

## LEARNING AND ASSESSMENT PLAN

### SUBJECT: YEAR 10 DANCE A

#### **CAPABILITIES AND CROSS CURRICULUM PRIORITIES**

In Years 9 and 10, students develop knowledge, understanding and skills of dance as an art form through choreography and performance. They make and respond to dance works, working independently or in small groups. They manipulate combinations of the elements of dance to communicate intent. They discover new movement possibilities and explore personal style to build on their movement vocabulary. They create and develop movement motifs and structure dances using choreographic devices and form to communicate their intent. They develop proficiency as they refine technical and expressive skills to convey style-specific techniques. Safe dance practices underlie all experiences in the study of dance. They develop evaluative skills as they reflect on their own and other choreographers' use of the elements of dance to communicate intent using style-specific terminology. They investigate dance in Australia and make connections to international contexts.

#### **Cross Curriculum Priorities :**

##### **Aboriginal and Torres Strait Islander histories and cultures (ATSIHC)**

In the Australian Curriculum: Dance, the Aboriginal and Torres Strait Islander histories and cultures priority enriches understanding of the diversity of dance-making practices in Australia and develops appreciation of the need to respond to dance works in ways that are culturally sensitive and responsible.

Dance enables the exploration of art forms produced by Aboriginal and Torres Strait Islander people and the way the relationships between peoples, culture and country/place for Aboriginal and Torres Strait Islander peoples can be conveyed through a combination of art forms and their expression in living communities, and the way these build identity. It develops understanding of the way Aboriginal and Torres Strait Islander artists work through and within communities. This is achieved through close investigation of the works of Bangarra Dance Theatre and the artists associated with the company.

In this learning area, students learn that the oral histories and belief systems of Aboriginal and Torres Strait Islander Peoples are contained in and communicated through cultural expression in story, movement, song and visual traditions. They recognise that those histories and cultural expressions in a diversity of contemporary, mediated and culturally endorsed ways enable artists to affirm connection with Country/Place, People and Culture.

They appreciate the intrinsic value of the art works and artists' practices of Aboriginal and Torres Strait Islander people as well as their place and value within broader social, cultural, historical and political contexts.

##### **Asia and Australia's engagement with Asia (AAEA)**

In the Australian Curriculum: Dance, the Asia and Australia's engagement with Asia priority provides rich, engaging and diverse contexts in which to investigate making and responding art works as well as the related cultural, social, and ethical interests and responsibilities.

Dance enables the exploration of art forms of the Asia region and the way these have arisen from the rich and diverse cultures, belief systems and traditions of the peoples of the region. It enables students to examine their significance aesthetically and their regional and global impact. The Dance curriculum provides opportunities to investigate collaborations between people of the Asia region and Australia in a variety of art making. We address this particularly by working collaboratively with Study Tour groups from Japan and Thailand, sharing a mutual interest in the Dance of each other's culture.

It enables the examination of collective cultural memories and the way they are represented in a diversity of art forms in Australia.

In this learning area students explore, engage with and respond to the dance forms of the Asia region. They learn the intrinsic value of these dance works and artists' practices, as well as their place and value within broader social, cultural, historical and political contexts.

### **Sustainability (SUST)**

In the Australian Curriculum: Dance, the sustainability priority provides engaging and thought-provoking contexts in which to explore the nature of dance making and responding.

Dance enables the investigation of the interrelated nature of social, economic and ecological systems through dance making and responding. It investigates the significance of this for the sustainability of practice, resource use and traditions. The importance of accepting a range of world views, attitudes and values is developed and with it the need to collaborate within and between communities for effective action.

In this learning area, students use the exploratory and creative platform of Dance, to develop world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. They choose suitable art forms to communicate their developing understanding of the concept of sustainability and persuade others to take action for sustainable futures.

These objectives are achieved through:

- encouraging re-use and re-working of previously used costumes, sets and props
- developing students skills in mending broken costumes, sets and props
- Experimenting with the use of alternative performance spaces
- Encouraging the practice of physical conditioning (development of strength and flexibility) to maintain the body, and prevent injury

### **General Capabilities:**

#### **Literacy (LIT)**

Students become literate as they develop the knowledge, skills and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students in listening to, reading, viewing, speaking, writing and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts. In Dance, students use literacy along with the kinetic, symbolic, verbal and visual languages of Dance.

This enables students to develop, apply and communicate their knowledge and skills as artists and audiences. Students use and develop literacy skills as they describe, appraise and document their own dance works and those of their peers, responding to, interpreting and analysing increasingly complex works made by others. They use their literacy skills to access knowledge, make meaning, express thoughts, emotions and ideas, interact with and challenge others.

Opportunities to use literacy might occur when students:

- share ideas, discussing concepts, work collaboratively, participate in class
- discussions, write/talk about their work or other peoples' work, present or introduce work
- use words as stimulus
- research the context of a work
- ask questions about a work

#### **Numeracy (NUM)**

Students become numerate as they develop the knowledge and skills to use mathematics confidently across all learning areas at school and in their lives more broadly. Numeracy involves students in recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully. In Dance, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate dance works. This can include using spatial reasoning to recognise, create and use patterns, recognise and visualise shapes, show and describe positions, pathways and movements or to explore the effects of different movement dynamics. Students can use ratios and rates when choreographing dance, considering how to build and manipulate tension in dance. They might use measurement skills when choreographic to music, managing time and space.

Opportunities to use numeracy might occur when students:

- combine dance movements to create sequences or sequences to create sections
- decide where to place dancers in a performance space
- compose a film-score to accompany dance
- explore concepts such as repetition in choreography
- exploring body placement in space

#### **Information and communication technology (ICT) capability**

In Dance, ICT capability enables students to use digital technologies when making and responding to dance works, for example, using multimedia, notation or mind-mapping software, to plan, create and distribute dance works and responses to other artists' dance works. They use their ICT capability to increase the range of forms for personal expression as they generate and extend ideas or explore concepts and possibilities. They use digital tools and environments to represent their ideas and art works. Students learn to apply social and ethical protocols and practices in a digital environment, particularly in relation to the appropriate acknowledgment of intellectual property and the safeguarding of personal security when using ICT. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

Opportunities to use their ICT capability might occur when students use a mobile device to document movement ideas for a dance work

- use a mind-map to plan an analysis of a dance work
- use a digital tool or app to make storyboard for a Dance Film
- compose and record a song/soundscape for a choreographic work
- upload images or ideas for promotion of a performance piece
- use of digital software and apps to assist in the development of choreography

#### **Critical and creative thinking (CCT)**

In Dance, critical and creative thinking is integral to the processes and strategies students develop and apply as they make and respond to Dance. In creating Dance works, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They generate and analyse Dance forms, consider possibilities and processes and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. In responding to Dance, students learn to analyse traditional, historical and contemporary dance works and identify possible meanings and connections with self and community. They consider and analyse choreographers' motivations and intentions and possible influencing factors and biases. They reflect critically and creatively on the thinking and processes that underpin Dance making, both individually and collectively. They offer and receive effective feedback about past and present Dance works and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences.

Opportunities to use their CCT capability might occur when students:

- express their understanding of an idea or concept through dance
- ask 'what if' questions to create a Dance work
- synthesise ideas to communicate a message in a choreography
- explore the effect of different choices about tempo, dynamics or articulations
- brainstorm movement responses to an image or piece of literature

### **Ethical understanding (EU)**

In Dance, ethical understanding assists students to bring a personal and socially-oriented outlook when making and responding to Dance. Students develop and apply ethical understanding when they encounter or create Dance works that require ethical consideration, such as work that is controversial, involves a moral dilemma or presents a biased point of view. Students develop their understanding of values and ethical principles as they use an increasing range of thinking skills to explore and use ideas, spaces, materials and technologies. They apply an ethical outlook to evaluate Dance works their meaning, and roles in societies, and the actions and motivations of artists. Students actively engage in ethical decision making when reflecting on their own and others' Dance works and when creating Dance works that involve the intellectual and cultural property rights of others.

Opportunities to develop and apply ethical understanding might occur when students:

- value diverse responses to their work
- acknowledge sources of images, text, sound etc. they appropriate
- perform a Dance work in the way the class has agreed
- demonstrate respect for the environment by using recycled materials

### **Personal and social capability (PSC)**

In Dance, personal and social capability assists students to work to, both individually and collaboratively, make and respond to Dance works. Dance learning provides students with regular opportunities to recognise, name and express their emotions while developing Dance specific skills and techniques. As they think about ideas and concepts in their own and others Dance works students identify and assess personal strengths, interests and challenges.

As Dance-makers, performers and audience students develop and apply personal skills and dispositions such as self-discipline, goal setting, working independently and showing initiative, confidence, resilience and adaptability. They learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

Opportunities to develop and apply personal and social capability might occur when students:

- discuss options and make decisions collaboratively when deciding on pathways in a dance
- show adaptability when participating in a group improvisation exercises
- share personal responses to Dance arts works such 'I felt ...'
- set personal goals to improve technical skills and physical conditioning
- describe their immediate response to a dance work

### **Intercultural understanding (ICU)**

In Dance, intercultural understanding assists students to move beyond known worlds to explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. Intercultural understanding enables students to explore the influence and impact of cultural identities and traditions on the practice and thinking of artists and audiences. Students might explore forms and structures, use of materials, techniques and processes or treatment of concepts, ideas, themes and characters. They develop and act with intercultural understanding in making Dance works that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships.

Students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live. Through engaging with Dance works from diverse cultural sources, students are challenged to consider taken-for-granted roles, images, objects, sounds, beliefs and practices in new ways.

Opportunities to develop and apply ICU capability might occur when students :

- research dances from different cultures that tell similar stories
- describe the role of Dance in different cultures
- explore cultural issues represented in media
- learn and share Dance using practices from different cultural traditions

# Australian Curriculum Learning and Assessment Plan

Year 10 Dance A (Semester 1)		STRANDS				CONTENT DESCRIPTORS	SUSTAINABILITY	AUSTRALIA AND ASIA	ABORIGINAL PERSPECTIVES	CAPABILITIES
		MAKING		RESPONDING						
NAME OF UNIT	ASSESSMENT TASK	AS1	AS2	AS3	AS4					
COMPOSITION	Choreographic Devices	*			*	10.1, 10.2, 10.4, 10.6	*			CCT, LIT, PSC, ICU, NUM, ICT, EU
	Chance Choreography	*			*	10.1, 10.2, 10.4, 10.6	*			CCT, LIT, PSC, ICU, NUM, ICT, EU
WRITTEN RESPONSE	Modern Dance innovators – Martha Graham			*	*	10.7				CCT, LIT, PSC, ICT, ICU, EU, NUM
PERFORMANCE	Group production		*			10.3, 10.5	*			NUM, CCT, PSC, LIT, ICU
TECHNIQUE	Contemporary		*			10.3	*			NUM, CCT, PSC, LIT, ICU
EXPERIENTIAL	Workshops with visiting groups from Thailand and Japan	NA	NA	NA	NA	NA		*		PSC, ICU
	Bangarra Dance Theatre or Tandanya Performance	NA	NA	NA	NA	NA			*	
AS1			AS2			AS3			AS4	
Students choreograph dances by manipulating and combining the elements of dance, choreographic devices, and form and production elements to communicate their choreographic intent.			Student choreographs, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and style.			Students analyse the choreographer's use of the elements of dance, choreographic devices, form and production elements to communicate choreographic			Evaluate the impact of dance from different cultures, places and times on Australian dance.	

					intent in dances they make, perform and view	
10.1	10.2	10.3	10.4	10.5	10.6	10.7
ovise to find new movement possibilities and explore personal style by combining elements of dance	Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent	Practise and refine technical skills to develop proficiency in a variety of genre and style-specific techniques	Structure dances using movement motifs, choreographic devices and form	Perform dances using a range of genre- and style specific techniques and expressive skills to communicate a choreographer's intent, including dance forms developed by contemporary Aboriginal and Torres Strait Islander choreographers	Evaluate their own choreography and performance and that of others to inform and refine future work	Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts

## ASSESSMENT DETAILS

Use the table below to provide details of the assessments designed to provide opportunities for the range of students in the cohort to show evidence of their learning against the achievement standards.

Name of Assessment (Assessment type)	Description of Assessment (a description of the flexible, and where appropriate, negotiable, ways in which students show evidence that demonstrates their learning against the performance standards, including to the highest standard)	Assessment conditions as appropriate (e.g. task type, word length, time allocated, supervision)
Composition	<b>Choreographic Device</b> In s mall groups students create s hort dance works using various choreographic devices to manipulate choreography and then reflect on the process.	Students are given a 100 minute lesson to construct their composition. After performing their composition to the class their peers give feedback. The students also reflect on their process and how successfully they were a ble to manipulate and a bstract their movement within the parameters of the task set.
	<b>Chance Choreography</b> In s mall groups students create s hort dance works using a die and set movements and then reflect on the process.	
Written Response	<b>Martha Graham</b> Students will research Martha Graham's influences and innovations. Their findings may be presented as an oral presentation, or a written essay. They will place Graham's innovations on modern dance into a context that allows them to see how she has influenced modern dance development into what it is today in Australia.	Students learn about the inception of modern dance and Martha Graham's influence on its development and innovation. Students watch segments of several of her works, learn about her ideology, and use that information to write a response about her influence on modern dance.

Performance	<b>Group production</b> Students contribute to and learn choreography for a class routine for public performance. Their performance will be refined from responding to feedback and self-reflection.	Students perform to their family and friends in An Evening of Dance.
Technique	<b>Contemporary technique</b> Students will learn set exercises in contemporary dance technique for assessment. Students to demonstrate; Correct posture, body placement & body awareness, Exercises for strength, stamina, balance and flexibility, Co-ordination and movement memory, Falls, turns & jumps, Floor work, levels & transitions. They will also learn to execute movement safely to prevent injury to themselves and others, as well as to recognise their personal capabilities and identifying steps needed to improve.	Students participate in a contemporary technique class for assessment.



## Assessment Rubric

	MAKING								RESPONDING				
	AS1				AS2				AS3			AS4	
	Students choreograph dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent.				Student choreographs, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and style.				Students analyse the choreographer's use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent in dances they make, perform and view.			Evaluate the impact of dance from different cultures, places and times on Australian dance.	
	AS 1.1	AS1.2	AS1.3	AS1.4	AS2.1	AS2.2	AS2.3	AS2.4	AS3.1	AS3.2	AS3.3	AS4.1	AS4.2
A	Broad, varied, and thorough exploration, selection, and refinement of ideas and processes in the creation of a dance work. (You have spent time experimenting with movements and	Highly original and considered planning, investigation, and selection of movement choices in the creation of a well-structured dance work. (You have thought about the choreogra	Highly original and considered selection of specified production elements. (You have selected music/props/costumes /lighting which supports your choreography in an interesting and fitting way)	Coherent and sustained communication of original and innovative choreographic intention. (You have consistently addressed all the requirements of the composition task)	In-depth knowledge and understanding of the dance technique of a specific genre. (You have displayed movement that shows the specific style of the genre)	Highly proficient and sustained application of technical skills and knowledge, demonstrated, using safe dance practice. (Ability to dance safely demonstrating knowledge and	Highly productive, independent, and collaborative performance or production skills. (Ability to dance with confidence and clarity, consistently demonstrating good movement	Productive use of an extensive variety of appropriate skills to communicate sensitively and expressively and to engage an audience through practitioners' on-stage or off-stage roles. (Conscious	Highly developed use of language and terminology relevant to the dance context. (Excellent use of dance specific terminology. i.e. Elements of Dance, Choreographic	Sophisticated, coherent, and sustained communication, to exchange well-informed ideas and opinions. (Excellent written skills. i.e. spelling, grammar, sentence construction.)	Perceptive analysis and in-depth understanding of dance as a creative form. (You've interpreted and described what you have seen and provided specific examples)	In-depth knowledge and understanding of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance. (You've shown an excellent understand	In-depth research into dance works, practice, and issues in context, using a variety of sources. (You have spent time researching the topic and

	carefully thought about the movements you choose to use)	phic devices and structures you have used and ensured your piece flows well)				understanding of correct body alignment and placement of body parts, correct technique for landing from elevated movement, correct technique in weight-bearing)	memory, Ability to show dear relationships with other performers on stage)	ness of appropriate delivery to audience (e.g. projection, movement clarity, demonstration of range of dynamics, spatial considerations in regard to performance space and other performers, theme/mood).	Devices, names of movements etc)			ding of the relevant dance artists contribution to dance as we know it today.)	have provided a reference list of the sources you used.)
<b>B</b>	Thorough exploration, selection, and refinement of ideas and processes in the creation of a dance work	Original and considered planning, investigation, and selection of movement choices in the creation of a well-structured	Original and considered selection of specified production elements.	Clear communication of the original choreographic intention with some innovation.	Detailed knowledge and understanding of the dance technique of a specific genre.	Proficient technical skills and knowledge demonstrated consistently, using safe dance practice.	Mostly productive, independent, and collaborative performance or production skills.	Mostly productive use of a variety of skills to communicate expressively and to engage an audience through practitioners'	Capable use of language and terminology relevant to the dance context.	Consistent and clear communication, to exchange informed ideas and opinions.	Well-considered analysis and some depth in understanding of dance as a creative art form.	Some depth in knowledge and understanding of the work of dance artists locally, nationally, or globally, and how	Thorough research into, dance works, practice, and issues in context, using several different sources.

		dance work.						on-stage or off-stage roles.				they impact on Australian dance.	
<b>C</b>	Appropriate exploration, selection, and some refinement of ideas and processes in the creation of a dance work	Considered planning, investigation, and selection of movement choices in the creation of a structured dance work.	Considered selection of specified production elements.	Competent communication of an original choreographic intention, with elements of innovation.	Appropriate knowledge and understanding of the dance technique of a specific genre.	Generally competent application of technical skills and knowledge, using safe dance practice.	Generally competent, independent, and collaborative performance or production skills.	Competent use of appropriate skills to communicate with some expression and to engage an audience through practitioners' on-stage or off-stage roles	Competent use of language and terminology relevant to the dance context.	Appropriate and generally clear communication to exchange ideas and opinions.	Considered analysis and understanding of dance as a creative art form.	Considered knowledge of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance.	Competent research into, dance works, practice, and issues in context, using different sources.
<b>D</b>	Some exploration and selection of an idea or process towards creating a dance work	Some investigation and selection of movement choices in the creation of a dance work, with elements of a structure.	Some selection of specified production elements.	Some communication of aspects of choreographic intention.	Some identification and understanding of the dance technique of a specific genre.	Basic technical skills and knowledge, with some understanding of how to apply safe dance practice.	Some independent and collaborative performance or production skills	Some skills in communicating to an audience, with some engagement, through practitioners' on-stage or off-stage roles.	Basic use of language and terminology with some relevance to the dance context.	Attempted communication to exchange ideas and opinions.	Description of dance as a creative art form.	Some awareness of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance.	Some research into, dance works, practices, or issues, using more than one source.
<b>E</b>	Attempted exploration and	Identification and attempted selection	Attempted selection of specified	Attempted communication of an aspect of	Awareness of some basic	Emerging technical skills, with	Some attempt to work	Emerging skills when attempting	Attempted use of some	Emerging skills in communication	Identification and brief	Emerging awareness of the	Attempted search

	selection of an idea or process towards creating a dance work	of movement choices.	production elements.	choreographic intention.	dance technique of a specific genre.	limited awareness of safe dance practice.	independently or collaboratively in performance or production.	communication of an idea to an audience.	language or terminology with limited relevance to the dance context.	tion of ideas or opinions.	description of dance as a creative art form.	work of dance artists locally, nationally, or globally, and how they impact on Australian dance.	for information on dance works, issues or practice, using at least one source.
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## UNIT TITLE: Year 10 A. Written Response - Martha Graham



Understanding by Design  
**The Three Stages of Backward Design**  
*Wiggins & McTighe*

PRE-PLANNING

LEARNER PROFILE: (Identify the students in your class who are to be catered for:

## UNIT PLANNER

### WRITTEN RESPONSE

Year: **10 A (Semester 1)**

#### PROGRAM DESCRIPTION and STUDENT COHORT

In Year 10, students develop knowledge, understanding and skills of dance as an art form through choreography and performance. They make and respond to dance works, working independently or in small groups. They manipulate combinations of the elements of dance to communicate intent. They discover new movement possibilities and explore personal style to build on their movement vocabulary. They create and develop movement motifs and structure dances using choreographic devices and form to communicate their intent. They develop proficiency as they refine technical and expressive skills to convey style specific techniques. Safe dance practices underlie all experiences in the study of dance. They develop evaluative skills as they reflect on their own and other choreographers' use of the elements of dance to communicate intent using style-specific terminology. They investigate dance in Australia and make connections to international contexts.

Students in this class are of both genders. They come to the class with a varied level of skill and experience. This ranges from students who have never danced in a formal setting to students with years of private studio training in one or more genres of dance.

#### LEARNING PROGRAM DESIGN

This Written Response unit has been designed to encourage students to research and analyse the influences and innovations of Martha Graham. Within this, students look at society of the time and how this influenced the philosophies of Graham. Students continue to develop their analytical skills by watching works by Graham and analysing them in relation to her intent, use of the Elements of Dance (Body, Energy, Space, Time and Relationship), use of Technical Elements (sound, lighting, projection, costume, set and props) and how the performers manipulate the Elements of Dance to inform choreography, and support choreographic intent.

The Written Response process is scaffolded to ensure students are confident in deconstructing a dance work and using dance specific terminology.

#### Established Goals/Skills: (G/S)

Students will be able to...

- Identify the background, influences and innovations of Martha Graham.
- Analyse and draw meaning from works created by Graham.
- Apply aesthetic criteria in responding to dance.
- Identify and use appropriate Dance specific terminology.

**Essential Questions/ Big Ideas....**

- How has Martha Graham influenced the development of Modern Dance globally?
- Are Graham's works still relevant today?

**Essential Questions/ Big Ideas....**

Examples of key questions and level of complexity for this band:

Meanings and interpretations

- What meanings are intended by the choreographer?

Forms and elements

- How have the elements of space and dynamics been manipulated in your work to convey your ideas?

Societies

- How does the dance relate to the social context in which it was created?

Cultures

- What culturally symbolic movements are evident in this dance?

Histories

- What historical influences have impacted on this dance?

Philosophies and ideologies

- What political statement is this dance work making?

Critical theories

- How are global trends in street dance influencing Australian dance?
- How effectively have ballet conventions been manipulated in this work to communicate meaning?

Psychology

- What emotion did you feel most strongly as you viewed the dance?

Evaluations

- How successful were the dancers in conveying the choreographer's stated intent?

**Knowledge and Understanding: (KU)**

Students will know and understand...

- Dance (in many forms) is an important part of self expression.
- Choreographers create works for many different reasons.

**Assessment Tasks:**

- Martha Graham Written Response Task (discussion essay)

**Key Criteria: Australian Curriculum/(SACE)**

The elements of the Achievement Standards or Performance Standards assessed in this unit are:

- Evaluate other choreographers' work and their use of elements of dance to communicate choreographic intent using style-specific language. (AS7)
- Identify the impact of global trends and developments of dance in Australia. (AS8)

**Other Evidence:**

- Class discussion
- Group work

**Step 3 – Learning Plan****Learning Activities/Resources****Lesson 1**

1. Discuss the history of Modern Dance

[www.tinyurl.com/hhsdancemoderndancehistory](http://www.tinyurl.com/hhsdancemoderndancehistory)

If you watch each entire video and read out the notes the presentation takes 20min. Allow extra time for discussion/elaborating etc.

2. Martha Graham – The Dancer Revealed

5 min doco - <http://www.youtube.com/watch?v=ozu2M1nD1B4>

**HOMEWORK**

Martha Graham Reading Comprehension



## **Lesson 2**

A Dancer's Journal

<http://artsedge.kennedy-center.org/interactives/marthagraham/shell.htm>

<http://tinyurl.com/hhsdance-adancersjournal>

## **Lesson 3 & 4**

- 1. Discuss Martha Graham reading responses and A Dancer's Journal Responses.**
- 2.** Watch *Lamentation* - <http://www.youtube.com/watch?v=xgf3xgbKYko>
3. Discussion of how Graham's ideas about how the human body reacts when expressing emotion (contraction and release), is it a good demonstration of Graham's concept of the "inner landscapes of the mind"?
4. Students are to create their own interpretation of *Lamentation* (approx 1 min in pairs).
  - a. Watch <http://www.youtube.com/watch?v=I8d58JxWVc8> for explanation of the Lamentation Variation Project.
    - Example 1: <http://www.youtube.com/watch?v=DLGVKvbad-g>
    - Example 2: <http://www.youtube.com/watch?v=s7pkUunCNzI>

**Music suggestion: Young and Beautiful - <http://www.youtube.com/watch?v=Te11UaHOHMQ>**

## **Lesson 5**

1. Discussion on how to write a review and a dance history essay
2. Writing conventions
3. How to reference

## **Lesson 6**

1. Class devised essay scaffold
2. Students work on their written response.

**Lesson 7**

Students work on their written response.

**Lesson 8**

Peer drafting

# Performing Arts

# ACARA Assessment Task

Student Name:		Year Level:	10 A	Teacher:	
Topic:	Martha Graham	Task Type:	Written Response		
Strands Addressed:	Making			Responding	
Content Descriptors Addressed:	10.1	10.2	10.3	10.4	10.5 10.6 10.7
Capabilities Addressed:	PSC	CCT	ICT	LIT	ICU NUM EU
Cross-curriculum Priorities Addressed:	SUST		ATSIHC		AAEA
Achievement Standards Assessed:	AS1		AS2	AS3	AS4

## TASK DESCRIPTION:



Choose **ONE** of the questions below and complete a **650 word written response**.

A reference list must be supplied.

1. Discuss Martha Graham's theories about Dance and the techniques she developed. Ensure you include examples from her works.
2. Review one of Martha Graham's works ensuring you discuss the Graham innovations you observe.

**For question 1: Consider discussing the following points;**

- i. Graham's preoccupation with presenting the "**inner landscape**" of human beings. (*Lamentation*, 1930)
- ii. Graham's movement system and her theory of **contraction and release**.

- iii. Graham was the first modern dance choreographer to fully use collaborations with other modern artists to create her dance theatre masterpieces. Her collaboration with Isamu Noguchi and Aaron Copland in *Appalachian Spring* (1944), for example, remains one of the dance's great masterpieces.

**For question 2: to support the development of your analysis, refer to the following guiding questions;**

- i. What motivated or inspired the choreographer to create this work?
- ii. What was the choreographer's intended purpose in creating this work?
- iii. How successful was the choreographer in expressing their intended purpose to the audience?
- iv. How did the choreographer use and manipulate dance to express their choreographic intent? (*Consider the Elements of Dance [BEST R], Dance and Movement Styles, Choreographic Device and Structure*).
- v. How did the choreographer use and manipulate Theatrical elements to support and enhance their choreographic intent? (*Consider sound, lighting, costume, props/sets, multimedia, and technology*).
- vi. What inter-art connections and comparisons can you make based on choreographic features and concepts? (*Consider other Dance, Drama, Visual Art and Literary works you have experienced*).
- vii. How has this dance work impacted/influenced dance in Australia and globally?

#### **ASSESSMENT CONDITIONS:**

- Your response should be 650 words.
- A reference list must be included.

#### **TASK PROCESS:**

**FORMATIVE CLASSWORK:**

- i. Class discussion of how to write an Dance History essay.
- ii. Discussion on the development of Modern Dance.
- iii. View various documentaries and reading on Martha Graham's influences and innovations.
- iv. Scaffolded class essay.

**SUMMATIVE ASSESSMENT:**

- i. Write and submit draft of essay.
- ii. Make corrections to draft and submit final copy.

<b>Draft Due Date:</b>		<b>Final Copy Due Date:</b>	
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	RESPONDING		
	AS3		AS4
	Students analyse the choreographer's use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent in dances they make, perform and view		Evaluate the impact of dance from different cultures, places and times on Australian dance.
	AS3.1	AS3.2	AS4
A	In-depth research into, and analysis and interpretation of, historical and contemporary dance works, practice, and issues in context, using a variety of sources.	Perceptive analysis and in-depth understanding of dance as a creative form.	In-depth knowledge and understanding of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance.
B	Thorough research into, and analysis and interpretation of, historical and contemporary dance works, practice, and issues in context, using several different sources.	Well-considered analysis and some depth in understanding of dance as a creative art form.	Some depth in knowledge and understanding of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance.
C	Competent research into, and analysis and interpretation of, historical and contemporary dance works, practice, and issues in context, using different sources.	Considered analysis and understanding of dance as a creative art form.	Considered knowledge of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance.
D	Some research into, and description of, one or more historical and contemporary dance works, practices, or issues, using more than one source.	Description of dance as a creative art form.	Some awareness of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance.

E	Attempted search for information on historical or contemporary issues or practice, using at least one source.	Identification and brief description of dance as a creative art form.	Emerging awareness of the work of dance artists locally, nationally, or globally, and how they impact on Australian dance.
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