

# DEVELOPING A STAGE 6 DANCE PROGRAM

The following article aims to assist in the planning and development of a Stage 6 dance program. It is important for you to consider the individual context of the school in the development of a Preliminary course dance program.

To determine the total amount of teaching time, calculate and subtract the time allocated to examinations, school camps, productions, year meetings, careers markets and any other disruptions specific to your school.

The scope and sequence of the program can be tailored to each school context. Consider:

- the number of periods allocated to the class per week or cycle e.g. 6
- the length of periods e.g. 40 minutes
- the configuration of single and double periods or blocks of teaching time e.g. 6 x 40 minute periods or 1 x 3.5 hour block.

To determine how the areas of study within the three course components (performance, composition and appreciation) are to be sequenced within the model, you need to consider the class cohort in terms of the knowledge, understanding and skill that they bring to the subject. When sequencing the content, consider the school examination schedule, the availability of resources and school or faculty procedures. These considerations will determine whether to teach all three components in parallel or two of them in a variety of combinations e.g. performance/composition, performance/appreciation and composition/appreciation. The needs of the individual candidate should be considered in relation to the experience and expertise which he or she brings to each of the components within the subject. Students may require a greater amount of time, with the additional allocation used to strengthen their area of need within one or more of the components.

The next phase of the process is to develop and sequence the teaching and learning strategies that address each of the areas of study and to construct a program overview. Below are two examples of a

Preliminary course program. They contain sample period allocations for each of the course components and have been developed in conjunction with the teaching and learning activities.

The two examples are based on the 28 weeks of Terms one to three and have 23-24 weeks of actual teaching time.

Example 1 has 3 x 60-minute periods per week. The sample school has allocated the additional 20% of course time to Composition (C) 5%, Appreciation (A) 5% and 10% for a mini-project in one of the components. The school has decided to allocate weeks 1 and 2 to performance to evaluate the students' needs. It has allocated time to each of the course components leading up to the examinations, with 10% to a project following the examinations.

### EXAMPLE 1

Allocation	P	C	A	Additional
	40%	25%	25%	10%
# periods	29	17	17	9
Total periods = 72 x 60 mins (3 periods/week)				

Term 1 Component	
Week	
1	3 performance
2	3 performance
3	1 performance/2 composition
4	1 performance/2 composition
5	1 performance/2 composition
6	1 performance/2 composition
7	1 performance/2 appreciation
8	1 performance/2 appreciation
9	1 performance/2 appreciation
10	1 performance/2 appreciation
	P= 14 C= 8 A= 8
Term 2 Component	
Week	
1	1 performance/2 composition
2	1 performance/2 composition
3	1 performance/2 composition
4	1 performance/2 composition
5	1 performance/2 appreciation
6	1 performance/2 appreciation
7	1 performance/2 appreciation
8	1 performance/2 appreciation
	P= 8 C= 8 A= 8

<b>Term 3 Component</b>	
Week	
1	2 performance/appreciation
2	2 performance/composition
3	3 performance
4	Yearly examinations
5	Yearly examinations
6	Yearly examinations
7	3 additional 10% mini-project
8	3 additional 10% mini-project
9	3 additional 10% mini-project
P= 7 C= 1 A= 1 Add = 9	

Example two has 6 x 40-minute periods per week. The sample school has allocated the additional 20% of course time to Performance (P) 10% and Composition (C) 10%, based on the prior experience of the student cohort. As a result it has decided to run a strand of performance in each term. It is not until Term two, when the students have developed a knowledge and skill base, that all course components are taught in parallel.

**EXAMPLE 2**

Allocation	P	C	A
	50%	30%	20%
# periods	72	43	29
Total periods = 144 x 40 mins (6 p/wk: 2 doubles + 2 singles)			

<b>Term 1 Component</b>	
Week	
1	4 performance/2 composition
2	4 performance/2 composition
3	4 performance/2 composition
4	4 performance/2 composition
5	4 performance/2 composition
6	4 performance/2 composition
7	4 performance/2 composition
8	4 performance/2 appreciation
9	4 performance/2 appreciation
10	4 performance/2 appreciation
P = 40 C= 14 A= 6	

<b>Term 2 Component</b>	
Week	
1	School prefect camp
2	2 performance/2 composition/2 appreciation
3	2 performance/2 composition/2 appreciation
4	2 performance/2 composition/2 appreciation
5	2 performance/2 composition/2 appreciation
6	2 performance/2 composition/2 appreciation
7	3 performance/2 composition/1 appreciation
8	3 performance/3 composition
P= 16 C= 15 A= 11	

<b>Term 3 Component</b>	
Week	
1	4 performance/2 composition
2	2 performance/2 composition/2 appreciation
3	2 performance/2 composition/2 appreciation
4	2 performance/2 composition/2 appreciation
5	2 performance/2 composition/2 appreciation
6	Yearly examinations
7	Yearly examinations
8	2 performance/2 composition/2 appreciation
9	2 performance/2 composition/2 appreciation
P= 16 C= 14 A= 12	

**Sample program overview  
Preliminary course, Term 1**

The following samples outline suggested content for Term 1 of the Preliminary course and can be used to develop the scope and sequence. In Example 1 all three units will be covered. In Example 2 only the first 2 units will be covered in Term 1.

**APPRECIATION**

The sample contains:

- a time allocation for the teaching of the units
- the areas of study applicable to the content
- an overview of teaching and learning strategies for each course component
- syllabus outcomes for each unit.

**Example 1 = 8 periods (8 hours)****Example 2 = 6 periods (4 hours)****Area of study: The development of dance in Australia****Unit title: Pre-settlement: Indigenous Australian dance.****Outcomes:** P1.1, P1.2, P1.3, P1.4, P4.1, P4.3, and P4.5*Students learn about:*

- the history of indigenous dance in Australia
- the context of indigenous Australian dance
- features of traditional Aboriginal and Torres Strait Islanders
- reasons for dance within the Aboriginal and Torres Strait Islander culture.

**Unit title: Settlement: The impact of colonisation.****Outcomes:** P1.1, P1.2, P1.3, P1.4, P4.1, P4.3, and P4.5*Students learn about:*

- the overseas traditions and culture entering Australia
- the impact of colonisation on the culture and people
- cultures in conflict.

**Unit title: Post-settlement: Factors that have shaped dance in Australia.****Outcomes:** P1.1, P1.2, P1.3, P1.4, P4.1, P4.2, P4.3, and P4.5*Students learn about:*

- factors that have shaped dance In Australia
- the changing nature of dance
- Romanticism
- modernism
- multiculturalism
- influences from Britain, Europe, America, the Pacific Islands and Asia
- major persons influencing or contributing to dance in Australia
- colonisation: overseas influences
- re-emergence of indigenous dance (continuing indigenous culture).

**PERFORMANCE**

The sample contains:

- a time allocation for the teaching of the strategies and activities

- teaching and learning strategies applicable to each of the areas of study covered in Term 1
- teaching and learning strategies which are sequentially developed throughout Terms 2 and 3
- syllabus outcomes.

**Example 1 = 14 periods (14 hours)****Example 2 = 40 periods (26 hours)****Area of study: Body skills****Outcomes:** P1.1, P1.2, P1.3, P1.4, P1.3, and P2.5

Strategies and activities:

- exercises to develop the skills enabling students to perform axial movements, turns, balances and control with consideration being given to safe dance practice
- skeleton work to demonstrate correct placement and alignment
- practical application into movements and sequences
- performing sequences with combinations of the above
- examining what is needed for control e.g. muscle strength, placement, alignment.

**Area of study: Sequencing****Outcomes:** P1.1, P1.2, P1.3, P1.4, P2.2, P2.3, and P2.5

Strategies and activities:

- sequencing movement through time: alter timing to restructure sequence (e.g. rhythm )

**Area of study: Safe dance practice****Outcomes:** P1.1, P1.2, P1.3, P1.4, P2.1, P2.2, P2.3, P2.4, and P2.5

Strategies and activities

- practical application with theoretical handouts
- Ronald Quirk article
- aesthetic activities to increase awareness of alignment
- plumbline exercise
- photograph students...observe and write a report on the body as a closed system
- peer correction, body placement (sequences)
- biomechanics, anatomy, joint structures: teach phrase, have students break down section and discuss biomechanics, limitations etc.

### Area of study: Variety of structure and components of a dance class

**Outcomes:** P1.1, P1.2, P1.3, P1.4, P2.1, and P2.3

Strategies and activities:

- concentrate on teaching class structure with developing terminology with parallel lesson in theory on safe dance practice and Smart Dance video.

### Area of study: Elements of dance

**Outcomes:** P1.1, P1.2, P1.3, P1.4, P3.1, P3.2, and P3.3

Strategies and activities:

- handouts with definitions and practical applications
- elements incorporated into technique class focussing on 1 or 2 specific elements in each lesson e.g. level, direction etc.
- a specific composition task where students incorporate elements into phrases or combinations from a set sequence
- a sequence is developed which has a focus on an element e.g. space: pathways, focus, level, dimension. Set a task in which students incorporate these elements into an exploration.

### Area of study: Performance quality

**Outcomes:** P1.1, P1.2, P1.3, P1.4, and P2.6

Strategies and activities

- link performance quality to alignment/placement in Term 1 safe dance unit
- examine the source of movement energy
- link with underlying theories of movement (Laban, Limon, Graham)
- view professional works and discuss line/extension.

### COMPOSITION

The sample contains:

- a time allocation for the teaching of the unit content
- syllabus outcomes for each unit
- a unit focus
- unit content

- teaching strategies and learning activities.

**Example 1 = 8 periods (8 hours)**

**Example 2 = 14 periods (9 hours)**

**Unit 1 The elements**

**Suggested length: 4-7 periods**

**Outcomes:** P1.1, P1.2, P1.3, P3.4, P3.7, P4.2, P2.5

Unit focus:

- Apply the use of the elements in performance, composition and appreciation.
- Use the elements to create and structure movement to express ideas.
- Explore stimulus to improvise and create movement.
- Develop a dance vocabulary (space, time and dynamics).

Content:

- Exploration of action, space, time and dynamics (syllabus p. 24) in relation to a movement sequence. (Sequences can be performance class exercises or combinations.)
- Lessons 1-4: the stimulus (sequence) is provided along with demonstration on how the elements can be used to manipulate movement.
- Lessons 4-7: the students develop a given or generated sequence through manipulation of combinations of elements.

Teaching strategies and learning activities:

Teaching a set sequence based on:

- stimuli
- core performance piece
- other works
- teacher demonstrating manipulations of sequence
- students being asked to manipulate sequence
- teacher setting the elements to explore
- students manipulating sequence in many combinations
- demonstration of new sequences
- class identifying manipulations
- discussion of what liked, impressed by and why
- students explaining what they have done.
- vocabulary list, progressively increasing in each lesson
- process diary
- video and discussions.

**Unit 2 First steps****Length: 4-7 periods****Outcomes** P1.1, P1.2, P1.3, P1.4, P3.2, P3.3, P3.4, P3.5, P3.7, P4.2

Unit focus

- Apply the use of the elements in performance, composition and appreciation.
- Use the elements to create and structure movement to express ideas.
- Explore stimulus to improvise and create movement.
- Develop a dance vocabulary (stimulus).
- Demonstrate the ability to articulate movement to express ideas.
- Sequence and organise movement.

Content:

- Create shapes in response to stimulus material and vary using space, time and dynamics

Stimulus material

- kinaesthetic      • auditory
- visual              • tactile
- ideational
- Select and organise the shapes and develop into short movement sequences.
- Manipulate the sequence using the elements of dance.

Teaching strategies and learning activities:

- Discuss stimuli in relation to the role they play in creating dance. Activities are based on providing a range of stimulus material in which students respond through movement.
- View and discuss works where stimulus and intent are known e.g. Stamping Ground, Symphony in D, Svadebka (Kylia), Upper Room, Catherine Wheel (Tharp), The Cry (Ailey), Café (Mercurio).
- Choreographers develop new shapes on themselves and on another.
- Students explore auditory music, sounds, environment.
- Students explore kinaesthetic stimulus e.g. reflecting on one's personality or feelings and creating shapes
- Students explore ideational stimulus e.g. sayings, newspaper articles, traffic, waiting for a train and pictures.