.3 demonstrates the skills of gathering, classifying and recording information about dance</p> <p>P4.4 develops skills in critical appraisal and evaluation</p> <p>P4.5 values the diversity of dance from national and international perspectives</p>	<p>A student:</p> <p>H4.1 understands the concept of differing artistic, social and cultural contexts of dance</p> <p>H4.2 recognises, analyses and evaluates the distinguishing features of major dance works</p> <p>H4.3 utilises the skills of research and analysis to examine dance as an artform</p> <p>H4.4 demonstrates in written and oral form, the ability to analyse and synthesise information when making discriminating judgments about dance</p> <p>H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation</p>

7.2 Key Competencies

Dance provides a powerful context within which to develop general competencies considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life. Key competencies are embedded in the Dance Stage 6 Syllabus to enhance student learning.

Collecting, analysing and organising information

- In composition and choreographic activities, students collect stimulus material (of a kinaesthetic, visual, auditory, tactile or ideational nature) as the basic motivation for their choreography. Its relevance is analysed through the processes of abstraction, improvisation, evaluation, selection and refinement, and the creative responses to the stimulus material are organised into a dance piece through dance movement.
- In Performance and Composition studies, students are required to complete a process diary detailing their observations, research, decisions made and solutions to problems.
- In Appreciation studies, students research and collect material that they analyse and organise into critical, reflective essays.

Communicating ideas and information

In dance the body is the instrument for non-verbal communication. Through dance movement, students develop skills in communication where they express moods, feelings, ideas and emotions.

- In dance technique classes, students use dance technique to communicate and interpret dance performance.
- In Composition studies, students learn to construct dance movement to communicate clearly the intent of their choreography.
- In Appreciation, students learn to make discriminating judgments about dance.

Planning and organising activities

In Composition studies students choreograph solo and group dances. Choreography requires planning, and students learn to integrate practical and theoretical aspects of dance in the context of a dance performance. They have to demonstrate their ability to plan and structure a dance and apply choreographic devices, then organise the choreography through to performance, where they consider the staging, type of accompaniment, props and costumes.

Working with others and in teams

This competency is embedded in all components of the syllabus. The study of the interrelated areas of dance (Performance, Composition and Appreciation) requires a cooperative learning environment.

- In learning about the process of composition, students work closely with each other by making their movement ideas suit the body/bodies of the dancer/s they are working with. They learn collaborative skills in order for their choreographic work to be understood and performed well.
- As the performer in both classroom activities and in another student's piece, students must observe and reproduce movement as demonstrated by the teacher or student choreographer.

Using mathematical ideas and techniques

There are many mathematical ideas and techniques that are used as ways of thinking and visualising in dance.

In dance activities, students learn about the transformation of shape, and they develop the ability to understand the nature of change and structure.

- With space, students work with spatial awareness, shape and direction, symmetry/asymmetry, patterns, pathways and two and three dimensions.
- With measurement, students work with time, patterns in time, distance, area, volume and size. Students also work with counting and complex numbering sequences.

Solving problems

Through problem-solving activities in Composition, students learn to make creative responses. The responses are dependent on the student's ability to perceive the problem, manipulate abstract ideas, draw on previous learning, analyse and synthesise solutions and test and evaluate the solutions. In doing so, students develop skills in communication, interpretation, interaction, observation, critical appraisal and evaluation, and research and analysis.

Using technology

In major study Dance and Technology, students develop skills in the use of computer software as a choreographic tool. They can also use film/video technology in filming dance.

Cultural understanding

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

8 Content: Dance Core Study — Preliminary and HSC Courses

In both the Preliminary and HSC courses, the core content consists of a broad study of dance as an artform organised around the three interrelated components of Performance, Composition and Appreciation. The interrelation of the course components is a major feature in the study of dance as an artform and is emphasised throughout both courses.

In the components of Performance and Composition, there is an emphasis on the acquisition of physical skills as well as knowledge and understanding. Students may progress at different rates, therefore the content is not differentiated between the Preliminary and HSC courses. Learning in these components is progressive. It begins in the Preliminary course and extends into, and is examined in, the HSC course.

The content of Appreciation is differentiated between the Preliminary and HSC courses.

8.1 Performance

Preliminary Course Outcomes

A student:

- P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form
- P1.2 understands the use of dance terminology relevant to the study of dance as an artform
- P1.3 develops the skills of dance through performing, composing and appreciating dance
- P1.4 values the diversity of dance as an artform and its inherent expressive qualities
- P2.1 identifies the physiology of the human body as it is relevant to the dancer
- P2.2 identifies the body's capabilities and limitations
- P2.3 recognises the importance of the application of safe dance practice
- P2.4 demonstrates appropriate skeletal alignment, body-part articulation, strength, flexibility, agility and coordination
- P2.5 performs combinations, phrases and sequences with due consideration of safe dance practices
- P2.6 values self-discipline, commitment and consistency in technical skills and performance.

HSC Course Outcomes

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H2.1 understands performance quality, interpretation and style relating to dance performance

H2.2 performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration of safe dance practices

H2.3 values the diversity of dance performance.

Content

Core Performance is a compulsory component. All students study Performance in both the Preliminary and HSC courses.

Performance consists of three areas of study. Firstly, there is the knowledge, understanding and skills that physically prepare the body for dance. The second area in the study of Performance relates to the knowledge, understanding and skills in which this physical preparation is applied to dance performance in the context of safe dance practice. The third area consists of the knowledge, understanding and skills of technique and performance applied to a 'Dance'.

The Dance Stage 6 Syllabus employs a generic training described as Dance Technique, based on the fundamentals of classical ballet and modern dance techniques, safe dance practice and anatomical principles of movement. Students also develop a working knowledge of the systems of the body as they relate to the dancer, and the common causes, prevention and care of dance injury.

Areas of Study

Preliminary course (40%) and HSC course (20%)

I. Dance Technique

Students learn about:

1. Body skills
 - body awareness
 - principles of alignment/body placement
 - body articulation
 - axial movement

- locomotor movement
 - turns
 - falls
 - balance
 - control
 - elevation
 - kinaesthetic awareness.
2. Sequencing (locomotor and non-locomotor)
- combinations, phrases and sequences
 - temporal variations
 - dynamic variations.
3. Safe dance practice
- warm-up/cool-down
 - stretching
 - alignment
 - body awareness
 - body limitations
 - causes, prevention and treatment of injury
 - environmental
 - body maintenance.
4. Variety of structures/components of a dance class which may include
- floor work, barre work, centre work, moving in space, jumps and aerial work.

II. Dance Technique applied to Dance Performance

The study of Dance Technique is not an end in itself, but a means to allow the student the freedom to perform dance to the fullest extent.

Students learn about:

1. Elements of dance as they relate to performance
- space
 - level
 - direction
 - pathways/floor patterns
 - spatial relationships
 - dimension
 - shape

- time
 - accent
 - rhythm
 - metre
 - phrasing
 - duration
 - tempo
 - momentum
 - stillness
 - dynamics
 - release of energy
 - weight/force.
2. Performance quality
- control/variation of dynamics
 - quality of line
 - projection
 - kinaesthetic awareness.
3. Interpretation
- application of Dance Technique to performance of a dance.

The performer uses all these aspects of dance performance to realise the context/intent of the dance.

III. The Core Performance Dance

The 'Dance' is prepared as an outgrowth of classwork under the guidance of the teacher. The 'Dance' should be considered to be a coherent organisation of technical sequences, phrases and sections that contribute to the overall unity of the 'Dance', but need not be driven by thematic considerations.

Students learn about:

- anatomical structure in relation to execution
- performing complex sequences relative to:
 - anatomical structure
 - strength
 - endurance
 - coordination
 - consistency in kinaesthetic awareness
- developing consistency of interpretation
- developing strength, endurance and coordination related to the 'Dance'.

8.2 Composition

Preliminary Course Outcomes

A student:

- P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form
- P1.2 understands the use of dance terminology relevant to the study of dance as an artform
- P1.3 develops the skills of dance through performing, composing and appreciating dance
- P1.4 values the diversity of dance as an artform and its inherent expressive qualities
- P3.1 identifies the elements of dance composition
- P3.2 understands the compositional process
- P3.3 understands the function of structure as it relates to dance composition
- P3.4 explores the elements of dance relating to dance composition
- P3.5 devises movement material in a personal style in response to creative problem-solving tasks in dance composition
- P3.6 structures movement devised in response to specific concept/intent
- P3.7 values their own and others' dance activities as worthwhile.

HSC Course Outcomes

A student:

- H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form
- H1.2 performs, composes and appreciates dance as an artform
- H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances
- H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent
- H3.2 demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent
- H3.3 recognises and values the role of dance in achieving individual expression.

Content

Core Composition is a compulsory component. All students study Composition in both the Preliminary and HSC courses.

Composition provides students firstly with opportunities to develop knowledge and understanding of the theories, principles, processes and practices of composition. Secondly, students develop the skills of composition through practice, observation and reflection that enable students to make choices in their own process.

Students engage in exploration through problem-solving tasks to find movement for dance compositions. They learn essential aspects of the craft of composition, which they employ to communicate their intent through movement.

The compositional process is designed to foster student's individual creativity. Students are encouraged to draw on their own movement vocabulary experiences in composing and selecting movement to create and develop a personal response that communicates their intent.

Areas of Study

Students learn about:

1. Manipulation of the elements of dance as they relate to dance composition
 - space
 - level
 - geometry of space (direction, dimension, plane)
 - shape
 - floor pattern
 - design in space
 - personal space
 - active space
 - performance space
 - time
 - tempo
 - duration
 - momentum
 - regular/irregular
 - accent
 - metre
 - natural rhythms
 - stillness
 - dynamics
 - release of energy
 - weight/force.

2. Generating movement as it relates to dance composition
 - stimulus material
 - conception — intent or motivating factors.
 - generating movement relevant to a concept/intent
 - abstraction
 - exploration/improvisation
 - reflection/evaluation
 - selection and refinement.

3. Organising the movement as it relates to dance composition
 - motif
 - phrase
 - motif into phrase.

4. Organising the dance (form/structure)
 - sequencing
 - transition
 - repetition
 - variation and contrast
 - formal structures
 - unity
 - appraisal and evaluation.

8.3 Appreciation

Core Appreciation is a compulsory component. All students study Appreciation in both the Preliminary and HSC courses.

Preliminary Course Outcomes

A student:

- P1.1 understands dance as the performance and communication of ideas through movement and in written and oral form
- P1.2 understands the use of dance terminology relevant to the study of dance as an artform
- P1.3 develops the skills of dance through performing, composing and appreciating dance
- P1.4 values the diversity of dance as an artform and its inherent expressive qualities
- P4.1 understands the sociohistoric context in which dance exists
- P4.2 develops knowledge to critically appraise and evaluate dance
- P4.3 demonstrates the skills of gathering, classifying and recording information about dance
- P4.4 develops skills in critical appraisal and evaluation
- P4.5 values the diversity of dance from national and international perspectives.

Preliminary Course Content

The Appreciation component consists of the knowledge of dance as an artform and the skills of research, analysis, writing and criticism. The content for the Preliminary course is a broad overview of dance as an artform from a national and international perspective. Students develop the knowledge, understanding, and skills of dance analysis. They learn about the eclectic nature of dance as they study the sociohistoric context of dance in Australia and/or on the international dance scene and its impact on the development of dance.

Preliminary Course Areas of Study

Students learn about:

1. The development of dance in Australia
 - Indigenous Australian dance
 - traditional Aboriginal and Torres Strait Islander dance
 - impact of colonisation
 - re-emergence of Aboriginal dance
 - factors that have shaped dance in Australia
 - the changing nature of dance in Australia.

2. Introduction to dance analysis

- dance analysis
 - first Impression (subjective)
 - description (formal/structural)
 - interpretation (relationships)
 - evaluation (informed criticism)
- dance analysis in practice — works from Australian and international choreographers to apply the skills of analysis, such as:
 - Push Comes to Shove, Twyla Tharp, American Ballet Theatre
 - Wild Life, Richard Alton, Rambert Dance Company
 - Café, Paul Mercurio and Kim Walker, Sydney Dance Company
 - Troy Game, Robert North, Dance Theatre of Harlem
 - Speaking in Tongues, Paul Taylor, Paul Taylor Company
 - Torso, Jiri Kylian, Netherlands Dance Theatre.

HSC Course Outcomes

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H4.1 understands the concept of differing artistic, social and cultural contexts of dance

H4.2 recognises, analyses and evaluates the distinguishing features of major dance works

H4.3 utilises the skills of research and analysis to examine dance as an artform

H4.4 demonstrate, in written and oral form, the ability to analyse and synthesise information when making discriminating judgments about dance

H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation.

HSC Course Content

In core Appreciation in the HSC course, students have the opportunity to study specific choreographers and prescribed works from the past 200 years. Students apply the knowledge, skills and understanding gained from analysis, writing and criticism to the in-depth study of a prescribed choreographer and their work.

HSC Course Areas of Study

Students learn about:

1. Skills of analysis
 - components
 - movement
 - spatial elements
 - dynamic elements
 - aural elements
 - dancers
 - setting and environment
 - organising the movement (form/structure)
 - motif
 - phrase
 - motif into phrase
 - organising the dance
 - sequencing
 - transition
 - repetition
 - variation and contrast
 - formal structure
 - unity
 - appraisal and evaluation
 - interpretation of the work
 - context
 - genre
 - subject matter
 - meaning
 - significance
 - evaluation
 - concepts under which evaluation is made
 - general values of society
 - specific values in the context of the work
 - worth and merit
 - effectiveness/appropriateness of the work
 - effectiveness/appropriateness of the performance.

2. Writing and criticism

- reading and writing reviews – newspapers, magazines, journals
- the role of the critic in dance
- placing the criticism in context.

3. Prescribed choreographers and works

- era/period in which they work
- background/training
- influences
- choreographic style.

9 Content: Dance HSC Course — Major Study

In the HSC course, the core study of Performance, Composition and Appreciation is carried over from the Preliminary course and underpins the specialisation chosen for the major study. This provides students with an in-depth study and experience in one of the major study components of Performance, Composition, Appreciation or Dance and Technology where the students apply their general knowledge gained from the Preliminary course.

9.1 Major Study — Performance

Outcomes

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H2.1 understands performance quality, interpretation and style relating to dance performance

H2.2 performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration for safe dance practices

H2.3 values the diversity of dance performance.

Content

The major study Performance component in the HSC course provides students with the opportunity for an in-depth study of dance performance.

The Dance Stage 6 Syllabus employs a generic training described as Dance Technique, based on the fundamentals of classical ballet and modern dance techniques, safe dance practice and anatomical principles of movement. Students also develop a working knowledge of the systems of the body as they relate to the dancer, and the common causes, prevention and care of dance injury.

Major study Performance consists of three areas of study. Firstly, there is the knowledge, understanding and skills of dance technique. The second area relates to the knowledge, understanding and skills in which dance technique is applied to dance performance in the context of safe dance practice. The third area is the knowledge, understanding and skills of technique and performance applied to the 'Work'.

The major study Performance component does not advocate, name or limit specific dance styles. The vehicle for the 'Work' is seen in terms of providing for the further study of technique and performance as it relates to dance as an artform.

It is intended that the additional time allocation given to the major study in Performance is devoted to enhancing, developing and refining dance technique and performance.

Areas of Study

I. Dance Technique

Students continue their learning from core Performance:

1. Body skills
 - principles of alignment
 - body articulation
 - kinaesthetic awareness.
2. Sequencing (locomotor and non-locomotor)
 - combinations, phrases and sequences to challenge the dancer to use the full range of exercises and techniques covered during the course
 - temporal variations
 - dynamic variations.
3. Variety of structure/components of a dance class which may include
 - floor work, barre work, centre work, moving in space, jumps and aerial work.
4. Safe dance practice
 - fundamental body mechanics — the dancing body
 - respiration and circulation.
5. Kinaesthetic awareness
 - the body as the instrument of dance as employed in the major study 'Work' to realise efficiency, aesthetics and context/intent.

II. Dance Technique Applied to Dance Performance

Students learn further and apply:

1. Elements of dance as they relate to performance
 - space
 - level

- direction
 - pathways/floor patterns
 - spatial relationships
 - dimension
 - shape
 - time
 - accent
 - rhythm
 - metre
 - phrasing
 - duration
 - tempo
 - momentum
 - stillness
 - dynamics
 - release of energy
 - weight/force.
2. Performance quality
- control/variation of dynamics/energy
 - quality of line
 - projection.
3. Interpretation
- application of technique to dance performance
 - performance quality in relation to dance performance.
4. Relevant music principles
- the link between the accompaniment and the physical realisation (interpretation) of the 'Work'
5. General characteristics of dance performance
- relevant sociocultural context.
6. The language of dance
- dance terminology
 - names of specific terms related to performance, style and movement patterns, where applicable
 - relevant stage terminology.

III. The Major Study Work

The 'Work' is prepared as an outgrowth of classwork under the guidance of the teacher. In major study Performance, a 'Dance' and a 'Work' are differentiated in terms of context/intent. A 'Work' is considered to be a coherent organisation of technical phrases and sections driven by thematic considerations that create a unified whole.

Students learn about:

- anatomical structure in relation to execution
- performing complex sequences relative to
 - anatomical structure
 - strength
 - endurance
 - coordination
 - consistency in kinaesthetic awareness
- developing consistency of interpretation
- developing strength, endurance and coordination related to the 'Work'.

9.2 Major Study — Composition

Outcomes

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent

H3.2 demonstrates the use of the elements of composition/ choreography in a personal style in response to a specific concept/intent

H3.3 recognises and values the role of dance in achieving individual expression.

Content

This major study provides students with the opportunity for an in-depth study of dance composition. Students will expand the knowledge and understanding and skills acquired from the study of core Composition.

It is intended that the additional time allocation to major study Composition be devoted to the concept of a choreography for two to three dancers.

The majority of academic writings at this time use the terms 'composition' and 'choreography' interchangeably. However, these writings also indicate that the term 'choreography' encompasses additional considerations. For the purpose of this document, composition is subsumed under choreography, which encompasses additional considerations such as the number of dancers, simple costumes, use of simple props, and accompaniment linked to the concept/intent of the work.

Areas of Study

Students learn about choreography for two or three dancers:

1. Manipulation of the elements of dance as they relate to dance choreography
 - space
 - level
 - geometry of space (direction, dimension, plane)
 - shape
 - floor pattern
 - design in space
 - personal space
 - active space
 - performance space
 - time
 - tempo
 - duration
 - momentum
 - regular/irregular
 - accent
 - metre
 - natural rhythms
 - stillness
 - dynamics
 - release of energy
 - weight/force.
2. Generating movement as it relates to dance choreography
 - stimulus material
 - conception — intent or motivating factors

- generating movement relevant to a concept/intent
 - abstraction
 - exploration/improvisation
 - reflection/evaluation
 - selection and refinement.

- 3. Organising the movement as it relates to dance choreography
 - motif
 - phrase
 - motif into phrase.

- 4. Organising the work (form/structure)
 - sequencing
 - transition
 - repetition
 - variation and contrast
 - formal structures
 - unity
 - appraisal and evaluation.

- 5. Additional considerations that arise from the intent of the work
 - number of dancers
 - other considerations (not compulsory) that may arise from the intent of the work
 - simple costumes and props
 - choice of accompaniment.

9.3 Major Study — Appreciation

Outcomes

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H4.1 understands the concept of differing artistic, social and cultural contexts of dance

H4.2 recognises, analyses and evaluates the distinguishing features of major dance works

H4.3 utilises the skills of research and analysis to examine dance as an artform

H4.4 demonstrates, in written and oral form, the ability to analyse and synthesise information when making discriminating judgments about dance

H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation.

Content

The major study Appreciation component in the HSC course will provide students with the opportunity to undertake a greater amount of theoretical study to expand upon their knowledge and understanding and skills in critical analysis of dance and its sociocultural context. They will learn about prescribed seminal artists and works from the past 200 years, and the sociohistoric context in which the artists and their works exist/ed.

A seminal artist/work is one which has significantly influenced how dance as an artform is perceived. An era is an identifiable period of time in which significant development in dance took place that relates to a developmental aspect of dance as an artform.

All candidates study a set seminal work. The teacher and candidates also choose one of the two prescribed eras and prescribed artists for study.

Areas of Study

Students learn about:

1. The seminal work
 - analysis
 - components
 - form
 - interpretation
 - evaluation
 - writing and criticism
 - the choreographer
 - communication of ideas through the work
 - other works
 - contextual background
 - present context
 - history of the work
 - the contribution of the work to dance as an artform.
2. Era
 - historical context
 - sociocultural influences which shape the characteristics

- how the characteristics are reflected in the arts
 - impact on the development of dance as an artform.
3. Prescribed artists
- why the prescribed artist is considered a seminal artist in relation to dance and the era
 - how the prescribed artist's work establishes him or her as a seminal artist.

9.4 Major Study — Dance and Technology

Students should choose ONE of the following options for major study Dance and Technology:

Option 1. Choreographing the Virtual Body

OR

Option 2. Film and Video

Option 1. Choreographing the Virtual Body

Outcomes

A student:

- H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form
- H1.2 performs, composes and appreciates dance as an artform
- H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances
- H1.4 acknowledges and appreciates the relationship of dance and other media
- H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent
- H3.2 demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent
- H3.3 recognises and values the role of dance in achieving individual expression
- H3.4 explores, applies and demonstrates the combined use of compositional principles and technological skills in a personal style in response to a specific concept/intent.

Content

The integration of dance and computer-based technology has created new approaches to analysis of human movement and choreographic practice, and a new performance genre. This major study focuses on the opportunities and limitations inherent in using 3D animation software to create dance works.

In this study, students will explore the use of computer software as a choreographic tool. As they explore the use of computer technology as a medium for artistic expression they will develop skill in the use of 3D animation software. They will investigate the relationship between the real and virtual body and the application of computer-based technologies in the works of professional choreographers.

Areas of Study

I. Choreography for two or three dancers

Students learn about:

1. Manipulation of the elements of dance as they relate to dance choreography
 - space
 - level
 - geometry of space (direction, dimension, plane)
 - shape
 - floor pattern
 - design in space
 - personal space
 - active space
 - performance space
 - time
 - tempo
 - duration
 - momentum
 - regular/irregular
 - accent
 - metre
 - natural rhythms
 - stillness
 - dynamics
 - release of energy
 - weight/force.
2. Generating movement as it relates to dance choreography
 - stimulus material
 - conception — intent or motivating factors
 - generating movement relevant to a concept/intent
 - abstraction
 - exploration/improvisation
 - reflection/evaluation
 - selection and refinement.

3. Organising the movement as it relates to dance choreography
 - motif
 - phrase
 - motif into phrase.
4. Organising the work (form/structure)
 - sequencing
 - transition
 - repetition
 - variation and contrast
 - formal structures
 - unity
 - appraisal and evaluation.
5. Additional considerations that arise from the intent of the work.
 - number of dancers
 - other considerations (not compulsory) that may arise from the intent of the work
 - simple costumes and props
 - choice of accompaniment.

II. Computer technology as a medium for artistic expression

Students learn about:

1. Computer-based choreographic tools
 - analysis and creation of human movement
 - creating movement, phrases, transitions and sequences
 - manipulating elements of space, time, dynamics
 - creating and integrating solo and group phrasing and pathways.
2. A study of artists and examples, such as
 - virtual spaces for dance — websites, CD ROM
 - Merce Cunningham
 - William Forsythe
 - Bill T. Jones
 - Metro Screen Project.
3. Virtual dance
 - the conventions of dance and obeying laws of physical possibility v the potential of the virtual dancer
 - creating virtual dancers — individual style and character
 - rendering figures and environments
 - manipulating space — size of the virtual performance space, the viewing plane
 - interface between software packages.

Option 2. Film and Video

Outcomes

A student:

H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form

H1.2 performs, composes and appreciates dance as an artform

H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances

H1.4 acknowledges and appreciates the relationship of dance and other media

H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent

H3.2 demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent

H3.3 recognises and values the role of dance in achieving individual expression

H3.4 explores, applies and demonstrates the combined use of compositional principles and technological skills in a personal style in response to a specific concept/intent.

Content

Historically, there is great diversity in the use of film and video in relation to dance works. Pioneer, Loie Fuller explored early film devices and effects. Merce Cunningham choreographed works specifically with the camera viewpoint in mind, and an explosion of dance works for television in recent years fuses choreographic and video elements. This study focuses on types and functions of dance film/video and the practice of using the two media to create works.

As a result of this study, students will research types, functions and examples of dance film/video. They will consider the relationship of dance and technology; the changing form of dance in contemporary culture; the question of authenticity of mediated dance; the definition of boundaries between arts disciplines; the choreographer's intent in using another medium to express ideas; and the relationship between dance on film/video and its audience. Students will manipulate choreographic ideas and devices for film/video, and will explore the use of film/video technology in filming dance.

Areas of Study

I. Choreography for two or three dancers

Students learn about:

1. Manipulation of the elements of dance as they relate to dance choreography
 - space
 - level
 - geometry of space (direction, dimension, plane)
 - shape
 - floor pattern
 - design in space
 - personal space
 - active space
 - performance space
 - time
 - tempo
 - duration
 - momentum
 - regular/irregular
 - accent
 - metre
 - natural rhythms
 - stillness
 - dynamics
 - release of energy
 - weight/force.
2. Generating movement as it relates to dance choreography
 - stimulus material
 - conception — intent or motivating factors
 - generating movement relevant to a concept/intent
 - abstraction
 - exploration/improvisation
 - reflection/evaluation
 - selection and refinement.
3. Organising the movement as it relates to dance choreography
 - motif
 - phrase
 - motif into phrase.

4. Organising the work (form/structure)

- sequencing
- transition
- repetition
- variation and contrast
- formal structures
- unity
- appraisal and evaluation.

II. The use of film and video to create dance works

Students learn about:

1. Analysis of types and functions of dance on film/video

- dance choreographed for the stage and filmed for archival or restaging purposes
- stage dance recreated for film/video entertainment
- dance choreographed for film/video, making use of illusions and effects
- dance fused with film/video medium — both dance and film/video are deliberately manipulated to enhance each other
- popular video clips where dance is used to enhance music performance.

2. A Study of examples

- documentary footage
 - recording for historical, documentary, teaching or marketing purposes
 - examples: Sydney Dance Company promotional video
Martha Graham, The Dancer Revealed
- stage dance re-created for TV broadcast
 - comparisons between live and mediated versions
 - the choreographer's role in selection of material and editing
 - changing intent to accommodate TV space and time
 - examples: Sydney Dance Company, Boxes
Bangarra Dance Company, Fish
- musicals and filmed adaptations of stage musicals
 - use of illusions/effects
 - role of the dance and its contribution to the narrative
 - relationship of dance elements to musical elements
 - relationship of dance and character
 - choreographic elements and style
 - examples: The movie, Oklahoma
The movie, West Side Story

- dance video/film
 - theme or narrative and structure
 - framing bodies and movement
 - manipulation of space and time (choreographic and video/film)
 - television time: the '10 second aesthetic'
 - filming and editing effects
 - exaggeration of sensory elements
 - controlling the audience gaze and the interpretation of the danceexamples: Sydney Dance Company, Seven Deadly Sins
Sydney Dance Company, Sensing
The movie, The Red Shoes
The Australian Ballet, Don Quixote.

- 3. Choreographic considerations
 - dance elements
 - emphasising body-parts
 - framing, following locomotor and aerial work
 - spatial patterns: floor patterns, groupings and formations
 - framing shapes
 - capturing and emphasising dynamic elements
 - visual/aural elements
 - use and production of sound and music
 - setting, spaces
 - costuming and makeup
 - lighting the performer/s
 - using lighting to define space.

- 4. Filming and editing considerations
 - using the camera
 - focus, zoom, fade, tilt, pan
 - angle, height and range of shot
 - cropping
 - manipulating camera movement
 - editing
 - digital and analogue systems
 - conventional editing techniques
 - using effects.

- 5. Additional considerations that arise from the intent of the work.
 - number of dancers
 - other considerations (not compulsory) that may arise from the intent of the work
 - simple costumes and props
 - choice of accompaniment.

10 Course Requirements

Time allocation for the Preliminary and HSC courses

120 indicative hours — Preliminary

120 indicative hours — HSC

Preliminary Course Requirements

The Preliminary course offers students a broad foundation study of dance as an artform. While students should not be excluded from studying the syllabus on the basis of general physical attributes, they should be made aware of the rigorous demands of the course.

The Preliminary course in Dance is a prerequisite for the HSC course.

Credit is not given for prior examinations, grades or awards presented by dance societies.

HSC Course Requirements

The HSC course builds on the Preliminary course and provides students with a deeper understanding of dance as an artform through specialised study.

Core — Performance

(20 marks)

It is the intent of the syllabus that dances prepared for examination and assessment are developed as part of the course and are an outgrowth of class work under the guidance of the teacher. The dance presented for core Performance is identified as a 'Dance' and not a 'Work'. 'Dance' and 'Work' are differentiated in terms of context/intent. A 'Dance' is considered to be a coherent organisation of technical sequences, phrases and sections, which contribute to the overall unity of the 'Dance' but need not be driven by thematic considerations.

The 'Dance' for assessment should be considered in terms of:

- the candidate's anatomical structure and level of ability
- the complexity of sequences relative to the anatomical structure, strength, endurance and coordination of the candidate
- the suitability of the choreography of the dance to the candidate's level of skill
- the level of execution balanced against complexity of movement sequences
- complexity of movement sequences balanced with students' consistency in interpretation (ie space, dynamics, time).

The 'Dance'

- Students are to present a solo 'Dance' of between three and five minutes duration based on Dance Technique
- The 'Dance' presented for examination must be devised from course work
- Accompaniment is to be recorded on tape or CD which contains only the accompaniment to be used
- Plain (colour and style) form-fitting dance wear (ie leotards, tights or unitard) must be worn
- Costumes and the use of props are not permitted
- Footwear as appropriate to Dance Technique as outlined on pp. 20–22. The candidate accepts responsibility for choice of footwear
- Hair tied back where necessary
- No accessories
- Viva voce — students discuss performance in relation to safe dance practice
- Process diary for internal assessment.

Core — Composition

(20 marks)

It is the intent of the syllabus that dances prepared for examination and assessment are developed as part of the course and are an outgrowth of class work under the guidance of the teacher. The composed dance must reflect the areas of study and be based on a concept/intent. It should not merely be a showcase of physical skill. Students must be prepared to discuss their composition (manipulation of the elements of dance, generating the movement, organising the movement, organising the dance).

Students are encouraged to approach composition studies through a personal style with the aim of developing new and innovative ways of moving.

- Students compose a solo 'Dance' of between three and five minutes duration to be performed by another student from the school who is not the choreographer
- Accompaniment, if used, is to be recorded on tape or CD which contains only the accompaniment to be used
- Plain (colour and style) form-fitting dance wear (ie leotards, tights or unitard) must be worn
- Costumes and the use of props are not permitted
- Footwear as appropriate to Dance Technique as outlined on pp. 20–22. The candidate accepts responsibility for choice of footwear
- Hair tied back where necessary
- No accessories

- Viva voce — students discuss their dance composition in terms of how they:
 - manipulated the elements of dance
 - generated the movement
 - organised the movement
 - organised the 'Dance'
- Process diary for internal assessment.

Core — Appreciation

(20 marks)

The study of two prescribed artists and two prescribed works.

Note: the works studied in the Preliminary course must not be the same as that studied in the HSC, either core or major study Appreciation.

Students sit for a one hour examination (plus five minutes reading time) based on two prescribed artists and two works.

Major Study — Performance

(40 marks)

It is the intent of the syllabus that works prepared for examination and assessment are developed as part of the course and are an outgrowth of class work under the guidance of the teacher. The dance presented for major study Performance is identified as a 'Work' and not a 'Dance'. 'Work' and 'Dance' are differentiated in terms of context/intent. A 'Work' is considered to be a coherent organisation of technical phrases and sections driven by thematic considerations which create a unified whole.

The 'Work' for assessment should be considered in terms of:

- the candidate's anatomical structure and level of ability
- the complexity of sequences relative to the anatomical structure, strength, endurance and coordination of the candidate
- the suitability of the choreography of the dance to the candidate's level of skill
- the level of execution balanced against complexity of movement sequences
- complexity of movement sequences balanced with students' consistency in interpretation (ie space, dynamics, time).

The 'Work'

- Students are to perform a solo 'Work' of between four and six minutes duration
- The 'Work' must be different from that presented for core Performance
- The 'Work' presented for examination must be devised from course work
- Accompaniment is to be recorded on tape or CD which contains only the accompaniment to be used

- Simple props and costumes that are integral to the performance are optional
- Footwear as appropriate to the context of the 'Work'. The candidate accepts responsibility for choice of footwear.
- Viva voce — students discuss their performance of the 'Work' in relation to the areas of study
- Process diary for internal assessment.

Major Study — Composition

(40 marks)

It is the intent of the syllabus that dances prepared for examination and assessment are developed as part of the course and are an outgrowth of class work under the guidance of the teacher.

The choreographed 'Work' must be based on a concept/intent and reflect the areas of study. It must be choreographically driven and not merely a showcase of physical skill. Students must be prepared to discuss their 'Work' for two or three dancers (manipulation of the elements of dance, generation of the movement, organisation of the movement, organisation of the 'Work', additional considerations).

Students are encouraged to approach composition studies through a personal style with the aim of developing new and innovative ways of moving.

- Students choreograph a 'Work' of between four and six minutes duration for two or three dancers
- The 'Work' is to be performed by students at the school
- The student choreographer has the option to perform in the work
- Accompaniment, if used, is to be recorded on tape or CD which contains only the accompaniment to be used
- Simple costumes and props are permitted
- Viva voce — students discuss their choreographed 'Work' in terms of how they:
 - manipulated the elements of dance
 - generated the movement
 - organised the movement
 - organised the 'Work'
 - approached additional considerations
- Process diary for internal assessment.

Major Study — Appreciation

(40 marks)

The investigation of a set seminal work, an era and two prescribed artists in context.

Compulsory: set seminal work

Choose: a prescribed era and 2 prescribed artists — A
or
a prescribed era and 2 prescribed artists — B

Prescribed choreographers, works, styles and cultural themes will be set. These will be changed every two years.

Note: Prescribed choreographers and works chosen for core study in the Preliminary course cannot be chosen for study in either the HSC core study or the major study Appreciation.

Students sit for a 1 1/4 hour (plus five minutes reading time) written examination

Major Study — Dance and Technology

Option 1: Choreographing the Virtual Body *(40 marks)*

It is intent of the syllabus that the 'Work' presented for examination and assessment is developed as part of the course and is an outgrowth of classwork under the guidance of the teacher. The choreographed 'Work' must be based on a concept/intent and reflect the areas of study. Students must be prepared to discuss their 'Work' for two to three virtual dancers using computer-based 3D animation software (manipulation of the elements of dance, generation of movement, organisation of movement, organisation of the 'Work', additional considerations, computer based choreographic tools and virtual dance).

- Students create a 'Work' of between four and six minutes duration for two or three dancers using computer-based 3D animation software
- Students present the virtual choreography
- Viva voce — students discuss their virtual 'Work' in terms of how they:
 - manipulated the elements of dance
 - generated the movement
 - organised the movement
 - organised the 'Work'
 - approached additional considerations
 - approached computer based choreographic tools
 - approached virtual dance
- Process diary for internal assessment.

Option 2: Film and Video *(40 marks)*

It is the intent of the syllabus that the 'Work' presented for examination and assessment is developed as part of the course and is an outgrowth of classwork under the guidance of the teacher. The choreographed 'Work' must be based on a concept/intent and reflect the areas of study. Students must be prepared to discuss their filmed and edited 'Work' for two to three dancers (manipulation of the elements of dance, generation of movement, organisation of movement, organisation of the 'Work', additional considerations, filming and editing considerations).

- Students create a 'Work' for two or three dancers
- Students film and edit the 'Work' which will be of between four and six minutes duration
- Students present the filmed and edited choreographed 'Work'
- Viva voce — students discuss their filmed and edited choreographed 'Work' in terms of how they:
 - manipulated the elements of dance
 - generated the movement
 - organised the movement
 - organised the 'Work'
 - approached additional considerations
 - approached filming and editing considerations
- Process diary for internal assessment.

10.1 Course Prescriptions

There are prescribed topics (seminal artists and works) required for study in the core and major study Appreciation components of the Dance Stage 6 HSC course. These are published on the Board of Studies Website www.boardofstudies.nsw.edu.au and in the Board Bulletin.

11 Post-school Opportunities

The study of Dance Stage 6 provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Dance Stage 6 assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

Recognition of Student Achievement in Vocational Education and Training (VET)

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

Registered Training Organisations, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework (AQF).

The degree of recognition available to students in each subject is based on the similarity of outcomes between HSC courses and industry training packages endorsed within the AQF. Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the National Training Information Service (NTIS) website (www.ntis.gov.au).

Recognition by TAFE NSW

TAFE NSW conducts courses in a wide range of industry areas, as outlined each year in the TAFE NSW Handbook. Under current arrangements, the recognition available to students of Dance in relevant courses conducted by TAFE is described in the HSC/TAFE Credit Transfer Guide. This guide is produced by the Board of Studies and TAFE NSW and is distributed annually to all schools and colleges. Teachers should refer to this guide and be aware of the recognition available to their students through the study of Dance Stage 6. This information can be found on the TAFE NSW website (www.tafensw.edu.au/mchoice).

Recognition by other Registered Training Organisations

Students may also negotiate recognition into a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Dance Stage 6 so that the degree of recognition available can be determined.

12 Assessment and Reporting

12.1 Requirements and Advice

The information in this section of the syllabus relates to the Board of Studies requirements for assessing and reporting achievement in the Preliminary and HSC courses for the Higher School Certificate.

Assessment is the process of gathering information and making judgements about student achievement for a variety of purposes.

In the Preliminary and HSC courses those purposes include:

- assisting student learning
- evaluating and improving teaching and learning programs
- providing evidence of satisfactory achievement and completion in the Preliminary course
- providing the Higher School Certificate results.

Reporting refers to the Higher School Certificate documents received by students that are used by the Board to report both the internal and external measures of achievement.

NSW Higher School Certificate results will be based on:

- **an assessment mark** submitted by the school and produced in accordance with the Board's requirements for the internal assessment program
- **an examination mark** derived from the HSC external examinations.

Results will be reported using a course report containing a performance scale with bands describing standards of achievement in the course.

The use of both internal assessment and external examinations of student achievement allows measures and observations to be made at several points and in different ways throughout the HSC course. Taken together, the external examinations and internal assessment marks provide a valid and reliable assessment of the achievement of the knowledge, understanding and skills described for each course.

Standards Referencing and the HSC Examination

The Board of Studies will adopt a standards-referenced approach to assessing and reporting student achievement in the Higher School Certificate examination.

The standards in the HSC are:

- the knowledge, skills and understanding expected to be learned by students — the syllabus standards
- the levels of achievement of the knowledge, skills and understanding — the performance standards.

Both syllabus standards and performance standards are based on the aims, objectives, outcomes and content of a course. Together they specify what is to be learned and how well it is to be achieved.

Teacher understanding of standards comes from the set of aims, objectives, outcomes and content in each syllabus together with:

- the performance descriptions that summarise the different levels of performance of the course outcomes
- HSC examination papers and marking guidelines
- samples of students' achievement on assessment and examination tasks.

12.2 Internal Assessment

The internal assessment mark submitted by the school will provide a summation of each student's achievements measured at points throughout the course. It should reflect the rank order of students and relative differences between students' achievements.

Internal assessment provides a measure of a student's achievement based on a wider range of syllabus content and outcomes than may be covered by the external examination alone.

The assessment components, weightings and task requirements to be applied to internal assessment are identified on p. 57. They ensure a core focus for internal assessment in the course across schools, while allowing for flexibility in the design of tasks. A variety of tasks should be used to give students the opportunity to demonstrate outcomes in different ways and to improve the validity and reliability of the assessment.

12.3 External Examination

In Dance Stage 6 the external examinations include written papers, practical performances, oral presentations and projects for external marking. The specifications for the examination in Dance Stage 6 are on p. 59.

The external examination provides a measure of student achievement in a range of syllabus outcomes that can be reliably measured in an examination setting.

The external examination and its marking and reporting will relate to syllabus standards by

- providing clear links to syllabus outcomes
- enabling students to demonstrate the levels of achievement outlined in the course performance scale
- applying marking guidelines based on established criteria.

12.4 Board Requirements for the Internal Assessment Mark In Board Developed Courses

For each course the Board requires schools to submit an assessment mark for each candidate.

The collection of information for the HSC internal assessment mark must not begin prior to the completion of the Preliminary course.

The Board requires that the assessment tasks used to determine the internal assessment mark must comply with the components, weightings and types of tasks specified in the table on p. 57.

Schools are required to develop an internal assessment program that:

- specifies the various assessment tasks and the weightings allocated to each task
- provides a schedule of the tasks designed for the whole course.

The school must also develop and implement procedures to:

- inform students in writing of the assessment requirements for each course before the commencement of the HSC course
- ensure that students are given adequate written notice of the nature and timing of assessment tasks
- provide meaningful feedback on students' performance in all assessment tasks.
- maintain records of marks awarded to each student for all assessment tasks
- address issues relating to illness, misadventure and malpractice in assessment tasks
- address issues relating to late submission and non-completion of assessment tasks
- advise students in writing if they are not meeting the assessment requirements in a course and indicate what is necessary to enable the students to satisfy the requirements
- inform students about their entitlements to school reviews and appeals to the Board
- conduct school reviews of assessments when requested by students
- ensure that students are aware that they can collect their Rank Order Advice at the end of the external examinations at their school.

12.5 Assessment Components, Weightings and Tasks

Preliminary Course

The suggested components, weightings and tasks for the Preliminary course are set-out below.

Component	Weighting	Tasks
Core Performance	40	Present solo performances of dance sequences and process diary entries
Core Composition	20	Workshop performance and discussion of a work in progress
Core Appreciation	20	Research assignment and written reviews
Additional	20	
Marks	100	

There should be a balance between the assessment of:

- knowledge and understanding outcomes, and course content
- skills outcomes and course content.

HSC Course

The internal assessment mark for Dance Stage 6 is to be based on the HSC course only. Final assessment should be based on a range and balance of assessment instruments.

Component	Weighting	Tasks
Core Performance	20%	<ul style="list-style-type: none"> • Solo performance of dance sequences • Process diary including observation research and practice of safe dance • Video analysis of self in performance • Self evaluative assessment • Viva voce
Core Composition	20%	<ul style="list-style-type: none"> • Practical performance of work in progress • Oral and written presentation of student's own work • A research project • Process diary including intentions and motivations, research undertaken, decisions made, solutions to problems, evaluation • Self evaluative assessment • Viva voce
Core Appreciation	20%	<ul style="list-style-type: none"> • Written research assignment • Written analysis of a selected dance work • Criticism of a selected work • Viewing and responding to works on video
Major Study Major Study Performance OR Major Study Composition OR Major Study Appreciation OR Major Study Dance and Technology EITHER Option 1: Choreographing the Virtual Body OR Option 2: Film and Video	40%	<ul style="list-style-type: none"> • Performance of student's work in progress • Video analysis of performances • Viva voce • Self-evaluative assessment <ul style="list-style-type: none"> • Performance of student's work in progress • Oral and written presentations • Research project <ul style="list-style-type: none"> • Essay of 800-1000 words • Written review or criticism • Research assignment <ul style="list-style-type: none"> • Process diary • Oral and written presentations • Presentation of work in progress
Marks	100	

There should be a balance between the assessment of:

- knowledge and understanding outcomes and course content
- skills outcomes and content.

One task may be used to assess several components. It is suggested that 3–5 tasks are sufficient to assess the HSC course outcomes.

12.6 HSC External Examination Specifications

The examination consists of:

- **Written examination papers**
Core Appreciation
Major Study Appreciation
- **Solo performance/s**
Core Performance
Major Study Performance
- **Presentation of a composed/choreographed dance/work**
Core Composition
Major Study Composition
Major Study Dance and Technology:
 - Option 1: using 3D animation software on disk
 - Option 2: filmed and edited, and presented on video
- **Viva voce**
Core Performance, after the 'Dance'
Major Study Performance, after the 'Work'
Core Composition, before the 'Dance'
Major Study Composition, before the 'Work'
Major Study Dance and Technology, before the 'Work'

Written Examination Papers

Section I — Compulsory: Core Appreciation

(20 marks)

- Section I should be completed by all students
- Written examination paper of 1 hour (plus 5 minutes reading time) in duration
- This section contains TWO questions
- Candidates must attempt BOTH questions.

Marking Criteria

The candidate demonstrates the ability to:

- present ideas clearly in a well-structured text
- use appropriate terminology
- support the argument with relevant examples.

Section II — Major Study Appreciation

(40 marks)

- Section II should be attempted only by students who have nominated Appreciation as their major study
- This section contains THREE questions
- Written examination paper of 1 1/4 hours (plus 5 minutes reading time) in duration
- Candidates must attempt ALL questions.

Marking Criteria

The candidate demonstrates the ability to:

- present ideas clearly in a well-structured text
- use appropriate terminology
- support the argument with relevant examples.

Practical Examination

Section III — Compulsory: Core Performance

(20 marks)

- Section III should be attempted by all students
- Section III contains TWO parts — Part A and Part B
- The examination for Section III is conducted in the following sequence:
 - introduction
 - performance of the ‘Dance’
 - cool-down: three minutes — after one minute the candidate will be given the viva voce question. The candidate will have the remaining two minutes to read the question, make notes and prepare
 - formal reading of the question
 - *viva voce*
 - conclusion.

Part A: Solo Performance

- The candidate will present a solo ‘Dance’ of between three and five minutes duration based on *Dance Technique*
- The ‘Dance’ presented for examination must be devised from course work
- Accompaniment is to be recorded on tape or CD which contains only the accompaniment to be used
- Plain (colour and style) form-fitting dance wear (ie leotards, tights or unitard) must be worn
- Costumes and the use of props are not permitted
- Footwear as appropriate to Dance Technique as outlined on pp. 20–22. The candidate accepts responsibility for choice of footwear

- Hair tied back where necessary
- No accessories.

Marking Criteria

1. The candidate demonstrates Dance Technique incorporating safe dance practice, applied to the 'Dance' performed, within the context of the study of dance as an artform.

(8 marks)

Dance Technique incorporating safe dance practice

- application of body skills to the 'Dance' performed
- sequencing (locomotor and non-locomotor) performing complex sequences relative to
 - anatomical structure
 - strength
 - endurance
 - coordination.

2. The candidate demonstrates performance quality applied to the 'Dance' performed, within the context of the study of dance as an artform.

(8 marks)

Performance Quality/Kinaesthetic Awareness

- control and manipulation of the elements of dance as they relate to performance
- quality of line
- projection
- consistency
- commitment.

Part B: *Viva voce*

(4 marks)

- The candidate will be required to respond to a question/s about his/her 'Dance'.
- The candidate will be given five minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after four minutes and thirty seconds, and the candidate will be stopped at five minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding of safe dance practice relevant to the question
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Section IV — Major Study Performance

(40 marks)

- Section IV should be attempted only by students who have nominated Performance as their major study.
- Section IV contains TWO parts — Part A and Part B
- The examination for Section IV is conducted in the following sequence:
 - introduction
 - performance of the 'Work'
 - cool-down: three minutes — after one minute the candidate will be given the viva voce question. The candidate will have the remaining two minutes to read the question, make notes and prepare
 - formal reading of the question
 - viva voce
 - conclusion.

Part A: Presentation of a solo 'Work'

- The candidate will present a solo 'Work' of between four and six minutes duration
- The 'Work' presented should be different from that presented for core Performance
- The 'Work' presented for examination must be devised from course work
- Accompaniment is to be recorded on tape or CD which contains only the accompaniment to be used
- Simple props and costumes that are integral to the performance are optional
- Footwear as appropriate to the context of the 'Work'. The candidate accepts responsibility for choice of footwear.

Marking Criteria

1. The candidate demonstrates *Dance Technique* incorporating safe dance practice, applied to the 'Work' performed, within the context of the study of dance as an artform.
(16 marks)

Dance Technique incorporating safe dance practice

- application of body skills to the 'Work' performed
 - sequencing (locomotor and non-locomotor): performing complex sequences relative to
 - anatomical structure
 - strength
 - endurance
 - coordination.
2. The candidate demonstrates performance quality, within the context of the 'Work', related to the study of dance as an artform. (16 marks)

Performance Quality/Interpretation/Kinaesthetic Awareness

- control and manipulation of the elements of dance as they relate to performance
- control/variation of dynamics
- quality of line
- projection
- consistency
- commitment
- interpretation
- the link between the accompaniment and the physical realisation (interpretation of the 'Work').

Part B: *Viva voce*

(8 marks)

- The candidate will be required to respond to a question/s about his/her work.
- Candidates will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after seven minutes and thirty seconds, and the candidate will be stopped at eight minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding and application of technique and performance applied to the 'Work'
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Section V — Compulsory: Core Composition (20 marks)

- Section V should be attempted by all students.
- Section V contains TWO parts — Part A and Part B
- The examination for Section V is conducted in the following sequence:
 - introduction
 - reading time: two minutes to read the question, make notes and prepare
 - formal reading of the question
 - viva voce
 - performer enters the space
 - performance of the solo 'Dance'
 - conclusion.

Part A: *Viva voce*

(4 marks)

- The candidate will be required to respond to a question/s about their 'Dance'.
- The student performer will not be present at this discussion.
- The candidate will be given five minutes in which to answer the question. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after four minutes and thirty seconds, and the candidate will be stopped at five minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding and link between the areas of study and the dance composition
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Part B: Presentation of a choreographed solo 'Dance'

- The candidate choreographs a solo 'Dance' of between three and five minutes duration to be performed by another student from the school who is not the choreographer
- The solo 'Dance' presented for examination must be devised from course work
- Accompaniment, if used, is to be recorded on tape or CD which contains only the accompaniment to be used
- Plain (colour and style) form-fitting dance wear (ie leotards, tights or unitard) must be worn
- Costumes and the use of props are not permitted

- Footwear as appropriate to Dance Technique as outlined on pp. 20–22. The candidate accepts responsibility for choice of footwear.
- Hair tied back where necessary
- No accessories.

Marking criteria

1. The candidate demonstrates the ability to compose movement in a personal style, based on a concept/intent, which is then organised into phrases within the context of the study of dance as an artform.

(8 marks)

- a. Ability to compose movement in a personal style based on a concept/intent

(4 marks)

Manipulation of the elements of dance as they relate to dance composition

- space
- time
- dynamics

Generating movement as it relates to dance composition

- relevant to concept/intent
- abstraction

- b. Organising the movement as it relates to dance composition

- motif
- phrase
- motif into phrase.

(4 marks)

2. The candidate demonstrates the ability to structure the 'Dance' in a form relevant to the concept/intent, which brings unity to the solo dance, within the context of the study of dance as an artform.

(8 marks)

Organising the dance: form/structure as it relates to the solo 'Dance'

- sequencing
- transition
- repetition
- variation and contrast
- unity.

Section VI — Major Study Composition

(40 marks)

- Section VI should be attempted only by students who have nominated Composition as their major study
- Section VI contains TWO parts — Part A and Part B
- The examination for Section VI is conducted in the following sequence:
 - introduction
 - reading time: 2 minutes to read the question, make notes and prepare
 - formal reading of the question
 - viva voce
 - performers enter the space
 - performance of the ‘Work’
 - conclusion.

Part A: *Viva voce*

(8 marks)

- The candidate will be required to respond to question/s about his/her ‘Work’.
- The student performers will not be present at this discussion.
- The candidate will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question/s. A time warning will be given after seven minutes and thirty seconds and the candidate will be stopped at eight minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding and link between the areas of study and the choreographed ‘Work’
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Part B: Presentation of a choreographed ‘Work’.

- The candidate choreographs a ‘Work’ of between four and six minutes duration for two or three dancers
- The ‘Work’ is to be performed by students at the school
- The student choreographer has to option to perform in the dance
- The ‘Work’ presented for examination must be devised from course work
- Accompaniment, if used, is to be recorded on tape or CD which contains only the accompaniment to be used
- Simple costumes and props are permitted.

Marking Criteria

1. The candidate demonstrates the ability to choreograph and organise movement in a personal style, based on a concept/intent, in conjunction with additional considerations, which may arise from the intent of the 'Work', within the context of the study of dance as an artform. *(16 marks)*

The candidate demonstrates choreography for two or three dancers.

- number of dancers
- choice of accompaniment/non-accompaniment
- other considerations (not compulsory) that may arise from the intent of the 'Work'
 - simple costumes and props
- manipulation of the elements of dance relative to the concept/intent
 - space
 - time
 - dynamics
- generating movement as it relates to dance choreography
 - relevance to concept/intent
 - abstraction
- organising the movement as it relates to dance choreography
 - motif
 - phrase
 - motif into phrase
- additional considerations that may arise from the intent of the 'Work'.

2. The candidate demonstrates the ability to structure the 'Work' in a form relevant to the concept/intent, which brings unity to the 'Work' for two to three dancers, within the context of dance as an artform. *(16 marks)*

The candidate demonstrates choreography for two or three dancers.

- number of dancers
- choice of accompaniment/non-accompaniment
- other considerations (not compulsory) that may arise from the intent of the 'Work'
 - simple costumes and props
- sequencing
- transition
- repetition
- variation and contrast
- unity.

Section VII — Major Study Dance and Technology

- Section VII should be attempted only by students who have nominated Dance and Technology as their major study
- Section VII contains FOUR parts — Part A, Part B, Part C and Part D

Option 1 Choreographing the Virtual Body (40 marks)

Part A: *Viva voce* (8 marks)

- The candidate will be required to respond to a question/s about his/her work.
- Candidates will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after seven minutes and thirty seconds and the candidate will be stopped at eight minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding and link between the areas of study and the choreographed 'Work' using 3D animation software
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Part B: Presentation of a choreographed 'Work' using 3D animation software

- The candidate will create a 'Work' of between four and six minutes duration for two or three dancers using computer-based 3D animation software
- The candidate will present the virtual choreography.

Marking Criteria

1. The candidate demonstrates the ability to choreograph and organise virtual movement (relative to the selected 3D animation software) in a personal style, based on a concept/intent, in conjunction with additional considerations which may arise from the intent of the 'Work', and within the context of dance as an artform. *(16 marks)*

The candidate demonstrates choreography for two or three virtual dancers.

- number of dancers
- choice of accompaniment/non-accompaniment
- other considerations (not compulsory) that may arise from the intent of the 'Work'
 - simple costumes and props
- manipulation of the elements of dance as they relate to the concept/intent
 - space
 - time
 - dynamics

- generating movement as it relates to dance choreography
 - relevant to concept/intent
 - abstraction
 - organising the movement as it relates to dance choreography
 - motif
 - phrase
 - motif into phrase.
2. The candidate demonstrates the ability to structure 'Work' for two or three virtual dancers, in a form relative to the selected 3D animation software, based on a concept/intent, which brings unity to the 'Work', within the context of the study of dance as an artform. (16 marks)

The candidate demonstrates choreography for two or three virtual dancers.

- number of dancers
- choice of accompaniment/non-accompaniment
- other considerations (not compulsory) that may arise from the intent of the 'Work'
 - simple costumes and props
- sequencing
- transition
- repetition
- variation and contrast
- unity.

Option 2 Film and Video

(40 marks)

Part C: *Viva voce*

(8 marks)

- The candidate will be required to respond to a question/s about his/her work.
- Candidates will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after seven minutes and thirty seconds and the candidate will be stopped at eight minutes.

Marking Criteria

The candidate:

- demonstrates a clear knowledge and understanding of camera shots, and links between the Areas of Study and the choreographed 'Work' which has been filmed and edited.
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Part D: Presentation of a filmed and edited choreographed 'Work'

- The candidate will choreograph a 'Work' for two or three dancers. The candidate will film and edit the 'Work' which will be of between four and six minutes duration.
- The candidate will submit the filmed and edited 'Work'.

Marking Criteria

1. The candidate demonstrates the ability to choreograph, organise and film movement in a personal style, based on a concept/intent, which is seen in conjunction with additional considerations which may arise from the intent of the 'Work', within the context of dance as an artform. (16 marks)

The candidate demonstrates choreography for two or three dancers.

- number of dancers
- choice of accompaniment/non-accompaniment
- other considerations (not compulsory) that may arise from the intent of the 'Work'
 - simple costumes and props
- manipulation of the elements of dance as they relate to the concept/intent
 - space
 - time
 - dynamics
- generating movement as it relates to dance choreography
 - relevant to concept/intent
 - abstraction
- organising the movement as it relates to dance choreography
 - motif
 - phrase
 - motif into phrase

- using the camera
 - focus, zoom, fade, tilt and pan
 - angle, height and range of shot
 - framing and cropping
 - manipulating camera movement.
2. The candidate demonstrates the ability to structure the 'Work' for two or three dancers, in a form relevant to the film/video medium, based on a concept/intent, which brings unity to the 'Work', within the context of the study of dance as an artform. *(16 marks)*

The candidate demonstrates choreography for two or three dancers.

- number of dancers
- choice of accompaniment/non-accompaniment
- other considerations (not compulsory) that may arise from the intent of the 'Work'
 - simple costumes and props
- sequencing
- transition
- repetition
- variations and contrast
- editing techniques
- unity.

General Information

Accompaniment

All accompaniment used in core and major study Performance and Composition must be recorded on cassette tape or CD which contains only the accompaniment to be used.

Cassette tapes and CDs used in the examination must:

- be of good quality
- contain only the accompaniment to be used. A separate tape or CD must be provided for each component of the examination
- be recorded to include any special consideration, such as silence
- conform to stated time limits
- be cued to start
- not be stopped and started during the examination
- be operated by an Examination Clerk.

A separate backup tape or CD is strongly advised, as well as backup on another format, ie backup of CD on cassette tape.

The Performance Space

The performance space will be:

- a minimum width of eight metres to a maximum width of ten metres.
- a minimum depth of six metres to a maximum depth of eight metres.

Make-up

The use of make-up is optional and, if used, should be kept to a minimum and be integral to the dance.

Software

Major Study Dance and Technology **Option 1**: Choreographing the Virtual Body:

- Students are to create a 'Work' using 3D animation software
- Students may present their virtual choreography on a zip file or CD-ROM
- The zip file or CD-ROM will be authenticated by the school and operated by the candidate under the direction of the markers
- A separate backup of the virtual choreography is strongly advised.

Video tapes or DVD

Major Study Dance and Technology **Option 2: Film and Video:**

- Students are to choreograph, film and edit a 'Work' for two or three dancers.
- The student must be the choreographer, camera operator and editor.
- The edited video must be between four and six minutes duration.
- Film and Video 'Works' may be submitted on one of the following formats only:
 - DVD-R (not DVD-RW) 4.7 GB capacity disc
 - DVD
 - Standard VHS video tape
 - Super VHS video tape.
- The DVD or video tape must be of good quality.
- The DVD or video tape will be authenticated by the school and operated by the candidate under the direction of the markers.
- A separate backup DVD or video tape is strongly advised.

Process diary

The process diary is for internal assessment and to support practical examinations.

Core Performance

The process diary for core Performance is to include observations, research and practices of safe dance relating to the 'Dance'.

Major Study Performance

The process diary for major study Performance is to include observations, research and practices relating to the characteristics of the major study 'Work', within the context of dance as an artform.

Core Composition

The process diary for core Composition is to include intentions and motivations, research undertaken, decisions made, solutions to problems and evaluation relative to the intent of the solo 'Dance'.

Major Study Composition

The process diary for major study Composition is to include intentions and motivations, research undertaken, the processes of the art and craft of choreography, decisions made, solutions to problems and evaluation relative to the intent of the choreographed 'Work'.

Major Study Dance and Technology **Option 1: Choreographing the Virtual Body**

The process diary for Choreographing the Virtual Body is to include the research and practice of the compositional process relative to the intent of the virtual choreography, motivation for selecting the study, ideas and approaches used, decisions made and solutions to problems, personal reflections and evaluations, notations of movement ideas and sequences, the design of visual elements, and specific elements of 3D animation relative to the compositional process (ie formation, floor patterns, staging).

Major Study Dance and Technology **Option 2: Film and Video**

The process diary for Film and Video is to include the research and practice of the compositional process relative to the intent of the choreography, motivation for selecting the study, ideas and approaches used, decisions made and solutions to problems, personal reflections and evaluations, storyboarding, shooting schedule, and post-production editing script.

12.7 Summary of Internal and External Assessment

Internal Assessment	Weighting	External Assessment	Weighting
<p>Core Performance Assessment strategies could include:</p> <ul style="list-style-type: none"> • Solo performance of dance sequences • Process diary including observation, research and practice of safe dance • Video analysis of self in performance • Self evaluative assessment • Viva voce 	20	<p>Core Performance Part A: Each student will present a solo 'Dance' Part B: Viva voce</p>	20
<p>Core Composition Assessment strategies could include:</p> <ul style="list-style-type: none"> • Practical performance of work in progress • Oral and written presentation of student's own work • A research project • Process diary including intentions and motivations, research undertaken, decisions made, solutions to problems, evaluation • Self evaluative assessment • Viva voce 	20	<p>Core Composition Part A: Viva voce Part B: Each student will present a solo composition</p>	20
<p>Core Appreciation Assessment strategies could include:</p> <ul style="list-style-type: none"> • Written research assignment • Written analysis of a selected dance work • Criticism of a selected work • Viewing and responding to works on video 	20	<p>Core Appreciation Written Examination: One hour (plus 5 minutes reading time) One compulsory section consisting of two questions</p>	20
<p>Development of Major Study Assessment strategies could include:</p> <ul style="list-style-type: none"> • Workshop performance of works in progress • Process diary • Research assignment • Oral and written presentation • Video analysis • Viva voce 	40	<p>Major Study Students must undertake a major study in one of the following areas:</p> <ul style="list-style-type: none"> • Major Study Performance Part A: Each student will present a solo 'Work' Part B: Viva voce • Major Study Composition Part A: Viva voce Part B: Each student will present a choreographed 'Work' for two or three dancers • Major Study Appreciation Written Examination: 1 1/4 hours (plus 5 minutes reading time) One compulsory section consisting of three questions • Major Study Dance and Technology – Option 1: Choreographing the Virtual Body Part A: Viva voce Part B: Each student will present a work choreographed via 3D animation software • Option 2: Film and Video Part C: Viva Voce Part D: Each student will present a filmed and edited choreographed 'Work' 	40
	100		100

12.8 Reporting Student Performance Against Standards

Student performance in an HSC course will be reported against standards on a course report. The course report includes a performance scale for the course describing levels (bands) of achievement, an HSC mark located on the performance scale, an internal assessment mark and an examination mark. It will also show, graphically, the statewide distribution of examination marks of all students in the course.

Each band on the performance scale (except for band 1), includes descriptions that summarise the attainments typically demonstrated in that band.

The distribution of marks will be determined by students' performances against the standards and not scaled to a predetermined pattern of marks.

13 Glossary

abstraction	the move from the representational to the symbolic; the process of removing movement from a particular or representative context and (by manipulating it with elements of space, time and force) creating a new sequence or dance that retains the essence of the original
active space	when the space itself becomes alive, when it has meaning, or takes on symbolic suggestions of its own
alignment	the relationship of the skeleton to the line of gravity and the base of support
appreciation	the knowledge of dance as an artform derived from the procedures of research, analysis, interpretation, writing, criticism and evaluation
axial movement	any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organised around the axis of the body rather than designed for travel from one location to another; also known as non-locomotor movement
body articulation	the ability of the dancer to isolate and combine individual body parts to communicate a desired intent
choreography	the art and craft of planning and arranging dance movements into a meaningful whole
choreographic principles	the essential qualities of choreography relating to the areas of study, ie manipulation of the element of dance; generating movement; organising the movement; and organising the work, and additional considerations
choreographic structure	the specific compositional forms or frameworks used to determine the overall structure of an entire dance/work
composition	the arrangement of parts to produce a complete and unified whole, including the processes of exploring, improvising, selecting and forming movement into a dance
concept	the motivation behind the composition/choreography of movement
contrast control	the use of different attributes of the elements of movement the ability to employ dance technique to meet the needs of the dance/work
dynamics	one of the elements of dance; the level of energy or force applied to the execution of a movement or movement sequence

energy	the potential for force; propels or initiates movement
environment	happenings and occurrences within the space of the dance activity
era	an identifiable period of time in which significant development in dance took place that relates to a developmental aspect of dance as an artform
force	the magnitude or intensity of the energy exerted, expended or released
form	the overall shape, organisation or development of a composition according to a preconceived plan
improvisation	movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance
intent	the purpose behind the composition or performance of movement
interpretation	the application of dance technique and individual performance quality to realise the concept/intent of a piece of choreography
kinaesthetic awareness	kinaesthetic sensations are feelings of the body's muscles, joints and tendons while in motion or stillness. The kinaesthetic sense is of primary importance to movement and dance. Perceptions of the body's movements are gathered through receptors in the tendons, muscles and joints and relayed to the brain. By becoming aware of their own kinaesthetic sensations, students can more accurately direct and control their movements as well as copy movements demonstrated to them. This results in students increasing their dance techniques
locomotor movement	movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap)
motif	the earliest stage of development of a theme or composition; a movement starting point which gives the first element of form to the dance/work
musicality	the attention and sensitivity to the musical elements of dance while creating or performing

performance	the act of dancing, and the performances that result. Knowledge in performance depends upon understanding the requirements of the technical skill of dancing and the possible interpretations to which those works are open
performance quality	the interrelationship between the quality of line, control and variation of dynamics, and kinaesthetic awareness in realising the concept/intent of a performance
personal style	the composer/choreographer's movement response to a concept/intent. It is influenced by body structure, type of training, prior dance experiences, personality and individual space/time/dynamics preferences. The composer/choreographer may draw inspiration from a variety of sources that are shaped or personalised to communicate his/her intent
phrase	a brief sequence of related movements that make up the smallest and simplest unit of dance form
projection	a confident presentation of one's body and energy to vividly communicate movement and meaning to an audience
sequencing	the organisation of single movement to short and long phrases, to sequences and sections, to a completed dance
seminal artist/work	one which has significantly influenced how dance as an artform is perceived
space	one of the elements of dance. The dancer moves in and through space. Dance movement takes up space, and a dance is performed in a space. Direction, level size, focus, and pathway are aspects of space
stillness	is not inaction, rather a waiting with a sense of ongoingness
stimulus	the starting point or incentive for creative movement. Stimuli for dance compositions can be auditory, visual, ideational, tactile or kinaesthetic
style	a distinctive manner of expressing an idea; the characteristic way dance is created or performed that identifies the dance of a particular performer, choreographer, or period
technique	the learning of movement skills; refers to a way of using the body that is anatomically sound, allows maximum facility of use, and is as free as possible from externally imposed stylistic influences
technology	electronic media, such as computers and videos, used as tools to create, learn, explain, document, analyse or present dance

time	one of the elements of dance. The aspects of time include movement speed, accents, silences and rhythm
transition	a natural evolvment from one thing to the next, between individual movements, between phrases, between major sections of a dance/work
unity	the overall aim of the construction of a dance
warm-up	movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow