A TEACHER RESOURCE

TEMPLATE

based on the

EXEMPLAR-APPRENTICE MODEL

designed for

Dance in Education in NSW, Australia

by

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INTRODUCTION

The Exemplar-Apprentice Model is a new approach to the teaching of dance composition through performance that is based on the old concept of the ‘master-apprentice’, which as is shown through current educational research is still recognised as the model of choice in particular contexts.

Throughout history many choreographers, dancers and teachers have recalled the impact of a master-teacher/mentor on their development as an artist and/or practitioner. For the majority of dance students in the secondary school context the best opportunity they will have to experience choreography will be through their class teacher. In the Exemplar-Apprentice Model the teacher assumes the role of an ‘exemplar’ choreographer with the students as their ‘apprentices’, much as is the case of the professional world of dance. The goal here is to demonstrate to the students how a dance work of art is made using the elements of dance in conjunction with the recognised compositional processes/practices described in the dance syllabuses.

The Exemplar-Apprentice Model, however, is more than just a reiteration of the old concept placed in the context of the study of dance as an artform. The different roles and responsibilities of the teacher and the students in the model are shown in the diagram below. Five main boxes can be seen, two on either side of central box containing an outline of the content. The boxes on the left show the role of the teacher functioning simultaneously as an exemplar-choreographer and pedagogue while those on the right show the students as both apprentices and pupils.
Outcomes of the Exemplar-Apprentice Model
Performance of well-made works leading to
informed and improved compositions and deeper
appreciation of Dance as an artform
The Teacher as the ‘Exemplar-Artist’

The teacher, in the role as the exemplar-artist, draws on knowledge, experience and intuition in the process of choreographing ‘well-made’ ‘creative’ works for the students to perform.

The knowledge that the teacher/exemplar-artist draws on in choreographing the work is contained in both the performance and composition areas of study of the dance syllabuses (Board of Studies NSW. 1999b: 21. 24-25):

✓ Dance Technique: Dance Technique applied to performance (the elements of dance – space, time and dynamics, performance quality and interpretation);
✓ Manipulation of the elements of dance as they relate to dance composition;
✓ Generating movement (stimulus, concept/intent, abstraction, exploration/improvisation, reflection/evaluation and selection/refinement);
✓ Organising movement (motif, phrase and motif into phrase); and
✓ Organising the dance-form/structure (sequencing, transition, repetition, variation and contrast, formal structures, unity and appraisal and evaluation).

As well as knowledge-fact, the teacher/exemplar-artist is able to draw on:
✓ the experience gained from having made works in a range of dance styles for students of different ages and stages of development and having evaluated those works according to the framework employed to describe, analyse and evaluate a well-made works (see page:viii).
✓ acquaintance knowledge gained from being choreographed on as part of their own dance training or from other dance experiences:
✓ intuition – philosophers and practitioners in the arts support the concept that intuition plays an important part in making works and therefore they support its credibility. Intuition is said to be a form of knowledge even if we are not able to say why or how we know that something ‘feels’ correct.

A work as being termed Creative refers to an aesthetic-artistic value judgement made about its ‘success’ (perhaps best described in this context: firstly as the level of originality/personalisation resulting from the application of the composition areas of study in response to a stimulus and the resultant concept/intent: and secondly in communicating the desired concept/intent in the form of a dance work of art).
The students as ‘apprentices’ of the ‘exemplar-artist’

The students, as apprentices of the exemplar-artist, benefit from this association in terms of acquaintance knowledge. Philosophers such as Reid (1989) propose that you can ‘know’ about something by being directly acquainted with it and indeed that first hand experience of dance works is an essential step in the path to knowledge.

In this model the students are informed about dance composition by being choreographed ‘on’. The exemplar-artist explains to the students about:

- the stimulus;
- its link to the concept intent;
- how the elements of dance are being employed in generating the non-locomotor/locomotor movements that the choreographer determines symbolise the communication of his/her concept intent to the audience;
- the organisation or forming of the movements into phrases; and
- the organisation or forming of the phrases into a unified work.

Still other philosophers such as Best (1992) have said that knowing about the concepts embedded in dances as works of art and having experience of those concepts leads to informed artistic judgements being made about dances, an important aspect of dance appreciation. In the exemplar-apprentice model the apprentices of the choreographer have those concepts explained as well as experiencing an exemplification of them in the work that they are performing.

As apprentices the students are able to perceive the realisation of exemplar-artist’s choreographic practices kinaesthetically. That is through listening to and recreating physically the choreographer’s ‘thoughts’/directions as he/she generates movements in response to the concept/intent enables the apprentice to know:

- why a particular image has been created;
- what body parts and muscle groups are engaged; and
- how it ‘feels’ and what it symbolises.

This practice contributes not only to the performance outcomes but also to a ‘stored’ movement image vocabulary that the apprentices may draw on when composing their own dances.
The Teacher as the 'Pedagogue'

The teacher as the 'pedagogue', in the exemplar apprentice model, is able to explain to the students the knowledge, that is the 'truths' or 'facts' that form the concepts in dance composition. Such knowledge refers to:

- the implications for dance composition of the study of dance as an artform;
- the composition and performance areas of study in the dance syllabus;
- the understanding and application of dance terminology;
- the processes practices of choreographing dance works;
- the elements of dance;
- how to construct deconstruct a dance work; and
- how to make informed aesthetic and artistic judgements about dance works.

The teacher as the 'pedagogue' is able to explain to the students about how intuition and experience function in the choreographic process. While such knowledge is often thought of as 'inexplicable', a pedagogue who is also the exemplar-artist is best placed to be able to identify and explain when decisions taken are the result of intuition and/or experience and further discuss the reasons. Such insight provides the students with an account of the link between the cognitive processes and creativity.

The teacher is also able to develop systems, practices and activities that assist the students to:

- observe, deconstruct and discuss
- reflect, analyse, interpret, evaluate; and
- record.

information about the exemplar-artist's choreography and their performance of it that will further inform performance skills and their own choreographic practices.
The Students as ‘Pupils’ of the Teacher

The students as pupils of the teacher actively participate in observing, deconstructing, discussing, reflecting, analysing, interpreting, evaluating and recording the processes/practices and product (the well-made work) of the exemplar-artist:

- **observing**, guided by directed journal questions and open questions posed by the ‘exemplar-artist’;
- **deconstructing**, guided by the syllabus areas of study in performance and composition;
- **discussing** the exemplar-artist’s choreography and the students’ performance of it in response to open questions posed by the ‘teacher’;
- **reflecting**, guided by directed journal questions and open questions posed by the ‘teacher’;
- **analysing** the exemplar-artist’s choreography and the students’ performance of it relative to the syllabus areas of study in performance and composition in journals and class assignments;
- **interpreting** the exemplar-artist’s choreography and the students’ performance of it relative to the syllabus areas of study in performance and composition in journals and class assignments;
- **evaluating** the exemplar-artist’s choreography and the students’ performance of it relative to the syllabus areas of study in performance and composition in journals and class assignments; and
- **recording** in journals the process in response to directed journal questions and the product in class assignments.

The outcome for the students of having engaged in the study of dance performance through the exemplar-apprentice model is as is shown above is the knowledge (fact) that underpins dance composition and the knowledge how to compose and perform dances.
The central box in the diagrammatic representation of the exemplar-apprentice model on page ii shows the areas of study drawn from the composition and performance components of the dance syllabuses that the teacher/exemplar-artist and the teacher-pedagogue engages with and exemplifies for the students:

- **Composition areas of study:**
  - stimulus.
  - concept.
  - accompaniment.
  - the elements of dance.
  - generating the movement.
  - organising the movement and
  - organising the dance (forming).

- **Choreographic processes:**
  - exploring.
  - selecting.
  - refining.
  - manipulating
  - developing
  - changing.

The product of the exemplar-artist’s engagement with the composition areas of study through the choreographic processes outlined above is the creation of a ‘well-made work’. If a work is to be described as ‘well made’, an aesthetic and artistic judgement is required of the students under the guidance of the teacher-pedagogue. The artistic and aesthetic concepts on which this judgement is made reside in the areas of study outlined above. The students as apprentices of the exemplar-artist have access to his/her concept/intent as well as an understanding of how his/her cognitive processes and knowledge (intuition and experience) interact with the areas of study in producing the work. Consequently the students are well placed in having the knowledge to be able to make informed judgements about the work they perform and analyse.
A Well-Made Work

The template below shows the framework used to describe, analyse and evaluate a well-made work. The key terminology used:

- follows the composition process and the syllabus areas of study; and
- is supported by the writings of philosophers, aestheticians and practitioners in the arts.

is presented on the left side of the template while on the right hand side space is provided for a description, analysis and evaluation of their functioning in the work.

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Performance Areas of Study

As apprentices of the exemplar-artist the students are made aware not only of the processes and practices employed in choreographing a work generally but also how they are employed in the work being made and consequently they 'appreciate' the link between choreography and performance. That is they experience:

- the performance areas of study.
  - dance technique.
  - dance technique applied to dance performance and
  - the dance/work choreographed for performance.

The students are in a position normally reserved for the professional performers of a choreographer of renown. Indeed they:

- work with an exemplary choreographer;
- experience an exemplary choreographer's processes/practices;
- learn a new work;
- perform the work;
- analyse the choreography from the perspective of the performer;
- analyse the work from the perspective of an analyst/critic;
- analyse the work from the perspective of an audience member; and as well
- analyse their performance of the choreography from those same perspectives.

From what may have been seen initially as the study of one component area of the dance syllabus (performance) the students through this methodology have a true appreciation of the study of dance as an artform resulting from the practical integration of dance performance, composition and appreciation.
Outcomes of the Exemplar-Apprentice Model

Engagement with the study of dance performance in the context of dance as an artform using the exemplar-apprentice model then contributes to:

- the performance of well made 'works'.

In learning to perform well-made works the students have access to the processes/practices of dance composition employed by an exemplar choreographer. This exposure leads to:

- informed and improved student dance compositions.

It is by experiencing performance and composition in practical terms that the students gain knowledge through acquaintance with an exemplar choreographer.

The students are then encouraged by the teacher-pedagogue to observe, deconstruct, discuss, reflect, analyse, evaluate and record the knowledge embedded in such practice. In fact the students gain a truly:

- deeper appreciation of Dance as an artform
The Exemplar-Apprentice Model  
Teacher Resource Template and DVD

The DVD that accompanies this teacher resource template contains 5 works that have been choreographed following the exemplar-apprentice methodology. The selected works:

- have all been videotaped in the classroom as a component of the final assessment for the semester (20 weeks);
- target students in Years 7, 10, 11 and 12;
- show how the basic "Dance Technique" (a fusion of modern dance and classical ballet training) may be employed in response to a specific concept/intent related to the students’ stage of development;
- have the musical accompaniment as the stimulus, however the different concept/intent in each work has resulted in a ‘Style of the Work’ that reflects both the choreographer’s personal style and a western performing arts theatrical style.

Despite the range of age and experience of the students in each of the selected works the methodology has remained the same. What has varied includes the:

- length and appropriateness of the musical stimulus;
- sophistication and complexity of the movements generated from the stimulus in response to the concept/intent;
- links to named theatrical dance styles;
- level of complexity of the directed journal questions that the student-apprentices respond to during the choreographic process; and
- the level of the complexity of the tasks and the required responses for the final assignment.

Although just ONE sample work has been selected for full description and analysis in this resource booklet, the sample journal questions, tasks, assignments and analysis templates are linked to the other works.
The Exemplar-Apprentice Methodology

As stated in the introduction to this teaching resource template the class teacher in the Exemplar-Apprentice Model assumes the role of an ‘exemplar’ choreographer with the students as his/her ‘apprentices’, much as is the case in the professional world of dance. In this closed world the focus is on the choreographer making works that the dancers perform.

Very few people have access, insight or knowledge of this process. There could be very many reasons for this apparent secrecy. One might suggest, however, that much of the knowledge and skill that the professional choreographer draws on to make works comes from a blending of intuition, acquaintance and experiential knowledge. By its very definition intuition implies being not able to say why or how you know how to do something. Consequently students often fail to recognise the areas of commonality between the process of making the works of art that they view and analyse, the process of making the works that they perform and the process by which they make their own works.

In fact the fundamentals are the same: stimulus, concept/intent, accompaniment, generating the movement, organising the movement and organising the dance. The tools are the same: the dancer’s body and the elements of dance (space, time and dynamics). The goal here is to demonstrate to the students how a dance work of art is made using the process as outlined above.

What sets this methodology apart is that the teacher/exemplar-artist gives ‘voice’ and ‘explanation’ to the knowledge (fact) as well as intuition and experience in choreographing class works for students to perform. While this process might initially seem at odds with the common understanding of intuition, the deconstruction of the decisions of the exemplar-artist by the teacher-pedagogue and the apprentices during and following each lesson facilitates such understanding.
While there may be some discussion over the relative merits of the teacher as an exemplar-artist providing such instruction and knowledge to students compared with professional choreographers in the world of dance as art, the importance of the knowledge and experience for the students parallels that of the professional choreographer and their own experiences. The contexts and the different outcomes are not the issue. Of more importance is the point that they are made through the same process with the same 'language' and the same tools. Provided that the teacher/exemplar-artist's work is well-made then it is the areas of commonality that become the focus providing the students with:

- the opportunity in a secondary school context to be apprenticed to a 'working' choreographer;
- well-made class works to perform; and
- the knowledge and experience that contributes to an understanding and 'appreciation' of performance, composition and dances as works of art in the public domain.

This resource booklet and accompanying DVD contains five works that have been choreographed according to this philosophy and methodology. The aim of the syllabus (the study of dance as an artform) and the performance and composition areas of study provide:

- a philosophical base that means that the work being choreographed will: have a concept/intent; intend to communicate that concept/intent and have a structure appropriate to communicating that intent;
- a knowledge base (facts) that underpins the creation of dances choreographed as works of art based on western performing arts theatre styles;
- a model of process by which the work is choreographed; and
- a basis that enables an analysis and evaluation (aesthetic and artistic judgments) of the choreography and the performance of it to be made.
Sample Work 1

Introduction

Target Group: Year 12 students

Number of Lessons: 10 (80 minutes in length)

Title of the work: “River Songs”

Stimulus: the accompaniment – “River Songs” (The Water is Wide/Shenandoah)
   Traditional/Adapted and Arranged by Dave Grusin. Sung by Renée Fleming.

Concept/Intent: the two songs that comprise this suite utilise the metaphor of the river, its journey and crossing, to communicate heartfelt emotion. In this instance a sense of loss and longing either in terms of romantic love, or that of a more spiritual kind, or a blending of both. The intent of the dance work is to explore these emotions. The floor pattern travelled by the dancer symbolises this journey. In one sense the dancer is the narrator or storyteller and in another sense is the subject of the work.

The Accompaniment: A close inspection of the Table: SW 2: 16-17 shows the initial analysis of the accompaniment for this work. This table is distributed to the students during the initial lesson. The 5 columns contain as much information about the teacher/exemplar-artist’s response to the accompaniment as the stimulus that he/she can provide:

✓ Phrases: are the basic and central organising ‘devices’ in both music and dance. They are there in some ‘form’ in most music selected to accompany dances/works. In the dance context the phrases may follow the structure of the accompaniment or that which the choreographer feels will best support the concept/intent. Where possible, added information such as: phrase number, verse number, transition, variation, recap etc that might inform the generation of movement and enable effective analysis;
Counts: This column shows how the choreographer has grouped the musical beats - they may follow the accompaniment exactly or become 'dancer's counts' that is they could be counted slower or faster than the accompaniment allowing the choreographer to work with and against the designated metre and rhythmic pattern and group the counts into bars to suit the structure of the work. Show by emboldening or underlining where there are particular accents or grouping of musical notes that the choreographer should remember;

Tempo Notes: contains information about the speed, duration and rhythmic patterning within each phrase – the language used here provides an important link to dynamics as well as to structure;

Dynamic Notes: contains words and phrases describing qualities developed from frequent listening to the accompaniment. These notes provide some direction to the choreographer in terms of the qualities that need to be created when generating the movement in a particular phrase;

The Lyrics provide a continual reference to the subject matter (where included and where relevant).

Reading this table from left to right for each phrase initially helps to keep the choreographer on task. By providing this information to the students (apprentices), discussing it with them and then making continual references to it during subsequent lessons, enables the students to follow the teacher/exemplar-artist's progress through the work as well as supporting journal writing.

Frequent playing of the accompaniment and discussion of its musical qualities with the students enables them to develop skills in musicality that have outcomes in improved performance quality as well in their own dance compositions.

While there are many approaches to choreographing, setting up a template such as this based on the syllabus' composition areas of study provides the students with a model and examples that may be referenced when undertaking similar tasks in performance and/or composition.
Sample Work 1: “River Songs”

The Process
The teacher as the exemplar-artist choreographs class works for the students to perform according to and explicitly exposing the syllabus areas of study in both composition and performance. The students as apprentices of the exemplar-artist learn the work being choreographed and observe and participate in the choreographic process. While the syllabus areas of study contain the knowledge (fact), the exemplification of this knowledge (intuition, acquaintance and experience) is given orally, visually and kinaesthetically. In order for the students to absorb the knowledge given in this form they are required to reflect, deconstruct, analyse, evaluate and record their thoughts following each practical lesson. A key component of the exemplar-apprentice model that assists the students in this practice is the directed journal questions.

Table SW 1: 12-15 shows the syllabus’ performance and composition areas of study and the directed journal questions for Sample Work 1 “River Songs”. The text in this table that has been emboldened highlights the links between these components. It shows how the students’ recording of the processes/practices employed by the exemplar-artist in creating the choreographic work becomes an exemplification of the syllabus areas of study and a model of practice for them to consider when making their own work.

Table SW 3: 18-31 provides a transcript of sections of actual lessons showing how the teacher as the exemplar-artist, following the exemplar-apprentice methodology, focused on the syllabus areas of study as well as exposing his/her process during the making of the work. The right hand column contains sample student journal entries for the corresponding lessons. The areas of emboldened text show the correlation between the exemplar-artist, the student’s journal entry and the syllabus areas of study. While not every word of each lesson has been recorded the samples provided show how the methodology works to expose the interaction between the syllabus areas of study and the practice of dance composition.
Time Frame and Lesson Outline

The work “River Songs” was choreographed in 10 eighty-minute lessons for a Year 12 dance performance class:

- Lesson 1: introduce the project and explain the importance of the dance journal and following the guided questions,
  - introduce and discuss the teacher/exemplar-artist’s choreographic process,
  - distribute and discuss the syllabus areas of study and their relevance to the project;
  - distribute and discuss the structure of the accompaniment (Table SW 2:16-17);
- Lesson 2: generate, discuss and practise movement for phrase 1;
- Lesson 3: revise the movement generated in lesson 2 and generate, discuss and practise movement for phrase 2;
- Lesson 4: revise and discuss the movement generated for phrases 1 and 2 and generate and discuss movement for phrase 3;
- Lesson 5: revise and discuss the movement generated for phrase 3 and generate and discuss movement for phrase 4;
- Lesson 6: revise and discuss the movement generated for phrases 4 and generate and discuss movement for phrase 5;
- Lesson 7: revise and discuss the movement generated for phrases 5 and generate and discuss movement for phrases 6 and 7;
- Lesson 8: generate and discuss movement for phrases 8 and 9;
- Lesson 9: Revise, discuss, refine and practise the work;
- Lesson 10: Revise, discuss, refine and practise the work. Introduce, distribute and discuss the assessment task. Distribute Table SW4: 32-38;
- Lesson 11: Film the students’ performances of the work.
Table SW 4: 32-38.

Table SW 4 is distributed to the students and discussed at the completion of the choreography. It is the teacher-pedagogue's analysis of the teacher/exemplar-artist's choreography, reinforcing for the student-apprentices through exemplification the knowledge base from which the choreography has been created.

The two columns on the left are taken from Table SW 2 and combined with column three shows the structural and thematic base that the accompaniment provided for the choreographer.

While each of the three remaining columns targets the way that the elements of dance have been employed by the choreographer to communicate the concept/intent as is shown in the table, there is a considerable cross over between them in terms of analysing and describing their function. This crossover reflects their interrelationship in a well-made work. It is an exemplification of the artistic-aesthetic link embodied in a dance work of art.

The column headed Action in Space provides the students with a description of the key motifs and their location within the stage space. Read in conjunction with the columns to the left it shows the links between internal structure (phrase-motif), and abstraction and symbolism (space-shape-motif-phrase-thematic content).

The remaining two columns Time and Dynamics when read in conjunction with Counts and Themes/Content show how the choreographer has employed the metre, beats and rhythm in the musical accompaniment to control both the time and the manner of the release of energy and therefore the dynamic 'qualities' and their link to the thematic intent.

Reading the table from left to right and from right to left shows how the 'elements' combine with the units of internal structure (motif and phrase) to carry the concept/intent. Reading from top to bottom shows the overall (external) structure of the work - how the units of internal structure have been arranged to create a unified whole – that is a well-made work.
The Final Assessment Task/Assignment

To this point in the exemplar-apprentice methodology:

✓ in order for the students to demonstrate the relevant dance syllabus outcomes the class teacher choreographs a work for the students to perform;

✓ the teacher, based on knowledge and understanding of the areas of study of the relevant dance syllabuses, selects an appropriate stimulus, concept/intent and accompaniment for a work that will enable the students to demonstrate their level attainment of the relevant outcomes;

✓ the teacher then assumes the role of an exemplar-artist in choreographing this well-made work;

✓ the exemplar-artist in the first choreographic session explains and discusses with the student-apprentices:

   - the rationale for the stimulus;
   - the selection of the concept/intent and accompaniment;
   - the analysis of the accompaniment and its link to the concept/intent;
   - initial thoughts about the use of space, time and dynamics in commencing the work;

✓ the teacher selects and distributes to the students dance journal questions to guide their observation, deconstruction, reflection, analysis and recording of the exemplar-artist's choreographic processes;

✓ the pupils of the teacher record a journal entry for each lesson during the choreographic process;

✓ the teacher as the exemplar-artist choreographs the work and teaches it to the student-apprentices as the performers;

✓ the student-apprentices as performers provide feedback to the exemplar-artist in each session through their learning of the work;

✓ the teacher explains the actions and decisions taken by the exemplar-artist during each lesson until the work has been choreographed;

✓ on the completion of the work the teacher distributes to student-pupils a summary of the work; and then

✓ the student-apprentices perform the choreographed work which is filmed and returned to them as a record of their performance and for them to analyse the choreography and their performance of it.

In this final phase the teacher-pedagogue devises an assessment task for the student-pupils to demonstrate their knowledge and understanding of the process and product and the skills they have learned and demonstrated.
Table SW 5 Final Assessment Task/Assignment

Table SW 5: 39-42 shows the link between the Syllabus component areas of study (Performance and Composition) and the sample final assessment task. The areas of emboldened text highlight these links. Read in conjunction with Table SW 112-15 the link between the process based dance journal questions and the product based assessment task components is established. In fact the information required to respond to assessment tasks 1 and 2 is contained in the students’ dance journals.

Table SW 6: 43-55 contains four sample students’ responses to this assessment task. While each student has responded individually and in varying degrees of depth and detail, this table has attempted to align each student’s response to the same task within the assessment. It is not intended that these sample responses be interpreted in any was as a benchmark for such will be determined in each individual situation according to the relevant stage in each syllabus. The responses do however exemplify the outcomes of the exemplar-apprentice methodology. Each student has absorbed the process and product of the exemplar-artist and engaged with the ‘tools’ of the teacher-pedagogue, not simply in a rote fashion, but in a personal response based on shared information. This table shows that the exemplar-apprentice methodology has enabled the students to make aesthetic/artist judgements: in evaluating the work as being ‘well-made’; and their performance of it as communicating the choreographer’s intent.

Table SW 7: 56-63 contains extracts from two sample students’ responses drawn from Table SW 6. In this table the emboldened text in the students’ work shows links to keywords in the performance and composition areas of study in the syllabus. Again this is not a benchmark, rather a means to show how the exemplar-apprentice methodology embeds knowledge, understanding and skills in performance and composition in meeting the syllabus outcomes.
A Well-Made Work

The central strategy in the exemplar-apprentice model is the students' access to an exemplar choreographer from whom they gain knowledge and skill in both dance performance and composition - rather like the old master-apprentice system. The fundamental difference here though is that rather than leaving the 'apprentices' to learn what they can from mere association with an artist, the classroom teacher knows what the students need to learn and ensures that the exemplar-artist provides the students with this knowledge in the process of making the work. The teacher in the role of the exemplar-artist will be most effective in achieving this outcome if works that are choreographed as an outcome of this methodology are 'well-made'.

In the exemplar-apprentice methodology a well-made work is one in which:

- the work is based on aesthetic and artistic principles (which are inherent in the syllabus areas of study);
- the students have been challenged both choreographically and through the performance of the choreography;
- the syllabus areas of study have been exemplified;
- there is a clear structure selected relevant to the concept/intent;
- there is a degree of personalisation in the choreographer's response to the concept/intent both thematically and in terms of movement generation;
- the intended concept/intent is conveyed to the 'audience'; and that
- there is a clear sense of unity evident in the work.

These principles should be in the forefront of the teacher/exemplar-artist's thinking, processes and practices before, during and through the final analysis of the created work. A template to facilitate this action is provided in the appendix to this resource and is described in the Introduction (viii). Table SW 8:64-66 provides an example of how the choreographed work may be analysed by either the teacher and/or the student in terms of these criteria. This process of reflection informs not only the students but also the teacher/exemplar-artist in creating further works.
Sample Works

In addition to the sample work ‘River Songs’ analysed here as an exemplification of the exemplar-apprentice methodology, the accompanying DVD contains four further sample works recorded during the students’ performance assessments:

**Work Title: ‘Mal Di Luna’**
Target Group: Year 11/Year 12 students  
Style: Modern (Contemporary) Dance  
Support Material: Analysis of the accompaniment and journal questions

**Work Title: ‘The Way You Look Tonight’**  
Target Group: Year 10 students  
Style: Musical Theatre Dance  
Support Material: Analysis of the accompaniment and journal questions

**Work Title: ‘Come Together’**  
Target Group: Year 10 Students  
Style: Jazz Dance/Modern Contemporary Dance fusion  
Support Material: Analysis of the accompaniment and journal questions

**Work Title: ‘March’**  
Target Group: Year 7 Dance Students  
Style: Modern Contemporary Dance/Musical Theatre Dance fusion  
Support Material: Analysis of the accompaniment and journal questions

While these works are not analysed in detail in this resource template as with ‘River Songs’ they were choreographed according to the same exemplar-apprentice methodology. However additional support material is provided in the appendix. This takes the form of:

- an analysis of the accompaniment;
- suggested journal questions; and
- suggested assignments.
### TABLE SW 1 “RIVER SONGS”: SYLLABUS AREAS OF STUDY IN PERFORMANCE AND COMPOSITION LINKED TO JOURNAL QUESTIONS

<table>
<thead>
<tr>
<th>MAJOR STUDY PERFORMANCE AREAS OF STUDY</th>
<th>CORE COMPOSITION AREAS OF STUDY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Areas of Study</strong></td>
<td><strong>Students Learn About:</strong></td>
</tr>
<tr>
<td>1. Dance Technique</td>
<td>1. Manipulation of the elements of dance as they relate to dance composition</td>
</tr>
<tr>
<td>Students continue their learning from core Performance:</td>
<td></td>
</tr>
<tr>
<td>1. Body skills</td>
<td>Space</td>
</tr>
<tr>
<td>• principles of alignment</td>
<td>• Level</td>
</tr>
<tr>
<td>• body articulation</td>
<td>• Geometry of the space (direction, dimension, plane)</td>
</tr>
<tr>
<td>• kinaesthetic awareness</td>
<td>• Shape</td>
</tr>
<tr>
<td>2. Sequencing (locomotor and non-locomotor)</td>
<td>• Floor pattern</td>
</tr>
<tr>
<td>• combinations, phrases and sequences to challenge the dancer to use the full range of exercises and techniques covered during the course</td>
<td>• Design in space</td>
</tr>
<tr>
<td>• temporal variations</td>
<td>• Personal space</td>
</tr>
<tr>
<td>• dynamic variations</td>
<td>• Active space</td>
</tr>
<tr>
<td>3. Variety of structure/components of a dance class which may include</td>
<td>• Performance space</td>
</tr>
<tr>
<td>• floor work, barre work, centre work, moving in space, jumps and aerial work.</td>
<td></td>
</tr>
<tr>
<td><strong>JOURNAL QUESTIONS</strong></td>
<td><strong>Give a brief outline of what happened in the lesson/rehearsal (two or three sentences).</strong></td>
</tr>
<tr>
<td></td>
<td>What did you think that the choreographer was trying to achieve in this rehearsal? <strong>Did the choreographer give you any clues as to what they were trying to achieve?</strong></td>
</tr>
<tr>
<td></td>
<td>What phase of the development of a work did this session fall into:</td>
</tr>
<tr>
<td></td>
<td>• generating the movement,</td>
</tr>
<tr>
<td></td>
<td>• organising the movement,</td>
</tr>
<tr>
<td></td>
<td>• organising the dance</td>
</tr>
<tr>
<td></td>
<td>• (may be more than one)?</td>
</tr>
<tr>
<td></td>
<td><strong>How did you arrive at this conclusion?</strong></td>
</tr>
<tr>
<td></td>
<td>What Choreographic processes did you observe that the choreographer used in this session?</td>
</tr>
<tr>
<td></td>
<td>Did you understand what the choreographer was trying to achieve</td>
</tr>
<tr>
<td></td>
<td>• (the purpose of the movements generated by the choreographer in this session?</td>
</tr>
<tr>
<td></td>
<td>• how they linked to the intent of the work?</td>
</tr>
<tr>
<td></td>
<td><strong>How did you arrive at this conclusion?</strong></td>
</tr>
</tbody>
</table>

1 Board of Studies NSW. 1999:31-33
2 Board of Studies NSW. 1999:24-25
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.

11. 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

<table>
<thead>
<tr>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Natural rhythms</td>
</tr>
<tr>
<td>• Stillness</td>
</tr>
</tbody>
</table>

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

What did the choreographer require of you in terms of your performance?
• How did the choreographer explain that?
• Did you achieve what the choreographer required? Why/Why not?
• Who did you think best achieved the choreographer’s requirements?
• What performance qualities did they have that made you think that they had achieved the choreographer’s intention?

What did you learn about the choreographic process from this session?

What did you learn about performance from this session?

What dance composition or dance performance terminology did the choreographer use in this session and how did it relate to the work?
- 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

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**

- Unity
- Appraisal and evaluation
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’.
**TABLE SW 2 “RIVER SONGS”: STRUCTURE OF THE ACCOMPANIMENT WITH STIMULUS MATERIAL & INITIAL TEMPORAL & DYNAMIC NOTES**

**“RIVER SONGS”**

**Title:** “River Songs”  
**Composer:** Traditional

**Notes:** “River Songs” is a mini-suite of two traditional songs: the English folk song “The Water Is Wide” and the American folk anthem “Shenandoah.” The music has been edited from its original length of 7.01 to comply with Course Requirements (4min-6min) but retains the essential character of the “suite.”

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Counts</th>
<th>Tempo Notes</th>
<th>Dynamic Notes</th>
<th>Lyrics</th>
</tr>
</thead>
</table>
| **Phrase 1** (Intro) | 1,2,3,4,5,6,7,8,9  
2,2,3,4,5,6,7,8,9  
3,2,3,4,5,6,7,8,9  
4,2,3,4,5,6,7,8,9  
5,2,3,4,5,6,7,8 | “brisk” slowing | Strong but lyrical | The water is wide  
I cannot get o’er  
And Neither have I  
Wings to fly  
Give me a boat  
That can carry two  
And both shall row  
My love and I |
| **Phrase 2 Verse 1 “The Water is Wide”** | 1,2,3,4,5,6,7,8  
2,2,3,4,5,6,7,8  
3,2,3,4,5,6,7,8  
4,2,3,4,5,6,7,8  
5,2,3,4,5,6,7,8  
6,2,3,4,5,6,7,8  
7,2,3,4,5,6,7,8 | Could be Sustained  
strong lyrical | (Uneven) | The water is wide  
I cannot get o’er  
And Neither have I  
Wings to fly  
Give me a boat  
That can carry two  
And both shall row  
My love and I |
| **Phrase 3 (transition)** | 1,2,3,4,5,6,7,8,9  
2,2,3,4,5,6,7,8,9  
3,2,3,4,5,6,7,8,9  
4,2,3,4,5,6,7,8,9  
5,2,3,4,5,6,7,8 | Similar to phrase 1  
variation | Similar to Phrase 1 | |
| **Phrase 4 Verse 2 “The Water is Wide”** | 1,2,3,4,5,6  
2,2,3,4,5,6  
3,2,3,4,5,6  
4,2,3,4,5,6  
5,2,3,4,5,6  
6,2,3,4,5,6,7,8  
7,2,3,4,5,6,7,8 | Very slow (uneven) | Strong lyrical – ebb and flow (like the sea) | A ship there is  
And she sails the sea  
She’s loaded deep  
As deep can be  
But not so deep  
As the love I’m in  
I know not if  
I sink or swim |
| **Phrase 5 (transition)** | 1,2,3,4,5,6,7,8,9  
2,2,3,4,5,6,7,8,9  
3,2,3,4,5,6,7,8,9  
4,2,3,4,5,6,7,8,9  
5,2,3,4,5,6,7,8,9 | Similar to phrase 1, with metre and tempo variations | Reflective, wistful ‘broken’ tempo | |
| **Phrase 6 Verse 1 “Shenandoah”** | 1,2,3,4  
2,2,3,4  
3,2,3,4  
4,2,3,4  
5,2,3,4  
6,2,3,4  
pause | Uneven tempo and accents | Strong, sustained, lyrical, ‘spiritual’ | Oh Shenandoah  
I long to see you  
Roll away  
You rolling river  
Oh Shenandoah  
I long to see you  
Away I’m bound to go |

---

*Course Requirements (4min-6min)*
| Phrase 7  | 1,2,3,4,5,6  | Across the wide Missouri
|           | 2,2,3,4     | Strong, powerful
|           | 3,2,3,4,5,6 | Lyrical, sustained
|           | 4,2,3,4     | Variation
|           | 5,2,3,4     | verse 1)

| Phrase 8  | 1,2,3,4  | Across the wide Missouri
|           | 2,2,3,4  | Building towards
|           | 3,2,3,4  | climax
|           | 4,2,3,4,5,6,7,8 | Aftermath
|           | pause 1,2,3,4 | (reflective)
|           | 1,2,3,4   | Across the wide Missouri
|           | 1,2,3,4   | (reflective)

| Phrase 9  | 1,2,3,4,5,6,7,8,9  | Resolution
| Conclusion | 2,2,3,4,5,6  | Slow
| (Recap of musical and movement themes) | 3,2,3,4,5,6  | Strong
|           | 4,2,3,4,5,6,7,8,9 | Sea
|           | 5,2,3,4     | sustained
<p>|           | 1,2,3,4,5,6  | 1,2,3,4,5,6,7,8 |</p>
<table>
<thead>
<tr>
<th>TAPE</th>
<th>STUDENT JOURNAL ENTRY</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESSON 1</td>
<td>Outline: Today we got handed sheets and had a long discussion about the Major Study Dance. The sheets included information on the songs that we will be dancing to with also the counts. The dance counts have been set to fit the lyrics and all the transitions that occur during the music. Intention: The choreographer was trying to get the dancers familiar with the accompaniment and also to get them actively thinking about what this dance will mean - finding the meaning through the music and the lyrics. The choreographer posed a lot of questions that got answered with many different responses from different people. Questions such as: 1. What will this dance be about? 2. Where do you think it will start? What types of shapes or movements will be composed to complement the idea. We roughly established what the intent might be. The intent has a very strong connection with the lyrics and music. All of this meaning will surely create an emotional response, or rather movement that creates a certain type of emotion, which will create a certain style. We predicted that to make an emotional response a certain amount of the movement would have to be circular, curved shapes Phase: Today we only got given a sheet to the first song “The Water Is Wide”’. It is tricky to count.</td>
</tr>
<tr>
<td>• What you learn in Dance Appreciation will help you in performance.</td>
<td>• What you do with your dancer in Core Composition is not really different from what I am about to do with you. • What we do in this major study performance class will be relevant to what you do with your dancer and what you see when you look at professional works. • Your journal entries (msp) can be of assistance for Core Composition. If you transfer the questions to you being the choreographer and your dancer being the dancer (you) - so the kind of questions that I am asking you here and what you are going to respond in your journal might be what your dancer is going to ask you, may impact on what you choreograph and the way you give information • When you look for answers as to what the choreographer was trying to achieve, then you will find out more about performance quality and do your best to include that in your performance. • Part of understanding what you have to do to dance is understanding the choreography. • The first thing that choreographers do is manipulate the elements of dance to achieve their choreographic intent … tools employed by the choreographer • HANDBOUT (elements of dance, choreographic process) • What we are aiming to do is to produce an emotional quality that is communicated to your audience. The emotional quality is produced by the interaction of the elements of dance: the shape(s) travelling through space over time with a particular dynamic quality. • If I am going to choreograph this piece then I’m going to need some accompaniment that is going to be the stimulus</td>
</tr>
</tbody>
</table>
for the dance that relates to me as the choreographer.

- If we are talking about choreography, what is one of the most important things that I have tried to say to you that you need to do? [TR: More than the idea. TQ: What is the choreographer really trying to do? TR: More than the idea. The idea is going to communicate something. TR: Emotion. You really want the audience to feel. TQ: Why is the audience more likely to ‘feel’ than to get an ‘idea’? SA: (no responses). TQ: What are we doing in dance? TR: Creating abstract body language. TQ: What does body language convey? SA: (no responses). TR: Emotion. It is difficult to read a narrative from body language alone unless it is mime.]

- When you communicate an idea what you have to think about in terms of choreography is what emotion does the idea create. How can this emotion link to the idea? What is the emotion behind the idea? How can I move the body shape to create the emotion that leads to the idea?

- I have chosen this piece because I find that the piece has a very strong emotion. The emotion comes from the melody, from the arrangement and it comes from the lyrics. Let’s look at the lyrics for a moment …

- As you can see it’s fiercely difficult to count and so I’m using ‘dancer’s metre’ or ‘dancer’s counts’ – you can hear in the music that there are several ways to count it and basically I am counting it according to the pulses.

- TQ: Based on the lyrics what kind of emotion do you get? A: Degree of uncertainty. TQ: Where does this uncertainty come from in the lyrics? SA: The last line. TR: The last line “I know not if I sink or swim”. TQ: What are they likely to be ‘drowning’ in? TA: Whether their love is actually making them buoyant or whether it is taking them down. TR: The difference between fiction and poetry (closest to song lyrics) is that poetry tends to talk in simile and
<table>
<thead>
<tr>
<th><strong>LESSON 2</strong></th>
<th><strong>Outline</strong>: Today we started the dance. The choreographer was ready to experiment with movement ideas. Intention: The choreographer was aiming to get a reasonable amount of the work done, as it really needs to be finished!! But really he was trying to achieve a suitable motif that reflected the intent, to find ways of developing the motif and organising it in phrases. <strong>Phase</strong>: This session of developing the work fell into 2 main categories. Firstly generating the movement, which is relevant to the concept. Firstly the choreographer improvised, abstracted the movement so it isn’t too representational, selected the movements and refined it.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Normally I have some kind of idea as to what I want. (Motif: 1) Let’s start feet open parallel – feet slightly bent, not totally artificial – something slightly weighted down. What I want you to do is straighten head, pulling back to look to the right diagonal. The sense of it is distance. Step out on the right leg so that it is a reasonably balanced position. Take the left arm out slightly off the body. When the right arm comes around it grabs the left arm. What I want you to imagine is that this arm is tending to go this way and this one wants to stop it. What we are doing is metaphor – word images. The boat crossing the water is a metaphor for the relationship.</td>
<td></td>
</tr>
<tr>
<td>• I have broken up the music choreographically and I am giving that to you now. • TQ: What happens at the very end musically? TA: It goes back to the very first tune. TQ: What does that do? TA: It creates a sense of unity. • What you are going to do is to learn to control the release of energy to match the release of music. You have to know the music so well that you can follow that. • What is this dance going to be about? What are we going to be able to communicate? What can we communicate in this dance given the stimulus? It’s not necessarily about love – what emotions: sinking, struggling, ‘stopping from drowning. TQ: What else? A: not knowing what to do. • TQ: How might we do this? If you were going to start this dance what would you do? What kind of shapes would you think for this theme that we have just talked about? SA: Curved inwards. TR: Yes. SA: Unbalanced. TR: Yes. SA: Non-sequential patterns or directions TR: Yes. • Have a think about it. We will start and you will have the first phrase by next lesson.</td>
<td></td>
</tr>
</tbody>
</table>
twisting to turn you inwards and when you look backwards it is a very strong look and the energy is wound up like a spring.

- What we are doing is creating a motif, not necessarily in one or two movements but in a repeated idea.
- The hard thing here is that I need a percussive release of energy and how to get it from the end of one position to the beginning of another.
- What is happening here is that you are presenting allegorical images – the song is not about rowing a boat the song is about relationships.

came to this conclusion because when the class was warming up we could see the choreographer experimenting movement ideas. The second category was organising the movement based on the intent as well. Certain ‘key images’ – motifs were established. These motifs were organised into phrases and today the choreographer completed 2 phrases.

**Process:** I observed the choreographer using the elements of dance to achieve the choreographic intent. With space, shapes were achieved on all levels, there were particular flor patterns developed. The geometry of the space was employed in terms of direction mainly. The shapes were achieved in conjunction with the use of time and dynamics. Stillness was included a particular tempo of the music was followed with variations. So far the phrases include irregular and sustained dynamics.

**Movement Analysis:** Facing the back the first movement, the torso unrolls with the head focused to the right up and out. The dynamic is slow and sustained. On the 7th count an irregular dynamic occurs with the movement. In just one quick fast count the shape completely changes. This shows that the level of energy released goes from gentle to powerful, creating a contrast in dynamics and also a contrast to what the music is doing – all these contrasts relating to the intent. The first shape establishes a key focus – that is to the corner – the corner is hope or the ‘future’.

I believe that I understood the purpose of the movements generated this session and how they were linked to the intent. A word that the choreographer came up with was ‘allegory’. Well when he was explaining it I sort of understood but not completely so I looked it up in the dictionary: it means “a story, poem etc… in which events and characters have symbolic meaning”.

**Performance:** The choreographer stressed the point of how important it is to dance to do the movements on exactly the right counts allocated. If the movements are not performed on the right counts, with the right dynamic quality, the audience loses the images and it loses the meaning behind it because this work has a strong connection between the movements and the lyrics. The choreographer also explained the exact lines he wanted, the eye line, the arm line, and the loglines. If the line is
### LESSON 3

- Let’s see what we did yesterday and how it looks. Was it as wonderful as it seemed to be?
- Watch the height of the right arm coming through. The height of the gesture is really important. Don’t let it come parallel to the face – keep it coming straight forward and not any variation.
- You have to create tension in you body.
- **Which you can see is a variation on the original motif.**
- What are we doing? We are looking at performance – we are looking to see if we sorted out those dynamic problems.
- When you are doing the movement with the leg coming across you need to occupy quite a bit of air space
- Control the suspension and fall to the floor.
- Might have to do something about that roll on the floor it is looking a bit sloppy (that ship is going to sink for sure).
- **Don’t forget your journal writing.**

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out the shape doesn’t make sense to the intent, which in turn creates ambiguity.

**Learn (performance):** For me as an audience watching it I was emotionally involved.

**Terminology:** Mentioned ‘motif’ and ‘phrase’.

<table>
<thead>
<tr>
<th><strong>Outline:</strong></th>
<th>Today we went over what we did yesterday clarified the movements and added on to the dance.</th>
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<tbody>
<tr>
<td><strong>Intention:</strong></td>
<td>The choreographer was trying to achieve a certain goal this session that was clarifying the movements and making the dancer’s aware of why certain images and lines are important in conjunction with the intent.</td>
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<tr>
<td><strong>Phase:</strong></td>
<td>Today the choreographer generated and organised the movement and also organised the work in terms of transitions and repetition.</td>
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<td><strong>Process:</strong></td>
<td>He experimented with movement to go with the next transitional music, then further organised this movement into a phrase. All the movement in this phrase is very sustained and controlled. The arm grabbing motif appears again showing repetition, however this motif is developed and is a variation of it as our whole body is facing the front, rather than at the beginning when our whole body faces the back. This is the third phrase we have completed now. It is really a transitional phrase that attempts to move around the space, it is the music before the next set of lyrics.</td>
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<td><strong>Movement Analysis:</strong></td>
<td>In the very first ‘Introduction Phrase’ there are ‘key images’ established. The choreographer explained each position to clarify some important points such as: 1. The eye line and the head looks out and away suggesting that the corner is ‘hope, the future etc.’; 2. ‘Arm grabbing’ – the tension of the arm being grabbed – trying to reach for something with the extra weight on it; 3. The enclosed arm wrapped around the body, there has to be a slight lean to the right, which creates a more emotional line. I understood the purpose of the movements generated by the choreographer and how they are linked with the intent. The new movements generated today were a lot similar to the movements of the first two phrases however variations of them (of course). In the first movement the focus changes from the back corner to the front right corner with the same shape as</td>
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the beginning but on a slightly higher level. This whole phrase is quite slow; there is one movement, which I don’t understand the purpose of at the moment but hopefully it’ll come to me soon. I guess the flexed hands could signify the firm hand that grabs the other arm in the ‘arm grabbing’ motif. Could signify the weight and restricting barrier that’s stopping the person from where they want to go. I’m not completely sure. We’ve also come across a ‘storyteller motif’ this transitional motif has now appeared twice and I think its significance is to start off a new approach or look of things. It occurs before both lyrics.

**Performance:** The choreographer required us to show the quality of lines, finished lines. He did not want to see dissolved images and if we rushed, then we would dissolve the image. Also eye line and focus is important, they have to be in the right direction to keep in context with the intent.

**Learn (choreographic):** From the choreographic process I learnt that the main element that creates contrasts and variations to the motifs and phrases are the dynamics. The amount of energy released in order to achieve the correct dynamic.

**Learn (performance):** From this session today I learned mainly the fact to ‘not dissolve key images’. I’ll try and finish each line in time with the music without throwing away the important shapes/images. I thought N achieved what the choreographer wanted with the strong/percussive dynamic of the arm-grabbing motif. The eye line and focus and positioning of her shape was correct.

<table>
<thead>
<tr>
<th>LESSON 4</th>
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<tr>
<td>- Think about alignment, timing, spacing, and dynamic release.</td>
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<td>- Think about not ruining the image</td>
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<td>- What I want to do is get us to the end of this verse and take us on.</td>
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<td>- What I want to do is take this phrase and move it back in this direction because it is a very strong phrase in the music and what we want to do is pull back.</td>
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<td>- Let’s see what happens if you grab the arm here taking it back to the motif at the beginning.</td>
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<td>- Quite a sustained four counts.</td>
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<td>- Timing will be really important.</td>
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**Outline:** Today we learnt another phrase to the next set of lyrics and looked back on the phrase we completed last week and decided that it needed a change.

**Intention:** The choreographer was trying to achieve a certain quality in the movement generated in today’s session. With this new phrase of movement (‘waves phrase’) the choreographer generated movement as if we are waves of the music, which fits with the intent and lyrics/music. It is also very ‘physically challenging’. The clue the choreographer gave us was in the words

**Phase:** This session fell into organising the movement also. The motifs and movements developed through experimentation got structured into a phrase. All the elements of dance were employed in the new phrase.
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<th>LESSON 5</th>
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| • When you watch other people – do the actions with them in your head.  
• **Once again everybody with that phrase.** | 
| Due to the change in the time count (becomes 6 count) the music becomes more ‘wave like!’ So the movement becomes more wave like, which all complements the intent because the person is in turmoil and down with herself because she is going all over the place – this is obvious from the movement/abstracted body language. Low levels are used to establish the emotional ‘down ness’ she is feeling, then the climax of the phrase is the running travel to the corner in a high level shape with the arms reaching to the corner with also the eye line and head focused towards the corner symbolising ‘hope’ a more positive feeling for the future.  
**Movement Analysis:** Motion going backward and forward also symbolises the rocking, swaying, unpredictable motion of water and waves. With the transitional phrase we completed last session, the choreographer decided to vary it but giving it more steps making the dynamics stronger and faster giving the dance more contrast as the majority of it so far has been basically on one level, well not really ... It just needed a dynamic variation at this point in the dance. What we have changed to is different, but much better it definitely needed that variation there.  
**Learn (choreographic):** I learnt a lot about the power of contrast and dynamic variation today. I also learnt how hard transitions are. It’s difficult to keep them within the natural flow of the piece.  
**Learn (performance):** When I watch the whole dance so far, there is some sort of contrast or variation present in all the phrases due to the dynamic use. The amount of energy that is released with each movement overall makes the piece interesting to watch.  
| 
| • Let’s begin today with a walk through without the music – still try to remember what the messages were.  
• Think what’s happening here – the arms are a little too soft.  
• When you pull the leg back try to hold it out from your body as long as you can.  
• When you are doing the jump remember that you aren’t pushing upwards as much as you are pushing out, feel that you keep the arms lower, straight and shoot out. Imagine that there is something that you want to grab as you jump away from it and you need to hold it a little longer. It is not soft arms. | 
| **Outline:** Today we completed another phrase that included serious locomotors! The dance really needed to travel so the choreographer thought of the best direction to travel with suitable movements to stay in context with the intent.  
**Phase:** This session involved generation of movement and organising movement and organising the dance in terms of repetition and transitions.  
**Process:**  
**Movement Analysis:** The movement was generated with the intention of travelling. The travelling is necessary at this point of the dance as it complements the climax of the music and the first real climax of “Water is Wide”. This phrase in turn is a climax both spatially and movement |
| LESSON 7 | • That transitional phrase, the one that starts from here – I really want you to work on technique and performance quality in that phrase moving back because there are lots of hard transitional movements, one after the other: one – the images; two the release of energy so that it doesn’t destroy the image – if you do this correctly you are going to enhance the image. If you pull ‘this’ away too quickly or drop it, then you drop the image and it’s very important because what we are seeking to do is to engage your audience emotionally. It’s working really well. Everyone who watches it says that it is a really beautiful piece, but it’s really the performance – it’s selecting what was most relevant to the intent. He organised the movement by creating the motifs into phrases within the work. He organised the work based on the idea through transitions, variations and repetition.  

**Movement Analysis:** I understood what the choreographer was trying to achieve in the transition phrase, however at first, in the next phrase we learnt I didn’t quite understand the position (inverted curve in second position) until he explained it. Well at first I interpreted it as a sad enclosed feeling because the position includes curved arms and torso, with the head down, which usually implies closure. The first movement of “Shenandoah” is a variation of one of the images in “The water is wide”. This image is important; I interpret it as the ‘person’ is becoming more confident, which explains the confrontational walk leading into the new music. The ‘person’ is becoming a little clearer, yet still has doubts.  

**Performance:** The choreographer explained how he wants the shapes and how important the direction, the angle, the extension of line is and if we manipulate the shape, we distort the message we are trying to communicate.  

**Learn (performance):** I kept these instruction in mind as I was dancing, however there are a few movements during the beginning that I was rushing the music, so I wasn’t releasing the appropriate amount of energy required to achieve the ‘right’ position. I noticed that N2 had the right timing and the right extension of lines during the phrase. |  

**Outline:** Today we completed another two phrases. We came across a problem: we need to travel, but keeping in context with the intent.  

**Intention:** In this rehearsal the choreographer was aiming to complete as much of the dance as possible. Also he was giving us clues as to how to achieve the phrases we completed today and within the whole work. Throughout the work there are certain images that simply cannot be dissolved. The only way to achieve exactly what the choreographer requires is by using the elements of dance (space, time and dynamics). These three elements are the key. If a certain image is displayed in the wrong area in space, wrong level, on the wrong count, with the wrong dynamic … the audience gets a distorted meaning the dancer ends up communicating the wrong idea. The audience may not always get the
really hanging in there – it’s not technique – you’ve all
got that ... it’s all really how you perform it .... I really
want you to watch that phrase.

‘right’ meaning, each person sees things differently but the dancer has to
make sure that they perform the piece with the correct (space, time and
dynamics) that the choreographer desires.

**Phase:** This session included; generating the movement, organising the
movement and organising the dance. The choreographer today had to
generate movement that travelled in context with the idea/intent. This
movement was then organised into phrases. We completed a phrase
today, which is the ‘climax’ of the whole work.

**Process:** I noticed many connections with the intent today. I also
noticed repetitions and development of motifs.

**Performance:** In terms of performance the choreographer wanted the
dancers to focus on STD’s (space, time and mainly dynamics) concentrating
mainly on the release of energy an image required.

**Learn (performance):** The whole work needs to maintain or give an
emotional quality whilst maintaining technique because this dance is also
extremely physically challenging. I think I am achieving what the
choreographer desires. I’m trying my hardest to focus mainly on
getting every count right, also trying not to dissolve images especially the
key ones. There was one stage during the session where I got the counts
exactly right (during the big jump and the jump to finish off the phrase).
By performing this movement on exactly the right counts has such an
impact. It actually felt really powerful. I believe N2 did this as well and
it looked really powerful. The counts and images are so powerful and have
a certain impact on the audience if they are done ‘right’. I think firstly that’s
the main aim for the performer, is to establish the correct counts (time) and
dynamics (release of energy of each image). Then once all this is
established, then the interpreter should look at all the other qualities
they can bring to the piece. **Mainly during this session, I learnt more
about the importance of time and dynamics. Because I am more aware
of the importance of these elements, I am applying them to every work I
perform in dance and in Classical Ballet. I am also learning a lot about
the quality of this work, the extension of each line/image and where the
focus is.
LESSON 8

- I'm not quite sure how I want to finish it at the moment. Let's see what happens if we ripple up to the curved position we started with. **Let's try a little experiment ... actually let's finish up where we were rather than down so we will finish more positively.**
- ... Fall but change the dynamics from here to here on the same bit of music.
- That corner is a goal and it is the future.
- So if you have been keeping your writing in your Journal up to date you will have an immense insight into the content of the piece, stimulus, intent and structure. You can discuss the movement, the idea, you really know as much about the choreography or more than I do.
- You need to analyse your performance to see if you are achieving the intent.

**Outline:** Today we completed the whole work. Basically the work is all mapped out.
**Intention:** The choreographer was aiming to complete the work and succeeded.
**Phase:** Generation of movement, organising the movement and organising the dance were the developments used in today’s session.
**Process:** The generation of the movement today, all complemented the intent. The movements were organised into phrase and in terms of organising the work; the choreographer found a way to complete the work to achieve unity. I believe the choreographer did indeed achieve unity. The end, the beginning and throughout the work, there are obvious connections/links to the intent.

**Movement Analysis:** The choreographer in this last phrase aimed to have movement and images that reflected the beginning of the work. He definitely achieved this. I noticed certain movements in this last phrase such as the beginning movement reflect the start of “Shenandoah”. Also movements in this phrase are repetitions of the curved spiritual movement. Also towards the end of the phrase are repetitions of the ‘waves’ phrase, symbolising “sink or swim” of the relationship (whether the relationship will last or die, hence “swim or sink”). The very end position is important. At first the choreographer made the shape exactly the same as the opening shape, which meant that the whole dance was finishing ‘down’ (negative- meaning the relationship ‘sank’ didn’t work). But then the choreographer decided to give the work a more positive ending with the head and chest up, focus towards the right hand corner [USP] towards the light, the future. Towards the end of the session the choreographer also had another suggestion for the ending. It was to add an arm line towards the direction of the corner [USP]. The choreographer decided on suggestion 2 for the time being.

**Learn (performance):** The choreographer required the dancers to achieve a particular performance quality, to the style of the dance. Reminding the dancers that there is a very strong connection with the music and the lyrics. The dancer has to embody certain intentions to express the movement and intent. For me, the choreographer gives you the guidelines and directions, however it is then up to the dancer to take it from there. As ‘I noticed during class/sessions, everybody performs the movement
LESSON 9

- I would like to begin today by having a look at a few bits and pieces in the second half that I am not quite happy with ...
- What I am concerned about is that we start back and then change the alignment away from the corner USP side corner – we need to make this much more diagonal. It could simply be as straightforward as bringing back the focus to this corner and change the focus here away from the front back to the corner.
- I think that the arm needs to be higher; you can pull up the centre as much as you like.
- This is a really hard movement – easy to do – hard to make look good.
- This must stay low; it’s what the technique is for, strength and control.
- You need to do this many times to get the stamina.

Outlining differently, which means that each dancer may be interpreting the movement/work differently.

**Terminology:** In the session today the choreographer mentioned dance composition and dance performance terminology: unity – relates to the whole work as it is one of the things a choreographer attempts to achieve; repetition – relates to dance choreography based on the concept/intent; **performance quality** – a certain quality the choreographer wanted the dancers to bring to the work.

**Outline:** During the session today the choreographer made some directional, spatial changes to the climactic phrase of the work.

**Intention:** The choreographer was aiming to improve the work to make it better complement the intent. The choreographer mentioned: “this jumpy section needs to travel along this diagonal”. He didn’t exactly say why, but I gathered this change of direction actually better complemented the intent and the consistent focus towards certain corners. There were also a few movements changed for example: the hand/arm-grabbing motif was displayed again, which was very understandable. Also other movements were just directed differently to suit the new desired path to travel. The ending of this phrase however still faces the front.

**Phase:** The choreographer generated more movement in this session mainly I think he refined movements to better complement the intent. He also organised the work by adding in another repetition (which was good because the audience had not seen the arm-grabbing motif for a while.)

**Movement Analysis:** I did understand why the choreographer was adding certain images to this phrase and why there was such a strong directional change within the phrase. They were all included to complement the intent and keep the message sent to the audience clear and consistent. The choreographer was also changing direction of another phrase in the work – it’s in the third phrase of “Shenandoah”. It too travels along another diagonal directed towards upstage opposite prompt.

**Performance:** In terms of performance the choreographer was clarifying certain images. One in particular was this one [inverted flying]. The aim is to get as low as possible. Use the plie to achieve a low shape. In the phrase where the direction changes, where the movement evolves from this shape
LESSON 10

• Your second last assessment task is to analyse your major study performance work: context of the work, the theme of the work, the characteristics of the choreographer, the way that the subject matter has been portrayed, the selection of the symbols used to convey meaning, use of the elements of dance (space, time and dynamics), use of motif, phrase and overall structure. Using the analysis above describe the performance qualities needed to be employed to bring the work to realisation.

• The context of the work is that we are making the work: one for the HSC; two, western performing arts theatrical dance that is for a stage in a theatre, made under the philosophy of dance as an artform, which means that it intends to communicate an idea/intent. The context determines how we evaluate the work. If we were watching a Tongan Wedding Dance for example you would not assess or analyse it under the same characteristics as if you were watching a ballet performance – it is in a different context.

• TQ: What is different? SA: (nil). TR: the reason the dance is being performed. **One is a demonstration of technical virtuosity, the other for cultural/religious significance.**

above [inverted flying]. The next travelling movements must maintain low to the ground, yet still making the images flow and look good (another physically challenging movement). I really tried to achieve this [but] it is extremely difficult. I need to work on this.

**Learn (performance):** I think the whole class needs to really try and get lower to the ground; everyone is still too high (my observation from sitting down). Also another fault that people do is dissolve the images especially during the first section of the dance (“Water is Wide”). When watching it also becomes extremely more evident of how important STD’s are [space, time and dynamics]. If little things are out it creates ambiguity, which is not desired. It was today when the choreographer asked both N3 and myself which ending position looked best and we both said “no arm”.

**Outline:** Today during this session we went over the work a couple of times and received our next assessment sheet. It looks extremely difficult. The class had a lengthy discussion of the assessment however I still don’t find it clear.

**Performance:** The choreographer suggested three things we should work on with the dance. Firstly, to try and take away the ambiguity. Secondly, achieving this by not dissolving the images and not adding personal lines to the work. Thirdly, to travel, to really use as much of the space as possible. Because it is a solo dance, when it is performed singly the dancer has to really use the space.

**Learn (choreographic):** At this stage I would say that the choreographic process is finished, the work is completed. The choreographer may want to make subtle changes here and there but for now there’s a finished product.

**Learn (performance):**

**Supplementary Entry**

**Outline:** Today we filmed the dance, each person performing the work by themselves in the whole space and being filmed.

**Performance:** One of the major issues that affected my performance today was stamina. I really need to get my cardiovascular endurance improved to
Performance quality might not be as significant as participation. The context in which a work is made changes the parameters by which it is viewed. So your work for the HSC is made for performance in the western performing arts tradition.

- SQ: Is the characteristics of the choreographer like personal style?
- TR: What can you find that might influence the choreographer's personal style; does the choreographer have a particular way of approaching the elements of dance, music, forming etc, selection of symbols to communicate the meaning.
- If you change the line and you change the dynamics in performance you change the meaning.
- Think about all those changes that happened on Friday: change of direction emphasising different bits and pieces.
- You need to give: one the look, and two the sense of suspension.
- You must remember to breathe.
- A couple of things to take away: you must travel along that diagonal, don't rush the end - if you rush you will lose the sense of tension, but work out what you can do to add more to it in terms of performance.

be able to perform this work. Probably also it was difficult breathing because of my nerves (in conjunction with bad stamina). All I can say is I need stamina!! Hopefully with the technique class we will be doing soon will help with my needs.

Learn (performance): From watching each individual perform the piece, I observed that each person does it differently. People have totally different counts. Most of the time N2 had the correct timing and when the images were displayed with the right amount of energy release on the right count to the correct piece of music in conjunction with the lyrics, it has such an impact on the audience, it really creates an emotional response on the audience's behalf.

The choreographer suggested that he thinks the arm needs to be up in the ending position to emphasise the focus to the corner and to add an even more positive ending. Also during the transition between the two songs “Water is Wide” and “Shenandoah” an arm line was added focusing towards the corner (the same corner as the end position with the same arm). These added arm lines complement/are suitable with the intent.
<table>
<thead>
<tr>
<th>STRUCTURE</th>
<th>COUNTS</th>
<th>THEMES/CONTENT</th>
<th>ACTION IN SPACE</th>
<th>TIME</th>
<th>DYNAMICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1 (Introduction) (A)</td>
<td>1,2,3,4,5,6,7,8,9,2,2,3,4,5,6,7,8,9</td>
<td>Heaviness – resisting weight</td>
<td>Commence USOPC facing back standing slumped (sense of heaviness)</td>
<td>• Even tempo</td>
<td>• Lyrical and sustained juxtaposed with quick gliding releases of energy</td>
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<td>Uncertainty – quick changes of direction</td>
<td>Motif 1 (&quot;restrained reaching&quot;): slowly spirals torso to front, reaches left arm to front restrained by right arm</td>
<td>• Continuous momentum</td>
<td>• Contrasts – sharp and smooth; circular against linear; lyrical against sharp</td>
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<td>Seeking to connect but restrained</td>
<td>Quick release of energy: turn bwd, jump bwd, wrap arms around torso (hug) repeat motif 1 on the other side, bwd turn into run to the front</td>
<td>• Regular rhythm – slowing</td>
<td>• Slow sustained</td>
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<td>Inner tension</td>
<td>Motif 2 (&quot;storyteller&quot;): full plié in open parallel, upright torso, hands on knees, elbows wide</td>
<td>• Continuous metre changing in the last bar of the phrase</td>
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<td>Weighed down – forced to the floor – arms reaching away from the torso and eyeline</td>
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<td>• Quick-continuous</td>
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<td>• Little stillnesses</td>
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<tr>
<td>Phrase 2 Verse 1 &quot;The Water Is Wide&quot; (B)</td>
<td>1,2,3,4,5,6,7,8,2,2,3,4,5,6,7,8,3,2,3,4,5,6,7,8,4,2,3,4,5,6,7,8,4,2,3,4,6,7,8,5,2,3,4,5,6,7,8,6,2,3,4,5,6,7,8,7,2,3,4,5,6,7,8</td>
<td>Opening and closing self</td>
<td>Commence DSOPC facing front on the floor</td>
<td>• Even tempo (slow)</td>
<td>• Lyrical, sustained</td>
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<td>Hidden and open</td>
<td>Motif 3 (&quot;water is wide&quot;): kneeling on the floor, sitting on heels, head on the floor, hands facing outwards away from the torso</td>
<td>• Smooth</td>
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<td>Searching yet restrained</td>
<td>Transition into 'press-up position (looking into the water as a mirror)</td>
<td>• Consistent metre</td>
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<td>Passion repressed – control</td>
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<td>• Larghetto</td>
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<td>Avoiding eye engagement</td>
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<thead>
<tr>
<th>Motif 4 (&quot;Wings to Fly&quot;): On the floor, torso spirals to face upwards, left leg, arms curving upwards to second position, focus up</th>
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<tbody>
<tr>
<td>Transition into a roll across the front to sitting, to balance on right arm and left foot, arm reaching up, focus up, circling the right leg outwards and inwards (abstraction of flowing water)</td>
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<thead>
<tr>
<th>Motif 5: standing turned-out lunge on the right leg to USP diagonally down to the floor in the corner</th>
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<tr>
<td>Transition into Motif 5</td>
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<td>Turn to the front, (variation on Motif 1, right elbow is the source of energy, pulls right arm and then torso into backward spiral finishing back in corner) similar to Motif 5, except right leg across left and arm position emahses downward focus with the sense of introversion</td>
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<tr>
<td>Phrase 3</td>
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<td>Transition</td>
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<tr>
<td>Phrase 4</td>
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<td>Verse 2</td>
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<td>“The Water Is Wide”</td>
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</tbody>
</table>
| Phrase 5 (Transition) | 1,2,3,4,5,6,7,8,9,2,2,3,4,5,6 3,2,3,4,5,6 4,2,3,4,5,6,7,8 5,2,3,4,5,6,7,8 | Withdrawing into isolation (USP corner fall on the floor) | Direction shifts to movement along the DSOP – USP diagonal

**Motif 7 (reaching for solace)**
Facing DSOP diagonal corner, rise, hinge at the knees and ankles, arms full stretch fwd torso hinged bwd

Travel bwd along the diagonal away from the source – reaching/being pulled bwd to USP diagonal corner (linear reaching balanced against circular movements of arms and legs)

Variation of Motif 6 in USP corner facing the back (coincides with the lyrics “sink or swim”)
| Recap themes from the end of the first section: “The Water is Wide”
Introduce Second section: “Shenandoah” with variation/abstraction of “Water is Wide” motif (change of plane)
Restrained Reaching
Oppositional forces | Commence USP corner
Transition: abstraction of ‘swimming’ to repeat of Motif 3 (“water is wide”)
Transition: roll to USOP across the back into variation of Motif 5 (kneeling, facing other direction, but similar reach and intention) | • Time structure similar to phrases 1 and 3 but with variations
• Quick tempo juxtaposed with slow
• Momentum
• Regular/irregular rhythm
• Stillnesses
• Varied metre -
| • Slow- restrained
• Quick – contained
• Hesitant – flowing
• Stillness |
<table>
<thead>
<tr>
<th>Phrase 6</th>
<th>1,2,3,4</th>
<th>2,2,3,4</th>
<th>3,2,3,4</th>
<th>4,2,3,4</th>
<th>5,2,3,4</th>
<th>6,2,3,4</th>
<th>pause</th>
<th>7,2,3,4</th>
<th>8,2,3,4</th>
<th>9,2,3,4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Shenandoah”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seeking spiritual solace</td>
<td>Searching/reaching</td>
<td>Commence DSOPC</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Engaging with the audience | Spiritual | Motif 8 (“Shenandoah”)
variation of Motif 3 – “water |
is wide” and the opening |
position): standing facing the |
front, feet open parallel, arms |
forming the ‘mirror position’ |
from Motif 6) |
| transition into a slow bwd |
lay-back turn to walk directly |
fwd |
| Note: expansive – confined-
expansive |
| broken | • Consistent metre |
|  | 4/4 |
|  | • Smooth – regular |
|  | • Slow tempo -
sustained |
<p>|  | • Smooth |
|  | • Sustained |
|  | • Controlled |
|  | • Lyrical |
|  | • Strong |</p>
<table>
<thead>
<tr>
<th>Phrase 7</th>
<th>1,2,3,4,5,6 2,2,3,4 3,2,3,4,5,6 4,2,3,4 5,2,3,4</th>
<th>More uplifting and reaching Twisting/turning/reversing to suggest searching for something Looking at one direction but being pulled into another</th>
<th>Commences DSOP corner and again works bw to USP diagonal corner Reach and turn into Motif 9 facing DSOP corner Quick travelling sequence: reach, bw turn (leg in bent 2nd focus up), travelling hop with circling right leg, run to USP corner, hop change of direction into a lunge facing DSOP corner head on right knee</th>
<th>- Metre changes (but don’t influence overall effect - Smooth - Flowing - Quick/slow - Even</th>
<th>- Stronger – building - Lyrical - Flowing – organic - Backwards – forwards - Quick and slow - Rhythmical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 8</td>
<td>1,2,3,4 2,2,3,4 3,2,3,4 4,2,3,4,5,6,7,8 pause 1,2,3,4 1,2,3,4</td>
<td>Searching Reaching Reflecting Holding in but seeking out</td>
<td>Commence USP corner Backward layback turn into a run to the DSOP corner Repeat Motif 7 (‘reaching for solace’) Transition into Motif 2 (‘storyteller’) Transition into push “away” slide along the floor Repeat movements from the first phrase but facing a different diagonal (Motif 1, jump back, wrap arms around</td>
<td>- Continuous - Lyrical - Smooth - ‘Brisk’ tempo - Consistent metre - Consistent rhythm - Regular</td>
<td>- Strong - Lyrical - Slow sustained - Controlled - Slow – sustained into quick – halt – slow release/control</td>
</tr>
<tr>
<td>Phrase 9</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9</td>
<td>Hope – reaching – spiritual</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>2, 2, 3, 4, 5, 6</td>
<td>Calming – peace</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3, 2, 3, 4, 5, 6</td>
<td>Reflective</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4, 2, 3, 4, 5, 6, 7, 8, 9</td>
<td>Hope - Spiritual</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5, 2, 3, 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1, 2, 3, 4, 5, 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1, 2, 3, 4, 5, 6, 7, 8</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**torso, turn**

Run into a split jump into a back 360 turn to finish in parallel plié with head on knee - stop.

Repeat Motif 8 ("Shenandoah"

<table>
<thead>
<tr>
<th>Commence DSOP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repeat Motif 9 (&quot;spiritual&quot;)</td>
</tr>
<tr>
<td>Turn into an upward reaching balance</td>
</tr>
<tr>
<td>Transition into a lunge, turn into a 'C' line jump and turn, and upward reaching balance</td>
</tr>
<tr>
<td>Repeat Motif 2 (&quot;storyteller&quot;)</td>
</tr>
<tr>
<td>Repeat Motif 6 (&quot;ship and sea&quot;)</td>
</tr>
<tr>
<td>Transition into Motif 5 ('diagonal lunge')</td>
</tr>
<tr>
<td>Transition into a repeat of Motif 2 ('storyteller')</td>
</tr>
<tr>
<td>Finish USOPC at opening position, standing upright, right arm and focus diagonally high to USP corner (reverse of opening position – hope)</td>
</tr>
</tbody>
</table>

- Quick – smooth
- Lyrical
- Uneven tempo
- Slowish
- Even
- Long sustained

- Quickish
- Smooth
- Lyrical
- Sharp
- Quick – slow

- Rocking – backward/forward
- Sustained – long reaching
TABLE SW 5 “RIVER SONGS”: COMPARISON OF SYLLABUS AREAS OF STUDY AND FINAL ASSESSMENT TASK

<table>
<thead>
<tr>
<th>MAJOR STUDY PERFORMANCE AREAS OF STUDY</th>
<th>CORE COMPOSITION AREAS OF STUDY</th>
<th>ASSESSMENT TASK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Areas of Study</td>
<td>Students Learn About:</td>
<td></td>
</tr>
<tr>
<td>1. Dance Technique</td>
<td>1. Manipulation of the elements of dance as they relate to dance composition</td>
<td></td>
</tr>
<tr>
<td>Students continue their learning from core Performance:</td>
<td>Space</td>
<td>Course Component: Major Study Performance</td>
</tr>
<tr>
<td>1. Body skills</td>
<td>• Level</td>
<td>Due Date: Video (Term 2 Week 7) Written Assignment (Friday Week 8)</td>
</tr>
<tr>
<td>• principles of alignment</td>
<td>• Geometry of the space (direction, dimension, plane)</td>
<td>Outcome: The student understands performance quality, interpretation and style relating to dance Performance.</td>
</tr>
<tr>
<td>• body articulation</td>
<td>• Shape</td>
<td>Task 1. Analyse your Major Study Performance work in terms of:</td>
</tr>
<tr>
<td>• kinaesthetic awareness</td>
<td>• Floor pattern</td>
<td>• the context of the work;</td>
</tr>
<tr>
<td>2. Sequencing (locomotor and non-locomotor)</td>
<td>• Design in space</td>
<td>• the intent of the work;</td>
</tr>
<tr>
<td>• combinations, phrases and sequences to challenge the dancer to use the full range of exercises and techniques covered during the course</td>
<td>• Personal space</td>
<td>• the accompaniment;</td>
</tr>
<tr>
<td>• temporal variations</td>
<td>• Active space</td>
<td>• the characteristics of the choreographer;</td>
</tr>
<tr>
<td>• dynamic variations</td>
<td>• Performance space</td>
<td>• how the choreographer has employed the elements of dance in</td>
</tr>
<tr>
<td>3. Variety of structure/components of a dance class which may include</td>
<td>Time</td>
<td>• Generating the movement,</td>
</tr>
<tr>
<td>• floor work, barre work, centre work, moving in space, jumps and aerial work.</td>
<td>• Tempo</td>
<td>• Organising the movement,</td>
</tr>
<tr>
<td>4. Safe dance practice</td>
<td>• Duration</td>
<td>• Organising the work; and</td>
</tr>
<tr>
<td>• fundamental body mechanics — the dancing</td>
<td>• Momentum</td>
<td>• The overall success of the work in achieving its intent.</td>
</tr>
<tr>
<td></td>
<td>• Regular/irregular</td>
<td>Task 2. Analyse the choreographer’s requirements of the performer. What did the choreographer require of the performer in order to:</td>
</tr>
<tr>
<td></td>
<td>• Accent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Metre</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Natural rhythms</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Stillness</td>
<td></td>
</tr>
</tbody>
</table>

1 Board of Studies NSW, 1999: 31-33
2 Board of Studies NSW, 1999: 24-25
**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**

<table>
<thead>
<tr>
<th>Dynamics</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Release of energy</td>
<td></td>
</tr>
<tr>
<td>- Weight/force</td>
<td></td>
</tr>
</tbody>
</table>

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

- realise the intent of the work;
- convey the subject matter;
- communicate meaning through movement ‘symbols’;
- ensure that the audience extracts the ‘correct’ meaning and develop an understanding of the ‘Work’.

**Task 3.** Analyse your performance of the ‘Work’ (from the videotape) in relation to achieving the choreographer’s intent:

**Task 4.** Submit your process journal
- 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

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’.

```markdown
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| - 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'. |
```
<table>
<thead>
<tr>
<th>STUDENT N1</th>
<th>STUDENT N2</th>
<th>STUDENT N3</th>
<th>STUDENT N4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our Major Study Performance has been choreographed for the western</td>
<td>The Major Study Performance is a work created by the choreographer (teacher). The work was intentionally created for the HSC course for a study of performance, however the reasoning goes beyond this point. This work was created as a piece of artwork, looking at dance as an art. From classifying this work in this context, we are able to evaluate the work.</td>
<td>There could be said to be three main functions of dance, these are 'ritual' dance, 'social' dance and dance as 'art'. 'Dance as Art' means that dance is explored not simply on a physical level but is used as a tool for expressing and communicating, through movement, an emotional awareness and understanding. To do this the dancer reflects through body tension and disciplined movements the emotional quality and meaning they wish to communicate. However in the case of a dance choreographed by someone other than the dancer, for the dancer to communicate the meaning and emotional value of the work successfully it is necessary for the dancer to form an understanding of the choreographers intent and how they use the movement to communicate this. Forming a clear level of thought for the dancer to be emotionally moved by the movement and therefore in this way reflect this emotion to there audience.</td>
<td>Our major study dance was made in the context of dance as an art form. It is not dissimilar to other arts such as visual arts, drama and music, as they all share common elements e.g.: communication of an idea, form and structure, conventions and techniques. We have to evaluate the dance in the terms in which it was constructed. One element that shapes the purpose of this dance piece is made for a student to display their performance quality and technical ability for their HSC dance performance. But the major aspect is looking at dance as an art form, with the intent to communicate, entertain, and draw the audience's attention. The roots in which the dance was constructed stems from a Western performing arts tradition (western society). In contrast one can draw a parallel to Indian dance where subject matter and technique arrive from the eastern culture although embodying the same subtle qualities and technical strength and accuracy as western contemporary dance/ballet. This dance was made for a performance on a proscenium arch dance stage/black box, which is</td>
</tr>
<tr>
<td>performing arts course, 'Dance as an Art Form'. This (as the title gives away) is the study of dance as a work of art, which means that when it's being evaluated by the audience (in this case the examiners) three main areas will be looked at. Firstly, how the idea is communicated -i.e. through abstract representational symbols and through the use of repetition. Secondly, the way it is structured and the form it takes -i.e. the structure rhythmical, does it have a sense of unity about it. And thirdly, how the conventions and techniques applied. This 'Work' has been choreographed for a proscenium stage, (a stage that has the audience only viewing from the front and is in a picture frame type structure) not theatre in the round, which has more than one front. It is also choreographed for an audience. This dance successfully serves its purpose in this specific context.</td>
<td></td>
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</tr>
</tbody>
</table>
The intent of the 'Work' is to communicate the idea of relationships, love and uncertainty. This stimulus comes from the music and the lyrics. More so the lyrics. There is the use of the metaphor of a boat sailing across a sea and it is loaded deep. The singer says that she does not know if she will sink or swim. This is a metaphor for the relationship that she is in. She does not know if it will make it through this rough patch or if it will end. The movement contains abstract images of what the words are saying that also have an allegorical meaning behind it. For example: in the first verse the singer sings, "And neither have I wings to fly". At this point we are on the ground lying on our back with our arms out stretched like wings and one leg bent. This is a very abstract image of flying as the plane is different to what it would be in a literal position. So this position is an abstract representation of flying but this is not what it really means. It is about trying to get over what is spreading them apart. There are many cases throughout the dance where this occurs. The idea is to convey and communicate fundamentally this work was made for performance on a proscenium stage space. This entitles the audience to view the work from the front perspective, which is a common tradition of the Western performing arts.

From establishing that the Major Study Performance is showing dance as an art form, we now know that the work must communicate an idea otherwise known as the Intent. The Intent of this work was a manifestation of the stimulus; in this case being the accompaniment. Therefore the Intent has a strong connection with the lyrics and music of the accompaniment. The lyrics suggest that a person (the singer) is in a relationship and they are both at a point where they are unsure of where the relationship is headed. The singer knows where she wants to go, but for some reason something's restricting her from reaching that point. For example, "I know not if: I sink or swim" these lyrics reveal the uncertainty and confusion within the relationship. Will the relationship fail ("sink") or will it succeed ("swim")?

The stimulus for the piece "River Song" has been defined by the choreographer as being the musical accompaniment and lyrics, and therefore the images, emotions and ideas associated and communicated through this auditory stimulus. The music is made up of two songs. The first is titled 'The Water is Wide' and finds its origins as a traditional English folk song known as 'Waly Waly'. The other is a traditional American folk anthem titled 'Shenandoah'. Both these pieces find similarities in being both traditional folk songs, but also they both bare particular reference through their lyrics to ideas of an association between water and love. 'The Water is Wide' suggests that love is a deep and wide sea that the persona is not sure they will be able to cross "I know not if" 'I sink or swim ". "Shenandoah" likewise makes reference to the water, and although this time the love could be seen to be more directed towards a love for a place rather than a person, there is still the similarity that this piece uses the image of water to describe the distance in love and relationships. However these interpretations only become relevant rectangular where the audience sits on one side and views the dance from the front. There is space between the audience and performer.

In order to manipulate the elements of dance, to achieve the choreographic intent, the composer selects specific shapes and movements and manipulates them through the selected SPACE over the selected TIME and with a selected DYNAMICS to create a desired feeling or visual impact. It is this process that forms the basis of communication in dance as an art form. Each choreographer has their own personal style that stems from their own experiences the style in which the dance was made is based on contemporary theories developed from the modern pioneers such as Martha Graham and Doris Humphrey. The characteristic of contemporary dance is "parallel off centre" and "low centre of gravity". All of these aspects are employed in the choreographic style of [teacher].

As part of the training for the achievement of correct alignment and strength for the "performance work" the dancers undergo an extensive training.
these messages to the audience through
dance as an art form.

(Teacher), the choreographer, has
certain characteristics in his style of
movement and the way he teaches his
movement. As I have not danced many
dances that he has choreographed I don't
have a great deal to compare with. Some
of the characteristics of his movement
that I have noticed in this dance, the
core and some of his pieces that I have
seen, are the following:

- low centre of gravity
- the use of fall and recovery
- parallel stance and parallel
  movement (however this is a
  characteristic of contemporary
dance)
- he does a lot with the head, i.e.
  specified directions of the head
- his movement and counting is
  very specific - this is not left
  open for much personal
  interpretation
- he works very closely with the
  music and the lyrics

There are certain characteristics of
the choreographer in terms of the way
he worked. Most of the construction of
his movements was directly cerebral, as
he formulated images in his mind and
then translated those images into words
for the dancers' personal interpretation.
The choreographer went through certain
phases of developments in each session
when creating the work. Generation of
movement, organisation of movement
and organisation of the dance. He also
used the choreographic processes of
making this work. the intent, motif,
motif into phrase, phrases into sections, transitions and
overall structure.

The movement in the work shows a lot
of emphasis based on this idea, reaching
for something and then in turn being
restricted and pulled away from getting
there. This idea is established in the very
opening seconds of the work. The

because it is evident that the
choreographer has chosen to use these
ideas and interpretations of the lyrics as
the intent and emotional understanding
he wishes to communicate to the
audience, shown through the
movements, motifs shapes, space and
dynamics.

As well as the lyrics, the tone and
created atmosphere of the musical
accompaniment also dictates and
influences the emotional quality of the
dance. Although this is not always the
case in all dance choreography, it is
evident in this piece because it is
possible to identify a relationship
between the dynamic changes in the
movements and the changes heard in the
music. also the phrasing of
the movement has been choreographed
to clearly fit the music's phrasing. Here we
have the advantage, as well, of past
experience working with the
choreographer, therefore being
already aware that a strong connection
between movement intent and musical
accompaniment is a characteristic of
much of the choreographers work.

The music itself could be described as
soft and flowing with a smooth (legato)
melodic

routine warm up designed by (teacher).
This includes roll down/up, parallel,
shifting off centre weight. leg swings,
and complex arm movements. The
quality and the interpretation of music
are also employed in these warm up
exercises similar to the dynamic quality
and movement style used in the
performance dance therefore preparing
us to perform in his particular style to
the best of our ability.

Characteristics employed by the
choreographer is to work through the
dance in sequential order (Stage by
Stage) then going back and rearranging
and redefining movement all until the
intent is achieved. This is a process of
improvising, selecting and arranging
movement. The choreographer also
works with the music using the rhythm
tempo. beat (time score) to structure the
dance so that the music and movement
complement and harmonise with each
other. Another characteristic of the
choreographer from observation is the
vast contrast of movement between fast
and slow, high and low, angular and
curved, off centre and centre. Also the
use of all areas of the stage, and a range
of locomotive movements. Precision and
accuracy of movement is fundamental in
the teacher's dances.
he is constantly aware of the elements of dance (space, time and dynamics)
uses big changes in dynamics and force
all parts of the body are used in the movement where ever possible

One of his characteristics of teaching the movement is to teach us a small section, then we go over it a few times and he makes some changes or corrects bits. Then we do it in smaller groups and then he may fix up timing or movement problems and then we do it again either in the smaller groups or, depending on how much time we have, as a class. One of the benefits of doing it in smaller groups is, not only being able to use more of the space, but also being able to see the way other people perform it. We can then either learn from their mistakes or watch the way they perform the movement well and improve the way you do it yourself. It all adds to the learning experience that enables us to do the best possible performance of our major study.

The subject matter is portrayed through the use of abstract and allegorical images, symbols, shapes and movement and through the use of repetition. By using these concepts it is
dancer is facing the back (their back to the audience) in a position where the head is down on their chest looking as if they have a certain weight on their shoulders, with the knees slightly bent. The dancer then slowly (energy released in 6 counts) curls the spine and head up focusing high to the right hand corner. Then in one sharp count the dancer is in a shape where the body is generally facing the back with the torso trying to face the audience, with the right arm grabbing the straight left arm. In this position the left arm is trying to reach the front with the resistance of the right hand restricting it. So obviously the person is reaching for something, when there is something stopping them from getting there. (I call this motif the "arm grabbing motif").

quality that travels up and down in pitch seeming to reflect the idea of the waves in the sea drifting backwards and forwards, linking it to the theme behind both the pieces. The singing voice that overlaps the bars in the music (rather than matching them) seems in many ways to contrast the flowing melody as it creates the effect of tension and release through the reaching of the climaxes (high notes) being followed by silences or rests creating a dramatic quality. Both pieces follow a similar pattern in there phrasing basically consisting of two repeated phrases with slight variations that are linked together with transitions between each. A structure that has been utilised and reflected by the choreographer in the phrasing and setting of the movement, as likewise with all these qualities of the music, using them to form a certain intensity and relationship that further enhances the understanding of the emotional drive behind the work.

The subject matter or Intent has been portrayed through 'key images' otherwise known as motifs. These abstracted images of body language have been created through a phase of development called Generation of

The music and lyrics being the stimulus behind the piece, however, not only affect the dynamic quality of the dance but also the motifs used in the piece to reinforce the idea and emotion being communicated. Each sections of

The intent of the work is to entertain and move the audience creating an emotional response. In terms of our performance work the choreographer uses the music as the stimulus. There are two pieces of music one being a traditional English folk song, entitled "The water is Wide" and the other being a traditional American folk anthem "Shenandoah". The poetic verse of the song "The water is wide" predominantly expresses the theme of relationships but there is a sense of confusion and uncertainty as the women sings in her opera tones, "I know not if sink or swim"
possible to convey ideas and meaning without using literal movement. For example, the repeated shapes of the storyteller position. This is not a literal everyday shape but through the repetition of this shape it is possible to understand the message that it is trying to convey - the idea that the audience is being told a story.

Also, another example is when the timing of the movement with the music is used to create the image of rolling waves (at the beginning of the second verse in the first song). The music in this section is 6/8, which in itself creates the feeling of the movement of waves. The movement that goes with it is very smooth and soothing and the little steps that we do have to be done in the right timing - with little pauses at each end which helps to create this image. The words are the final thing that makes it clear that this is what is being done as they are. 'A ship there is and she sails the sea...' etc. Again however, this movement has an allegorical meaning to do with the relationship and its problems.

These are just a couple of the ways that the choreographer has portrayed the subject matter in this dance.

Movement (which is relevant to the Intent). Through the process of exploring and improvising with movement ideas keeping with the intention of the subject matter, certain images are created. The reflection and evaluation of these images or movements are required to see whether they are suitable. Finally images and movements are selected and refined to clearly communicate the intended concept of the work.

With the intimate connection between the work and the music, the form and overall structure, the subject matter is portrayed throughout the entire work. Not only the movement alone portrays the Intent, but also where the movement is positioned and travelling in the space. Throughout the development of theatre and stage productions it has been commonly accepted that certain areas of the stage space have 'strong' and 'weak' symbolic traits. These specific traits carry through to dance choreography and the success of communicating a

the dance has particular motifs that are develops as well as the use of motifs that reinforce the dance as a whole expanded idea. These motifs we can identify in the piece as being: the twisting of the body with the arms reaching forward symbolising the conflict and uncertainty in love, with the body being pulled in two directions, this idea is again reinforced by the extended opening movements that are contrasted by the closing in of the arms around the body. We see the use of the 'full plie' that suggest the idea of the deep sea, also seen in the use of low level shapes. Another motif is the rocking movements, particularly seen in the small running of the feet back and forth along the floor that suggest the idea of the rolling waves. The feeling of width and distance is a main focus of the movements and shapes with many reaching arm movements and long extended flat shapes communicating the idea of the wide sea or distance in relationships (or love). This is reinforced by the use of the space with movements that travels particularly across the floor diagonally utilising the space in such a way that this feeling of distance is clearly communicated. We also see this in the use of eye and head focus which is often directed diagonally upwards towards the corners of the space, often following the line of the arms, as if looking into the placed in the far-left corner suggests a sense of isolation or loneliness. While a sharp symmetrical shape placed in the centre of the stage suggests power/confrontation. It is through these selected shapes that the choreographer gives meaning for the audience and enables the audience to extract meaning.

The subject matter is further explored through:

- Recognisable images.
- Symbols.
- Controlled Dynamics/Execution of movement
- Movement in relation to the accompaniment
- Individual dancers interpretation
- Motif development
- Repetition of 'movement
- Overall unity of dance

The first phrase of the dance establishes the atmosphere, mood genre, tension and focus of the dance with the motif and symbols. The selected symbols used in the dance are all there to communicate meaning. When looking at the beginning shape, the knees are bent in parallel the head and upper torso curved over. This creates the sense of
message by taking advantage of all factors that may encourage understanding and indeed active interpretation by an audience. In this work, because there is a lot of emphasis and focus on the corners in the space, evident in the dance is locomoting from corner to corner along the diagonals. This is certainly relevant to the Intent and in portraying the subject matter.

Further, one may interpret these spatial travelling movements as another restricting factor, stopping the woman from where she wants to go. For example in 'Water is Wide' the dancer has ran towards downstage opposite prompt in a high shape, arms, eye line and focus reaching towards the 'light, future' (out and above the corner), then melting into a suspended hinge position. So, the person has reached to where she wants to go, she then travels along the diagonal getting dragged away from the 'future'. Also included in this phrase of movement are certain key images eg. the "arm grabbing motif", and movements and shapes that show a lot of tension (through twisting the body while the arm is still reaching for the comer).

Throughout the dance there are many symbols that are used to communicate distance, and therefore clearly communicating this idea. However, the main intent of the piece is not simply creating images that are connected to the idea but communicating a level of emotional quality and intensity. This is done effectively through the creation of tension and atmosphere brought about by the controlling of the release of energy in such a way that the audience is drawn in and engaged by it. The use of stillness is used here as a powerful way of creating this tension, as well as the use of sustained, drawn out movements where the focus is drawn to one body part or direction of line. For this to be effective we also see this contrasted my busy climaxes that give the tension of the stillness a more dramatic emotional impact. Likewise there is a contrast between the smooth flowing and strong staccato movement coming back to the contrasts found in the music that uses a variety of flowing melodies and strong dramatic silences to create a certain emotional quality.

heaviness pushing the body downwards as if carrying the weight of the world on the shoulders. In the first few counts the body rises and the focus shifts to the upper right hand comer this corner symbolises the future. This establishes the relationship towards the corner which is further developed throughout the dance, this movement creates the sense of looking out for something beyond. The body then twists to the front where the right arm grabs the wrist of the left restricting the arm from reaching out towards the audience. This is another symbol, which is developed upon throughout the dance. This movement creates a sense of restriction and struggle.

Another important repetitive movement is when we run towards the audience creating confrontation. Before each verse starts the movement sinks to the floor with the arm placed on the thighs. This movement is representational for telling a story/reading a book. It is therefore appropriately placed at the beginning of each verse. When the female vocal sings "The water is wide" we are kneeling down on the ground facing the floor with the on-going arms slowing moving outward, portraying the oceans vastness.

Lying on our back with our legs bent
meaning. Some of them have previously been mentioned. They include:
- the story teller position - symbolising the telling of the story.
- reaching to or focusing on the corner - symbolising hope and uncertainty (looking for something)
- the waves (the movement that usually follows the story teller symbol - up and over) - this is symbolising whatever is getting in the way of the personas relationship (like the waves rocking the boat)
- the outstretched arms in the flying position - symbolising the way the persona wants to be able to get over what ever is troubling them
- the focus upward - again symbolising hope
- the outstretched arms in the crouched kneeling position - could be symbolising flying again or the oars of a boat

These are just a few of the symbols that come up throughout the dance (it would take too long to mention them all). These symbols have to be repeated throughout the dance so that they become recognisable to the audience. Also the more they are repeated the

images used to communicate meaning. These symbols are repeated to reinforce their significance, and they are also developed and manipulated to form other movements based on the one Intent. As previously mentioned, there are re-occurring images of high focus towards the corners shown through movements and shapes with the eye line, chest, head, and various body parts focusing towards the corners. This motif communicates the idea of hope, the future, the place where the person wishes to go. Another key image is the "arm grabbing motif", this communicates the struggle and tension, this restricting force prevents the person getting to where they want to go. Another symbol that continually occurs throughout the work is the curved shapes of the arms, torso, head and legs. These images symbolise the person's emotional state of how they react to the restrictions and struggles. These curved shapes convey a very emotional message to the audience. Also during the work there is a "storyteller motif" as the choreographer calls it. This motif occurs mainly just before a new set of lyrics. I believe it acts as a transitional motif, symbolising a new variation of the Intent.

From the selection of symbols and re-occurring images used to communicate the intent, the audience may extract

and twisted, and our arms spread out in "second position" the singer says "And neither have I wings to fly" this creates the image of a weak bird lying on the ground, the irony of this movement is that the arms are open but the legs are bent and tangled, this further highlights the sense of restriction and struggle. In juxtaposing another symbolic movement that suggests a similar idea is when standing up in second position плé and our arms open out in second with the focus projecting up and outward. we then curve over and swivel the right foot in. This is a quirky individual gesture that (teacher) selected, this movement is unexpected and therefore adding some relief to the more serious moments of the dance. This contrasted movement further highlights the theme of uncertainty and vulnerability.

When we reach towards the down stage left hand corner to then sink and travel to the opposite corner but at the same time still reaching towards the left hand corner. This develops the relationship towards the corner, which was established in the beginning forming the sense of longing. looking for hope, something beyond signifying a spiritual quest.

Another symbol is when we rise in the air and sink to the floor. the legs run
more meaning they seem to have.

In order for the audience to extract meaning and develop an understanding of the work they need to be able to recognise symbols and put them to the lyrics in the music. This can only be made possible if the choreographer has found the perfect medium of having movement that isn’t too literal and at the same time not to abstract. All ambiguity has to be removed. Also there needs to be some repetition of movement and symbols throughout the dance so that the audience can confirm what is going on. When somebody is reading a message they can go back and reread it if they don’t understand it the first time. However in dance the audience cannot reread the message therefore the choreographer has to repeat it enough times to allow the audience to grasp it. I feel that (teacher) has done this successfully. He has used movement that is abstract but not too abstract. And he has repeated movement just enough times to allow the audience to capture what is being said.

In order for the audience to understand what is happening the performer has to have the right performance quality for the piece. They also need to interpret the movement the way the choreographer has intended it to be. I cannot definitely say whether this has been achieved as forward and back then we roll on the ground, this movement goes with the verse "A ship there is and she sails the sea, she's loaded deep as deep can be" the movement represents a wave and water rolling forward and backward. This motif can be symbolic for the unstableness and uncertainty of the person tumbling in the waves losing control. The dance ends in the same position in which it started (left to the centre) but the movement rises from the curved over position and the right arm and head point towards the upper right hand corner. The dance ends on a positive note reaching towards the future. The dance therefore becomes like a story being told going on a journey and then returning to the beginning but looking towards the future. The dance successfully portrays a relationship filled with uncertainty and even though it is not resolved we the audience are left with a sense of hope.
the dance hasn't been performed yet but looking at the filmed performances I would say that people are getting there.

The biggest problem at the moment is getting the movement on the right counts.

The formal qualities of this major work are used successfully. The elements of space, time and dynamics are filled. The area of the stage is used well and there are many changes in the amount of space that the body is taking up on the stage. There are very small shapes i.e. on the ground in the crouched position on the knees. To the big grand jeté in second.

Different directions are used throughout the piece. The most significant direction is on the diagonal with the focus to the top of the corner. This is one of the repeated motifs that are used throughout.

(Teacher) has used the element of time successfully. He has used the timing of the accent in the music to count his piece, which has created a great deal of variation. There are times when the movement is in 4/4, 6/8 and 8/8. This creates changes in the timing of the movement. There are also many stillnesses throughout the dance. This

The work includes formal qualities. The elements of dance are intelligently used throughout the work, which enable the communication of the Intent. Space, time and dynamics are extremely important within this work, it is entirely left up to the dancer to perform these qualities as the choreographer requires. Otherwise the images are dissolved and maybe less important images are reinforced, there becomes an inconsistency within the work creating ambiguity and the choreographer's initial meaning is not communicated adequately. These formal qualities have been set by the choreographer and the dancers should aim to achieve the requirements. The work incorporates motifs and phrases, which are developed through organising the movement. Each phrase of movement includes motifs and developments of motifs, with a beginning, climax and resolution. Altogether there are eleven phrases that make up this entire work. The overall structure and form of the work unifies
contrasts with the quicker choreographed movement.

The dynamics of the movement change all the way through the dance. There are times when the dynamic is soft and the force that is required is minimal or needs to be very controlled. A good example of this is the beginning of the first verse of the second song. There are then times when the movement has a very sharp and strong dynamic and the force that is required is quick and forceful. An example of this is the climatic grand jeté to the second near the end of the dance.

Throughout the dance many motifs are established. Some of these have been mentioned before. It seems to me that there are different motifs for different sections in the music and then at the very end where the music repeats bits from earlier sections, the motifs from these sections are brought back. This ties the end together neatly.

The phrasing of the dance fits the phrasing of the music. It is (teacher’s) interpretation and I think it works well for the dance. This dance is made up of two songs and each song has two verses. There are also little transitions between the verses and at the end and beginning of the songs. Within these sections there

The choreographer always uses the music as a guideline for a work and in turn works extremely close with the accompaniment. The phrases of the work are broken up with the phrases of the music, and each dancer was given a sheet with the musical breakdown, to better our knowledge of the music so we
are smaller phrases. The dance begins and finishes in a similar position, which creates a cyclical structure. By ending it the way it started it leaves the sense of uncertainty with the audience as they do not know what is going to happen. The focus on the upstage left corner in the final position gives a sense of hope. This shows that something had been achieved since the beginning as in the opening position the focus was down.

can achieve musicality. The choreographer has a certain way of using dynamics. The release of energy plays a significant role in this work, they either 'break or make' the dance! The dynamic movements coincide with the climatic build ups and downs of the music.

Throughout the choreographer's work a common characteristic of his movement style is in the way he creates tension. He often creates tension through the twisting of the torso with resistance. For example the "arm grabbing motif", also in the last transitional phrase of "Water is Wide" the dancer is in a low shape with their arms spread out (180 degree angle) on the floor, then to move out of this position with tension, the dancer puts pressure on their hands whilst attempting to turn their lower spine whilst keeping the arms in that position for as long as possible until you have to roll.

The choreographer works in this work with a low centre of gravity, there are quite a few movements that are into the ground really using the floor, for example the position where the head, torso and arms are curved over, with the right leg in a deep, deep plie, with the other leg extended along the ground. The aim is for the body to be parallel to the ground, very physically challenging.
| In order to perform this work successfully and bring it to realisation the dancer needs to employ \( \text{performance quality.} \) The dancer needs to know what the subject matter of the dance is in order to be able to interpret it the way the choreographer wants it performed. They also need to have an understanding of the context of the performance. They need to have kinaesthetic awareness and an awareness of how the elements of dance (space, time and dynamics) are used throughout the dance so that they can utilise this in their performance. The dancer needs to perform this dance with a great amount of control. There are many sustained movements that need the dancer to be controlled and focused in order to engage the audience. This will then also allow them to be able to achieve the desired space, time and \( \text{contrast within the work.} \)

| There are particular performances qualities, which need to be employed to bring this work to realisation. One of the major qualities needed is the use of space, time and dynamics. Being in the required position in space, over the selected period of time with a certain dynamic is imperative. The level of energy or force and the way it is applied and withdrawn over time is important. If the dynamics are incorrect in terms of the level of energy required-the dancer can distort the meaning. If the dynamics are not released over the desired time - the dancer can dissolve key images. If the dynamics are not released over the right time and are in the wrong shape, level, area in space or dimension-the dancer can communicate a different meaning, creating ambiguity. By achieving the desired space, time and \( \text{contrast within the work.} \)

| The use of music is such a primary consideration in this piece that it seems only right to come back and use this as a metaphor for understanding \( \text{performance quality.} \) An orchestra was in many ways like a dancer performing a dance. The many different musicians and instruments come together precisely to create a piece of music that communicates an emotion to the audience and causes them to be moved, likewise for a dancer to perform a dance they must combine many different elements just as precisely to communicate an particular idea to the audience. Performance quality is about this, the coming together of every element of the movement to successfully communicate to the audience the choreographer's intent. Because of this \( \text{performance quality.} \)

| Performance Quality The performers aim is to intrigue the audience's attention by using \( \text{performance quality.} \) For the dancer the body is the vessel for communication there for the strength and technical ability of the dancer is vital to achieve clean lines and accurate movement. For example in our major dance when the arms reach up towards the down stage far left comer to then smoothly travel to the opposite side of the stage. the control and strength needed to shift the weight and maintain the quality of movement is vast. The dancer is the instrument for the choreographer's movement hence the ability to control the release of energy and create the tension/mood of the dance piece is needed. This can be viewed in our major
As you can see in order to choreograph and perform the major study for the course, 'Dance as an Art Form' for the HSC, lots of skills are required. It isn't an easy process but the final product is worth it. If all of the above is brought into practice then a successful performance will be exhibited.

dynamics that the choreographer wants, the dancer is achieving an aspect of performance quality. Having the knowledge of the time and dynamics enables the dancer to achieve musicality, which is another important quality to apply to the performance to bring the overall work to realisation.

The dancer needs to employ performance qualities to create a theatrical environment to keep the audience engaged in the work. To achieve this the use of focus, projection and execution of lines need to be applied within the performance. The dancer must be focused throughout the work, concentrating on what that are trying to convey. Technique also needs to be employed, it plays a major role enabling the dancers to confidently and effectively execute the qualities of the lines.

Another contributing factor of performance qualities are the transitions. The transitions are a significant element in this major work, they to need to be employed to bring this work to realisation. A characteristic a dancer should embody in terms of performance quality is the use of eye line, this factor assists with the quality and projection of the lines, which is greatly required in this performance.

just as an instrument being played out of sync to the rest of the orchestra causes the atmosphere to change. Likewise if an if an element of a dance is not performed precisely to reinforce a particular idea, the idea that the dancer is trying to communicate will be lost. A musician must not only be able to understand the notes on a page but understand how they fit in with the rest of the orchestra. In the same way a dancer must not only be able to execute the movement precisely on a physical level but also have a deeper understanding of the impetus and reason behind the movement. In short, to perform a piece of dance as 'art' successfully the dancer must apply there understanding of the movement clearly with a level of musicality, technical skill and control, awareness of shape, space and line, and most importantly a level of personal expression and understanding of the movement that creates an emotional quality that can be communicated to and experienced by there / audience.

dance when we twist to the front grabbing the left wrist, if performed with the correct control of dynamics the tension between the two struggling wrists is created. It is with these qualities that the choreographer's intent is more clearly delivered. The choreographer through clear symbols aims to remove ambiguity from the audience. Therefore the challenge of the performer is to complete the line of movement and to have the ability to link movement and music together. Thus the dancer must have a good sense of musicality. Other important aspect of performance quality is the dancers understanding of space, (kinaesthetic awareness), the focus, control of energy release, projection and the overall theatricality of the performance. It is these qualities, which need to be employed to bring this major dance to realisation. When watching our major performance dance on the different members in our class one notices how it is performed different each time. This is because of each individual's interpretation, bringing out different qualities. It is these individual qualities in which the audience are drawn to.
<table>
<thead>
<tr>
<th>COMPOSITION AREAS OF STUDY (Key Words)</th>
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<tr>
<td><strong>Context: Dance as an artform:</strong></td>
<td>There could be said to be three main functions of dance, these are 'ritual' dance, 'social' dance and dance as an artform means that dance is explored not simply on a physical level but is used as a tool for expressing and communicating, through movement, an emotional awareness and understanding. To do this the dancer reflects through body tension and disciplined movements the emotional quality and meaning they wish to communicate. However in the case of a dance choreographed by someone other than the dancer, for the dancer to communicate the meaning and emotional value of the work successfully it is necessary for the dancer to form an understanding of the choreographers intent and how they use the movement to communicate. Forming a clear level of thought for the dancer to be emotionally moved by the intent and therefore in this way reflect this emotion to there audience.</td>
<td>The Major Study Performance is a work created by the choreographer (teacher). The work was intentionally created for the HSC course for a study of performance, however the reasoning goes beyond this point. This work was created as a piece of artwork, looking at dance as an art. From classifying this work in this context, we are able to evaluate the work. The Major Study Performance is a work derived from the Western performing arts tradition, which enables us to analyse this work as art. There are common elements involved when establishing this dance as an art form. Firstly the choreographer has a desire to communicate an idea. Secondly the work holds form, structure and has formal qualities. Finally the work includes conventions and techniques. In this context we can establish that this work was ideally made for an audience. To communicate an idea through abstracted body language, form, structure, formal qualities, conventions and techniques for an audience. Because this was made under the influence of the Western performing arts tradition, fundamentally this work was made for performance on a prosenium stage space. This entitles the audience to view the work from the front perspective. which is a common tradition of the Western performing arts. From establishing that the Major Study Performance is showing dance as an art form, we now know that the work must communicate an idea otherwise known as the Intent. The Intent of this work was</td>
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<td><strong>Western performing art tradition</strong></td>
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<td><strong>Stimulus/Intent Accompaniment</strong></td>
<td>The stimulus for the piece &quot;River Song&quot; has been defined by the choreographer as being the musical accompaniment and lyrics, and therefore the images, emotions and ideas associated</td>
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and communicated through this auditory stimulus. The music is made up of two songs. The first is titled 'The Water is Wide' and finds its origins as a traditional English folk song known as 'Waly Waly'. The other is a traditional American folk anthem titled 'Shenandoah'. Both these pieces find similarities in being both traditional folk songs, but also they both bare particular reference through their lyrics to ideas of an association between water and love. 'The Water is Wide' suggests that love is a deep and wide sea that the persona is not sure they will be able to cross "I know not if sink or swim." 'Shenandoah' likewise makes reference to the water, and although this love could be seen to be more directed towards a love for a place rather than a person, there is still the similarity that this piece uses the image of water to describe the distance in love and relationships. However these interpretations only become relevant because it is evident that the choreographer has chosen to use these ideas and interpretations of the lyrics as the intent and the emotional understanding he wishes to communicate to the audience, shown through the movements, motifs, shapes, space and dynamics.

As well as the lyrics, the tone and created atmosphere of the musical accompaniment also dictates and influences the emotional quality of the dance. Although this is not always the case in all dance choreography, it is evident in this piece because it is possible to identify a relationship between the dynamic changes in the movements and the changes heard in the music, also the phrasing of the movement has been choreographed to clearly fit the music's phrasing.

The music itself could be described as soft and flowing with a smooth (legato) melodic quality that travels up and down in pitch to reflect the idea of the wave in the sea drifting backwards and forwards, linking it to the theme behind both the pieces. The singing voice that overlaps the bars in the music (rather than matching them) seems in many ways to contrast the flowing a manifestation of the stimulus; in this case being the accompaniment. Therefore the Intent has a strong connection with the lyrics and music of the accompaniment. The lyrics suggest that a person (the singer) is in a relationship and they are both at a point where they are unsure of where the relationship is headed. The singer knows where she wants to go, but for some reason something's restricting her from reaching that point. For example, "I know not if I sink or swim" these lyrics reveal the uncertainty and confusion within the relationship. Will the relationship fail ("sink") or will it succeed ("swim")?

The movement in the work shows a lot of emphasis based on this idea, reaching for something and then in turn being restricted and pulled away from getting there. This idea is established in the very opening seconds of the work. The dancer is facing the back (their back to the audience) in a position where the head is down on their chest looking as if they have a certain weight on their shoulders, with the knees slightly bent. The dancer then slowly (energy released in 6 counts) curls the spine and head up focusing high to the right hand corner. Then in 1 sharp count the dancer is in a shape where the body is generally facing the back with the torso trying to face the audience with the right arm grabbing the straight left arm. In this position the left arm is trying to reach the front with the resistance of the right hand restricting it. So obviously the person is reaching for something, when there is something stopping them from getting there. (1 call this motif the "arm grabbing motif").
| Dynamic quality | The music and lyrics being the stimulus behind the piece, however, not only affect the dynamic quality of the dance but also the motifs used in the piece to reinforce the idea and emotion being communicated. |
| Subject Matter | Each section of the dance has particular motifs that are developed as well as the use of motifs that reinforce the dance as a whole expanded idea. These motifs we can identify in the piece as being: the twisting of the body with the arms reaching forward symbolising the conflict and uncertainty in love, with the body being pulled in two directions, this idea is again reinforced by the extended opening movements that are contrasted by the closing in of the arms around the body. We see the use of the 'full plié' that suggest the idea of the deep sea, also seen in the use of low level shapes. Another motif is the rocking movements, particularly seen in the small running of the feet back and forth along the floor that suggest the idea of the rolling waves. |
| Internal Structure: Motifs into Phrase. (Generating the movement) | The subject matter or Intent has been portrayed through 'key images' otherwise known as motifs. These abstracted images of body language have been created through a phase of development called Generation of movement (which is relevant to the Intent). Through the process of exploring and improvising with movement ideas keeping with the intention of the subject matter, certain images are created. The reflection and evaluation of these images or movements are required to see whether they are suitable. Finally images and movements are selected and refined to clearly communicate the intended concept of the work. With the intimate connection between the work and the music, the form and overall structure, the subject matter is portrayed throughout the entire work. Not only the movement alone portrays the Intent, but also where the movement is positioned and travelling in the space. Throughout the development of theatre and stage productions it has been commonly accepted that certain areas of the stage space have 'strong' and 'weak' symbolic traits. These |
Space

The feeling of width and distance is a main focus of the movements and shapes with many reaching arm movements and long extended flat shapes communicating the idea of the wide sea or distance in relationships (or love). This is reinforced by the use of the space with movements that travels particularly across the floor diagonally utilising the space in such a way that this feeling of distance is clearly communicated. We also see this in the use of eye and head focus which is often directed diagonally upwards towards the corners of the space, often following the line of the arms, as if looking into the distance, and therefore clearly communicating this idea.

The creation of tension and atmosphere brought about by the However, the main intent of the piece is not simply creating images that are connected to the idea but communicating a level of emotional quality and intensity. This is done effectively through controlling of the release of energy in such a way that the audience is drawn in and engaged by it. The use of stillness is used here as a powerful way of creating this tension, as well as the use of sustained, drawn out movements where the focus is drawn to one body part or direction of line. For this to be effective we also see this contrasted my busy climaxes that give the tension of the stillness a more dramatic emotional impact. Likewise there is a contrast between the smooth flowing and strong staccato movement coming back to the contrasts found in the music that uses a variety of flowing melodies and strong dramatic silences to create a certain emotional quality.

Stillness

Symbols

Contrasts

specific traits carry through to dance choreography and the success of communicating a message by taking advantage of all factors that may encourage understanding and indeed active interpretation by an audience. In this work, because there is a lot of emphasis and focus on the corners in the space, evident in the dance is locomoting from corner to corner along the diagonals. This is certainly relevant to the Intent and in portraying the subject matter.

Further, one may interpret these spatial travelling movements as another restricting factor, stopping the woman from where she wants to go. For example in 'Water is Wide' the dancer has ran towards downstage opposite prompt in a high shape, arms, eye line and focus reaching towards the 'light, future' (out and above the corner), then melting into a suspended hinge position. So, the person has reached to where she wants to go. she then travels along the diagonal getting dragged away from the 'future'. Also included in this phrase of movement are certain key images e.g. the "arm grabbing motif", and movements and shapes that show a lot of tension (through twisting the body while the arm is still reaching for the comer).

Throughout the Major Performance work there are certain symbols or key images used to communicate meaning. These symbols are repeated to reinforce their significance, and they are also developed and manipulated to form other movements based on the one Intent. As previously mentioned, there are re-occurring images of high focus towards the comers shown through movements and shapes with the eye line, chest, head, and various body parts focusing towards the corners. This motif communicates the idea of hope, the future, and the place where the person wishes to go. Another key image is the "arm grabbing motif", this communicates the struggle and tension, this restricting force prevents the person getting to where they want to go. Another symbol that continually occurs throughout the work is the curved shapes of the arms, torso, head and legs. These images symbolise the person's emotional state of how they react to the restrictions and struggles. These curved shapes convey a very
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<th>emotional message to the audience. Also during the work there is a &quot;storyteller motif&quot; as the choreographer calls it. This motif occurs mainly just before a new set of lyrics. I believe it acts as a transitional motif, symbolising a new variation of the Intent.</th>
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<tbody>
<tr>
<td>Repetition</td>
<td>From the selection of symbols and re-occurring images used to communicate the Intent, the audience may extract meaning and develop and understanding of the work. The audience will definitely (if actively watching) recognise the continual reflections of the motifs. The reason this work (or any work created as an art) includes repetitions of key images is to show the importance of their meaning. When an image is repeated multiple times it becomes apparent to the audience that this motif is a sign significance to the Intent, so the audience will aim to draw meaning from these particular movements. The audience may also extract meaning from the way the dancer is positioned or moving in space. For example in 'Shenandoah' the dancer walks directly to the front, this creates a certain confrontational impact to the audience. The audience can interpret meaning from just a simple strong walk, moving directly towards them. The audience may also gain meaning from the way the dancer uses the elements of dance: space, time and dynamics. A certain shape or movement that is performed in a particular area in space, over a selected time, with a certain dynamic.</td>
</tr>
<tr>
<td>Space, Time and Dynamics</td>
<td>The work achieves unity, so the audience can gain meaning from the overall structure and turn out of the work. The closing position is similar to the opening position but is portrayed in a more positive light.</td>
</tr>
<tr>
<td>Unity</td>
<td>The work includes formal qualities. The elements of dance are intelligently used throughout the work, which enable the communication of the Intent. Space, time and dynamics are extremely important within this work, it is entirely left up to the dancer to perform these qualities as the choreographer requires.</td>
</tr>
<tr>
<td>Formal Qualities</td>
<td></td>
</tr>
</tbody>
</table>
Here we have the advantage, as well, of past experience working with the choreographer, therefore being already aware that a strong connection between movement intent and musical accompaniment is a characteristic of much of the choreographer's work.

Otherwise the images are dissolved and maybe less important images are reinforced, there becomes an inconsistency within the work creating ambiguity and the choreographer's initial meaning is not communicated adequately. These formal qualities have been set by the choreographer and the dancers should aim to achieve the requirements. The work incorporates motifs and phrases, which are developed through organising the movement. Each phrase of movement includes motifs and developments of motifs, with a beginning, climax and resolution. Altogether there are eleven phrases that make up this entire work.

There are certain characteristics of the choreographer in terms of the way he worked. Most of the construction of his movements was directly cerebral, as he formulated images in his mind and then translated those images into words for the dancer's personal interpretation. The choreographer went through certain phases of developments in each session when creating the work. Generation of movement, organisation of movement and organisation of the dance. He also used the choreographic processes of making this work, the Intent, motif, motif into phrase, phrases into sections, transitions and overall unity.

The choreographer always uses the music as a guideline for a work and in turn works extremely close with the accompaniment. The phrases of the work are broken up with the phrases of the music, and each dancer was given a sheet with the musical breakdown, to better our knowledge of the music so we can achieve musicality. The choreographer has a certain way of using dynamics. The release of energy plays a significant role in this work, they either 'break or make' the dance! The dynamic movements coincide with the climatic build ups and downs of the music.

Throughout the choreographer's work a common characteristic of his movement style is in the way he creates tension. He often creates tension through the twisting of the torso with resistance. For example the "arm grabbing motif", also in the last transitional
The phrase of 'Water is Wide' the dancer is in a low shape with their arms spread out (180 degree angle) on the floor, then to move out of this position with tension, the dancer puts pressure on their hands whilst attempting to turn their lower spine whilst keeping the arms in that position for as long as possible until you have to roll.

The choreographer works in this work with a low centre of gravity, there are quite a few movements that are into the ground really using the floor, for example the position where the head, torso and arms are curved over with the right leg in a deep, deep plié with the other leg extended along the ground. The aim is for the body to be parallel to the ground, very physically challenging. The choreographer also creates a lot of movements and shapes that are physically challenging, this is where the emphasis on technique comes into play. In this work I noticed that most of the 'key' locomoting phrases, spatially travel along the diagonals, however I do not think this is a common trait of his works, I just believe it is relevant to this particular work. He has employed a wide range of levels in the space, giving the dance variation, also a wide range dynamics, which have created variation and contrast within the work.

<table>
<thead>
<tr>
<th>PERFORMANCE AREAS OF STUDY (key words)</th>
<th>STUDENT N1</th>
<th>STUDENT N2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicality</td>
<td>The use of music is such a primary consideration in this piece that it seems only right to come back and use this as a metaphor for understanding performance quality. An orchestra was in many ways like a dancer performing a dance. The many different musicians and instruments come together precisely</td>
<td>There are particular performances qualities, which need to be employed to bring this work to realisation. One of the major qualities needed is the use of space, time and dynamics. Being in the required position in space, over the selected period of time with a certain dynamic is imperative. The level of energy or force and the</td>
</tr>
</tbody>
</table>
to create a piece of music that communicates an emotion to the audience and causes them to be moved, likewise for a dancer to perform a dance they must combine many different elements just as precisely to communicate an particular idea to there audience. Performance quality is about this, the coming together of every element of the movement to successfully communicate to the audience the choreographer’s intent. Because of this just as a an instrument being played out of sync to the rest of the orchestra causes the atmosphere to change, likewise if an if an element of a dance is not performed precisely to reinforce a particular idea, the idea that the dancer is trying to communicate will be lost. A musician must not only be able to understand the notes on a page but understand how they fit in with the rest of the orchestra. In the same way a dancer must not only be able to execute the movement precisely on a physical level but also have a deeper understanding of the impetus and reason behind the movement. In short, to perform a piece of dance as 'art' successfully the dancer must apply there understanding of the movement clearly with a level of musicality, technical skill and control, awareness of shape, space and line, and most importantly a level of personal expression and understanding of the movement that creates an emotional quality that can be communicated to and experienced by there / audience.

way it is applied and withdrawn over time is important. If the dynamics are incorrect in terms of the level of energy required-the dancer can distort the meaning. If the dynamics are not released over the desired time -the dancer can dissolve key images. If the dynamics are not released over the right time and are in the wrong shape, level, area in space, or dimension-the dancer can communicate a different meaning, creating ambiguity. By achieving the desired space, time and dynamics that the choreographer wants, the dancer is achieving an aspect of performance quality. Having the knowledge of the time and dynamics enables the dancer to achieve musicality, which is another important quality to apply to the performance to bring the overall work to realisation.

The dancer needs to employ performance qualities to create a theatrical environment to keep the audience engaged in the work. To achieve this, the use of focus, projection and execution of lines need to be applied within the performance. The dancer must be focused throughout the work, concentrating on what that are trying to convey. Technique also needs to be employed, it plays a major role enabling the dancers to confidently and effectively execute the qualities of the lines.

Another contributing factor of performance qualities are the transitions. The transitions are a significant element in this major work, they need to be employed to bring this work to realisation. A characteristic a dancer should embody in terms of performance quality is the use of eye line. This factor assists with the quality and projection of the lines, which is greatly required in this Major Study Performance.

When the dancer is able to interpret and retain all the fundamental factors of performance quality, they in turn are able to successfully portray the choreography of this Major performance.
**TABLE SW 8 “RIVER SONGS”: ANALYSIS AS A WELL-MADE WORK**

<table>
<thead>
<tr>
<th>Framework to describe, analyse and evaluate a well-made work</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title of the ‘Work’:</strong></td>
</tr>
<tr>
<td><strong>Context:</strong></td>
</tr>
<tr>
<td>Within the school context the work was made for Year 12 Major Study Performance students to present for their Higher School Certificate practical examination. The music has been edited from its original length of 7.01 to comply with exam regulations (4min-6min) but retains the essential character of the ‘Suite’. Within the dance context the work was made after the philosophy of ‘Dance as Art’ and after the traditions of Western Performing Arts Theatre Dance.</td>
</tr>
<tr>
<td><strong>Style of The Work:</strong></td>
</tr>
<tr>
<td>The style of the work can be best described in terms of a genre identified as Modern (Contemporary) Dance. That is after the principles of ‘Modern Dance’ but as they have evolved to reflect contemporary circumstances. The underpinning training described in the Dance Syllabus is ‘Dance Technique’ based on the principles of Modern Dance and Classical Ballet. The style of the dance based on that technique and influenced by the principles Modern (contemporary) Dance is identified as the choreographer’s ‘personal’ style.</td>
</tr>
<tr>
<td><strong>Stimulus:</strong></td>
</tr>
<tr>
<td>The stimulus for the dance was the musical accompaniment: the particular ‘Suite’ of songs and the emotion embedded within the lyrics, the musical arrangement, the performance of the singer and the general playing. While the lyrics of both songs might seem superficially to be at different purposes there is a sense of unity created thematically by the emotional content an inherent ‘longing’ underlying both songs. The emotional content in the music together with the strong similes and metaphors engendered by the lyrics provide support for the creation of both representational and abstract dance symbols. While the ‘images’ contained in the lyrics tended to be more of a narrative form and representational, their translation and performance into dance symbols provides a challenge for both choreographer and performer.</td>
</tr>
<tr>
<td><strong>Intent:</strong></td>
</tr>
<tr>
<td>The intent of the work at one level was to create a performance vehicle for the students (above) that would challenge their technique and performance skills in portraying symbolically the deeply felt emotions expressed in the lyrics of the songs and the musical arrangement. While on another level the lyrics in ‘The Water Is Wide’ describe crossing the yet metaphorically the ‘river’ is a relationship and the ‘crossing’ the range of emotional states (longing, uncertainty, despair, irony and cynicism) experienced through the ‘journey’. While in ‘Shenandoah’ there is another expression of ‘longing’ in which case the ‘river’ is both fact and allegory and the ‘journey’ is to return to a metaphorical ‘home’. Both of these themes are explored in the work in which the duration of the work represents the journey and the relevant emotions are explored in terms of dance as art.</td>
</tr>
<tr>
<td><strong>Elements of Dance Space:</strong></td>
</tr>
<tr>
<td>Shape: Motif 1 - uncertainty – restrained reaching; Motif 2 – the storyteller; Motif 3 – the water is wide; Motif 4 – wings to fly; Motif 5 – diagonal lunge; Motif 6 – ship and sea; Motif 7 seeking solace; Motif 8 – ‘Shenandoah’; Motif 9 – ‘flying’. Shapes generally have a reaching out theme but with some other body part restraining the reach to give the impression of indecision at</td>
</tr>
</tbody>
</table>

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1 Board of Studies NSW. 1999: 20

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times contrasted with a high diagonal arm line indicating hope.
Level: is used to emphasise the emotional state as is dimension - sometimes contrasted e.g. with a floor level but focusing upward
with a wide arm line. Floor level movement backwards and forwards symbolises the ‘ship’.
Direction: initially forwards and backwards indicating seeking to make contact with the audience then turning away. The high
diagonal line symbolises ‘hope’. The USP to DSOP diagonal pathway is used to symbolise ‘journey’ and ‘hope’. The linear is
at times contrasted with the circular.

| Elements of Dance Time: | Metre: changes from 9/8 to 4/4 (but at times counted in both 4 and 8 counts) to 6/8. The lyrical ‘3’ based count works
predominantly with the concept of the ‘water’ and the ‘ship’ in the first music while Shenandoah is largely 4/4
Accent and Beat: largely unnoticed in favour of the lyrical ‘flowing’ as befits the rivers.
Tempo: tends to vary between the lyrical but quick and the even, slow spiritual tempo of ‘Shenandoah’.
Rhythm: tends to be lyrical and flowing or sustained and measured.

| Elements of Dance Dynamics: | In conjunction with the time elements the dynamics of the accompaniment and dance emphasise contradiction, generally lyrical
and flowing but at times contrasted with an almost percussive quality giving the effect of extreme contrasts – sharp against the
smooth, circular against the linear, slow against the quick, sustained against the percussive, ethereal against the harsh, hesitant
against the certain.

| Generating the Movement: Abstraction | As stated previously there are 9 motifs in the work: Motif 1 - uncertainty – restrained reaching; Motif 2 – the storyteller: Motif 3
– the water is wide; Motif 4 – wings to fly; Motif 5 – diagonal lunge; Motif 6 – ship and sea; Motif 7 seeking solace; Motif 8 –
‘Shenandoah’. Motif 9 – ‘flying’. As can be seen in the name/description of the motif there is a clear link to the lyrics of the
songs which tend to be narrative/representational/metaphorical in nature that are realised in the dance in kind. In the sense that
the lyrics are quite obvious they tend to provide an access point to the more abstract dance shapes and locomotor sequences.

| Internal Structure: Motif and Phrase (Motif into Phrase) | There are nine ‘dance phrases’ that follow the structure of the accompaniment. In general the dance phrase here tends to follow a
verse. The phrases conform to a pattern but vary in length. The nine motifs described previously generally align with the
phrases but in instances such as Phrase 2 (Verse 1) there are three motifs possibly as this is the first verse of the first song and
establishes movement themes that reoccurs and are explored in more detail later in the work. The development of the
movement from the motif into the phrase is clearly organic and reflects the concept/intent.

| External Structure: Content/Form | As stated previously there are nine dance phrases that generally align with the verses of the songs. There are 3 short
instrumental transitional phrases that link the verses which in this work have a critical role in that they move the dancer (the
‘narrator’) from one part of the stage space to another as if each new area of the stage represents another part of the ‘story’. It is
evident however that there is a clear structure to the accompaniment and that the dance work follows this structure explicitly.

| External Structure: Unity | The structure of the dance following that of the accompaniment tends to support its ‘loose’ narrative and creates a clear sense of
unity. The repetition of the ‘transitional’ phrase in the accompaniment and its link in the dance to moving the dancer to another
part of the space to explore another aspect of the concept/intent also reinforces the use of structure in achieving unity. The last
section of the accompaniment recap earlier musical motifs as a ‘reflection’ and the dance work follows this structure.
Consequently when the musical motifs reappear in the ‘summary/conclusion’ so does the respective dance motif. There is also a
clear link between the opening and closing positions of the dance, which supports the idea that something has been expressed and
resolved. All these aspects contribute to the clear sense of unity that the work engenders in the audience.

**Style of the Choreographer:**

The general approach that the choreographer takes in this work indicates that it is *mainstream*. That is: **technique based** - there are clear links to the generic dance technique identified in the Dance Syllabus (based on the principles of Modern Dance and Classical Ballet); **accompaniment driven** - there are clear links to the accompaniment in terms of thematic ideas, structure, musical principles and musicality; **structuralist/formalist** in approach (as is seen in clear motifs, phrases and relationship to the accompaniment); **Modern (Contemporary) Dance based** as seen in the use of the principles and movement vocabulary from both styles in the choreography, and **personalised** in that while all of the above statements are true, the creation, selection and adaptation from technique base of the movement symbols and their arrangements in thematically driven locomotor patterns remains a function of the intuition, ‘vision’, experiences and movement vocabulary of the choreographer.

**Overall Appraisal/Evaluation**

It is appropriate to state that the work succeeds in achieving its intent. The thematic ideas are stated in the opening phrases and explored through subsequent phrases in which there is a clear link to the theme stated in the first phrase. The style of the dance was clearly established and sustained throughout the performance of the choreography. While two pieces of music provide the accompaniment, their complementary themes support the intent of the work and enhance the sense of unity. While the ‘craft’ of dance composition is evident in the work the degree to which it is ‘art’ however resides in the response of the viewer. It is proposed that the criteria employed to describe ‘well-made’ works have been satisfied.
**TABLE SW 9: ‘MAL DI LUNA’ MUSIC ANALYSIS**

Music Title: ‘Mal Di Luna’ (Moonsickness)  
Composer: Ludwig van Beethoven – original title “Moonlight Sonata”  
Performer: Summer  
Notes: Originally composed for solo piano

<table>
<thead>
<tr>
<th>STRUCTURE</th>
<th>COUNTS</th>
<th>LYRICS</th>
<th>THEMES/CONTENT/INTENT</th>
<th>ACTION IN SPACE (shape, level, direction, stage)</th>
<th>TIME (tempo, duration, accent. beat)</th>
<th>DYNAMICS (force, time)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>1, 2, 3, 4, 5, 6; 2, 2, 3, 4, 5, 6; 3, 2, 3, 4, 5, 6; 4, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6; 2, 2, 3, 4, 5, 6; 3, 2, 3, 4, 5, 6; 4, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6; 2, 2, 3, 4, 5, 6; 2, 2, 3, 4, 5, 6;</td>
<td>Instrumental</td>
<td>Motif.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Introduction)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10bars x 6/8)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Instrumental)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Phrase 2  | 1. 2. 3. 4. 5. 6; 2. 2. 3. 4. 5. 6; 1. 2. 3. 4. 5. 6; 2. 2. 3. 4. 5. 6; 3. 2. 3. 4. 5. 6; 4. 2. 3. 4. 5. 6; 5. 2. 3. 4. 5. 6; 6. 2. 3. 4. 5. 6; 1. 2. 3. 4. 5. 6; 2. 2. 3. 4. 5. 6. | Mal di luna  
Dei dolore e amore per me  
(For me you are pain and love) | Motif:  
Instrumental |
| --- | --- | --- | --- |
| Phrase 3  
(B: 10 bars x 6/8) | 1. 2. 3. 4. 5. 6; 2. 2. 3. 4. 5. 6; 1. 2. 3. 4. 5. 6; 2. 2. 3. 4. 5. 6; 3. 2. 3. 4. 5. 6; 4. 2. 3. 4. 5. 6; 5. 2. 3. 4. 5. 6; 6. 2. 3. 4. 5. 6; 7. 2. 3. 4. 5. 6; 1. 2. 3. 4. 5. 6. | Mal di luna  
Mi sorprendi e divori la mia anima.  
(You overpower me and devour my soul) | Motif:  
Instrumental |
| Phrase 4  
Transition  
(16 bars x 6/8) | 1. 2. 3. 4. 5. 6; 2. 2. 3. 4. 5. 6; 3. 2. 3. 4. 5. 6; 4. 2. 3. 4. 5. 6; 1. 2. 3. 4. 5. 6; 2. 2. 3. 4. 5. 6; 3. 2. 3. 4. 5. 6; 4. 2. 3. 4. 5. 6. | Nel mio sangue sei  
(You are in my blood) | Motif:  
Fino al cuore vai  
(You go to the heart) |
| Phrase 5  | 1. 2, 3, 4, 5, 6; | Luce ed ombre  
(light and shadow)  
Bacio che mi ucciderà  
(Kiss which will kill me) | Instrumental | Io odio e io amo  
(I hate and I love)  
E un dolce veleno l’amor  
(It is a sweet poison love) | Motif  
| Phrase 6  | 1. 2, 3, 4, 5, 6; | Instrumental | Ti aspetterò  
(I shall wait for you) | Motif |
| Phrase 7  | 1. 2. 3. 4. 5. 6; | Silenzio sei  
(You are silence) | Motif |
|----------|------------------|--------------------------------------|-------|
|          | 2. 2. 3. 4. 5. 6; | che illumina  
(Which illuminates) |       |
|          | 3. 2. 3. 4. 5. 6; | Sei ghiaccio e fuoco che  
(You are ice and fire which) |       |
|          | 4. 2. 3. 4. 5. 6; | mi rende schiava di te  
(Makes me your slave) |       |
|          | 1. 2. 3. 4. 5. 6; | Instrumental |       |
|          | 2. 2. 3. 4. 5. 6; | |       |
|          | 3. 2. 3. 4. 5. 6; | |       |
|          | 4. 2. 3. 4. 5. 6; | |       |
|          | 5. 2. 3. 4. 5. 6; | |       |
|          | 6. 2. 3. 4. 5. 6; | |       |
|          | 7. 2. 3. 4. 5. 6; | |       |
|          | 8. 2. 3. 4. 5. 6; | |       |

| Phrase 8  | 1. 2. 3. 4. 5. 6; | Mal di luna  
(instrumental) | Motif |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. 2. 3. 4. 5. 6;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. 2. 3. 4. 5. 6;</td>
<td></td>
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</tr>
</tbody>
</table>
TABLE SW 10: YEAR 11/YEAR 12 DANCE JOURNAL

GENERAL:
Give a brief outline of what was achieved in the lesson (2/3 sentences).

COMPOSITION
What part of the 'Dance' or 'Work' were you developing in this lesson? What do you think was the choreographer's goal? How did you come to this conclusion?

What phase of the compositional process did this lesson fall into (generating the movement, organising the movement, organizing the dance - may be more than one)?

What compositional processes/practices did you observe the choreographer use in this lesson?

How did the choreographer use the elements of dance in this lesson in relation to the concept/intent? What did you learn about them from the way that they were used?

What motif(s)/phrases were created in this lesson? Could you see a clear link to the concept/intent?

Could you see how the movements created by the choreographer linked to the concept/intent?

Could you identify any links between your technique exercises and the movements created during this lesson?

What did you learn about composition in this lesson?

What compositional terminology did the choreographer use in this lesson?

PERFORMANCE
What did the choreographer require of you in terms of performance quality in this lesson? Did you achieve what the choreographer required? Who do you think best achieved the choreographer's requirements? What performance qualities did they show that made you think that they had achieved the choreographer's intent?

What corrections did the choreographer give the class in this lesson? Did you receive any personal corrections? What did you do about implementing them?

What did you learn about performance in this lesson?

What dance performance terminology did the choreographer use in this lesson?
TABLE SW 11: ‘MAL DI LUNA’ CLASS ASSIGNMENT TASK

Course Component: Core Performance  Weighting: 50%
Due Date: Video (Term 4 Week 6) Written Assignment (Week 8)
Outcome: The student understands performance quality, interpretation and style relating to dance Performance.

Task 1: Complete and Submit Core Performance Analysis Sheet

Task 2: Analyse the choreographer’s requirements of the performer.
What did the choreographer require of the performer in order to:

- realise the intent of the work;
- convey the subject matter;
- communicate meaning through movement ‘symbols’; and
- ensure that the audience extracts the ‘correct’ meaning and develop an understanding of the ‘Work’?

Task 3: Analyse your performance of the ‘Work’ (from the videotape). Did you achieve what the choreographer required in order to communicate their concept/intent relative to:

- Performance quality;
- Musicality; and
- Kinaesthetic awareness?

Task 4: Select ONE PHRASE from the work and discuss the following:

- The phrase that you have selected and where it fits into the overall structure of the work;
- The PURPOSE of this phrase in the overall structure of the work;
- The motif (s) in this phrase and the way that the choreographer developed the movement from the motif into a phrase;
- How the choreographer has employed the elements of dance (Space, Time and Dynamics) in this phrase to achieve the purpose stated above (dot point two); and
- What you as the performer of this phrase had to do to enable the choreographer to communicate the intended purpose. Did you achieve this (Why/Why Not)?

Task 5: Submit your process journal
TABLE SW 12: ‘THE WAY YOU LOOK TONIGHT’ MUSIC ANALYSIS

Music Title: “The way you look tonight”
Composer: Kern, Lyrics: Field
Performer: Bryan Ferry
Notes: Originally composed for the film “Swing Time” with Fred Astaire and Ginger Rogers

<table>
<thead>
<tr>
<th>STRUCTURE</th>
<th>COUNTS</th>
<th>LYRICS</th>
<th>THEMES/CONTENT/ INTENT</th>
<th>ACTION IN SPACE (shape, level, direction, stage)</th>
<th>TIME (tempo, duration, accent, beat)</th>
<th>DYNAMICS (force, time)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1 (Introduction) (4bars x 4/4) (Instrumental)</td>
<td>1. 2, 3, 4; 2. 2, 3, 4; 3. 2, 3, 4; 4. 2, 3, 4;</td>
<td>Instrumental</td>
<td>Motif:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Phrase 2  
| (14 bars x 4/4) | 1, 2, 3, 4; 
| | 2, 2, 3, 4; 
| | 3, 2, 3, 4; 
| | 4, 2, 3, 4; 
| | 5, 2, 3, 4; 
| | 6, 2, 3, 4; 
| | 7, 2, 3, 4; 
| Instrumental (Piano/bass) | Motif: |
| Phrase 3  
| (15 bars x 4/4) | 1, 2, 3, 4; 
| | 2, 2, 3, 4; 
| | 3, 2, 3, 4; 
| | 4, 2, 3, 4; 
| | 5, 2, 3, 4; 
| | 6, 2, 3, 4; 
| | 7, 2, 3, 4; 
| Instrumental (Trombone) | Motif: |
| Phrase 4  
| Verse 1  
| (7 bars x 4/4) | 1, 2, 3, 4; 
| | 2, 2, 3, 4; 
| | 3, 2, 3, 4; 
| | 4, 2, 3, 4; 
| Some Day  
| | When I'm awfully low  
| | When the world is cold  
| | I will feel a glow  
| Motif |  

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| Phrase 5  | 1, 2, 3, 4; 2, 2, 3, 4; 3, 2, 3, 4; 4, 2, 3, 4; 5, 2, 3, 4; 6, 2, 3, 4; 7, 2, 3, 4; | Oh but you’re lovely  
With your smile so warm  
And your cheek so soft  
There is nothing for me  
But to love you  
Just the way you look tonight | Motif |
| --- | --- | --- | --- |
| Phrase 6  | 1, 2, 3, 4; 2, 2, 3, 4; 3, 2, 3, 4; 4, 2, 3, 4; 5, 2, 3, 4; 6, 2, 3, 4; 7, 2, 3, 4; 8, 2, 3, 4 | With each word  
Your tenderness grows  
Tearing my fear  
Apart  
And that laugh that  
wrinkles your nose  
Touches my foolish heart | Motif |
| Phrase 7  | 1, 2, 3, 4; 2, 2, 3, 4; 3, 2, 3, 4; 4, 2, 3, 4; 5, 2, 3, 4; 6, 2, 3, 4; 7, 2, 3, 4 | Lovely  
Never, never change  
Keep that breathless charm  
Won’t you please arrange it  
‘Cause I love you  
Just the way you look tonight | Motif |
<p>| Phrase 8  | 1, 2, 3, 4; 2, 2, 3, 4; 3, 2, 3, 4 | Instrumental | Motif |</p>
<table>
<thead>
<tr>
<th>Phrase 9</th>
<th>Verse 5 (Repeat Chorus?) (8 bars 4/4)</th>
<th>1. 2. 3. 4; 2. 2. 3. 4; 3. 2. 3. 4; 4. 2. 3. 4; 5. 2. 3. 4; 6. 2. 3. 4; 7. 2. 3. 4; 8. 2. 3. 4;</th>
</tr>
</thead>
</table>
|          | With each word                       | Your tenderness grows
|          |                                      | Tearing my fear
|          |                                      | Apart
|          |                                      | And that laugh that
|          |                                      | wrinkles your nose
|          |                                      | Touches my foolish
|          |                                      | heart
| Phrase 10 | Verse 6 (Repeat) (8 bars 4/4)       | 1. 2. 3. 4; 2. 2. 3. 4; 3. 2. 3. 4; 4. 2. 3. 4; 5. 2. 3. 4; 6. 2. 3. 4; 7. 2. 3. 4; 8. 2. 3. 4; |
|          | Lovely                               | Never never change
|          |                                       | Keep that breathless charm
|          |                                       | Won't you please arrange it
|          |                                       | 'Cause I love you
|          |                                       | Just the way you look
|          |                                       | tonight
TABLE SW13: ‘THE WAY YOU LOOK TONIGHT’ JOURNAL QUESTIONS

1. Give a brief outline of what happened in the lesson (2/3 sentences).

2. What dance terminology was used in this lesson? Did you understand: (1) the terminology (2) and the use of the terminology?

3. What do you think that the choreographer was trying to achieve in this lesson? What helped you to form this conclusion? Did the choreographer give you any clues as to what they were trying to achieve?

4. What stage of the choreographic process did this lesson fall into: generating the movement, organising the movement, organising the dance? How did the choreographer go about doing this in this lesson?

5. Did you understand the purpose of the movements generated by the choreographer in this lesson and how they linked to the intent of the work? How did you arrive at this conclusion? How did the choreographer use the elements of dance (Space, Time and Dynamics) in this lesson to achieve their intent? What did you learn about them?

6. What did the choreographer require of you in terms of your performance? How did the choreographer explain their requirements? Did you achieve what the choreographer required (yes/why not)? Who do you think best achieved the choreographer's requirements? What performance qualities did they have that made you think that they had achieved the choreographer's intention?

7. What did you learn about the choreographic process from this lesson?

8. What did you learn about performance from this lesson?

9. Can you identify any link(s) between your technique exercises and the movements being generated by the choreographer for this work?

10. What corrections did the teacher give the class in this lesson? Did you receive any personal corrections (if so what were they)? What area(s) will you target to work on in the next lesson?
TABLE SW 14: ‘THE WAY YOU LOOK TONIGHT’ CLASS ASSIGNMENT

Course Component: Performance  Weighting: 50%
Due Date: Term 4 Week 5
Outcome: The student understands performance quality, interpretation and style relating to dance Performance.

Task 1: Complete and submit the analysis handout (Table SW 23).

Task 2: Analysis of the choreography:

- What did you observe and learn about this choreographer’s process from watching and participating in the creation of this work? (Did the process differ from any other choreographers that you have worked with?).

- From this work and your semester 1 work identify and describe the characteristics of the choreographer both in terms of the process (the ways they went about choreographing the work) and product (including the use of the elements of dance). Were there any differences between this work and the Semester 1 work?

- Based on your knowledge and understanding of the stimulus and the intent, to what degree do you think this work communicated the intended idea choreographically? (Give reasons for your response).

Task 3: Analysis of your performance of the work:

- What specific requirements did the choreographer give the performer about each phrase in order to achieve the intent of the work (comment on the elements of dance and performance quality - musicality, projection, commitment, and kinaesthetic awareness)? To what degree did you achieve the choreographer’s requirements?

- What areas do you need to improve on in order to more effectively communicate the intent of the ‘Work’?

Task 4: Submit your process journal
MARKING GUIDELINES

Your assignment will be marked on how well you:

- respond to all tasks equally.
- present your assessment task in written text using appropriate relevant terminology supported by examples.
- demonstrate an understanding of the dance and the process employed by the choreographer.
- demonstrate an understanding of the performance requirements for your dance.
- demonstrate knowledge, understanding and skill in analysing your performance (from videotape) of the class dance in relation to the performance requirements given by the choreographer.
- demonstrate knowledge and understanding of the link between technique and performance.
- demonstrate your knowledge and understanding of the choreographic process and performance requirements of the class dance through your dance journal.

<table>
<thead>
<tr>
<th>Band</th>
<th>Marking Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 A++</td>
<td>Presents a highly skilled personalised deconstruction of the class dance showing synthesis of information, relevant high order terminology and appropriate examples.</td>
</tr>
<tr>
<td>6 A+</td>
<td>Demonstrates an excellent understanding of the concepts of performance and interpretation, which are then applied to the analysis of a specific performance. Dance journal shows a consistently high level of knowledge and understanding of the processes contributing to performance.</td>
</tr>
<tr>
<td>6 A</td>
<td>Shows personalisation in the deconstruction of the class dance with synthesis of information, examples and relevant terminology.</td>
</tr>
<tr>
<td>5 A-</td>
<td>Demonstrates clear understanding of the concepts of performance and interpretation, which are then applied to the analysis of a specific performance. Dance journal shows a high level knowledge and understanding of the processes contributing to dance performance.</td>
</tr>
<tr>
<td>5 B++</td>
<td>Shows some personalisation in the deconstruction of the class dance with relevant terminology and examples and some inconsistencies in terms of knowledge, understanding and skill.</td>
</tr>
<tr>
<td>5 B+</td>
<td>Shows good understanding of the concepts of performance and interpretation, which are then applied with some inconsistencies to the analysis of a specific performance. Dance journal shows good understanding of the processes contributing to dance performance.</td>
</tr>
<tr>
<td>5 B</td>
<td>Shows some understanding of aspects of the class dance with limited examples and explanation.</td>
</tr>
<tr>
<td>5 B-</td>
<td>Shows some understanding of the concepts of performance and interpretation, which are applied inconsistently to a specific performance, but with limited explanation. terminology and examples. Dance journal shows some knowledge and understanding of the processes contributing to dance performance.</td>
</tr>
<tr>
<td>5 C++</td>
<td>Shows limited understanding of the class dance.</td>
</tr>
<tr>
<td>5 C+</td>
<td>Shows limited understanding of performance and interpretation and their application in a specific performance.</td>
</tr>
<tr>
<td>5 C</td>
<td>Dance journal shows limited knowledge and understanding of the processes that contribute to dance performance.</td>
</tr>
<tr>
<td>TABLE SW 15: 'COME TOGETHER' MUSIC ANALYSIS</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td></td>
</tr>
</tbody>
</table>
| **Music Title**: 'Come Together'  
**Composer**: Lennon and McCartney  
**Performer**: Robbie Williams  
**Notes**: Originally composed and performed by the Beatles in their 'transcendental' phase |

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<thead>
<tr>
<th><strong>STRUCTURE</strong></th>
<th><strong>LYRICS</strong></th>
<th><strong>THEMES/CONTENT/INTENT</strong></th>
<th><strong>TIME</strong> (tempo, duration, accent, beat)</th>
<th><strong>DYNAMICS</strong> (force, time)</th>
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<td>Phase 1 (Introduction)</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
| Phrase 2          | 1. 2, 3, 4; | Here comes old flat top  
| Verse 1          | 2. 2, 3, 4; | He comes grooving up  
| B                | 3. 2, 3, 4; | Slowly  
|                  | 4. 2, 3, 4; | He got juju eyeballs  
|                  | 5. 2, 3, 4; | He want holy rollers  
|                  | 6. 2, 3, 4; | He got hair down  
|                  | 7. 2, 3, 4; | To his knees  
|                  | 8. 2, 3, 4 | Got to be a joker  
|                  |             | He just do what he please  
|                  |             | **Motif:**  

| Phrase 3 (Transition) | 1. 2, 3, 4; |  
| A1                  | 2. 2, 3, 4; |  
|                     | 3. 2, 3, 4; |  
|                     | 4. 2, 3, 4; |  

| Phrase 4          | 1. 2, 3, 4; | He wear no shoeshine  
| Verse 2 B1        | 2. 2, 3, 4; | He got toe jam football  
|                   | 3. 2, 3, 4; | He got monkey finger  
|                   | 4. 2, 3, 4; | He shoot Coca-Cola  
|                   | 5. 2, 3, 4; | He say I know you  
|                   | 6. 2, 3, 4; | You know me  
|                   | 7. 2, 3, 4; | One thing I can tell you is  
|                   | 8. 2, 3, 4 | You got to be free  
|                   |             | **Motif:**  


<table>
<thead>
<tr>
<th>Phrase 5</th>
<th>Chorus and Transition</th>
<th>Come together, right now Over me</th>
<th>Motif</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 6</td>
<td>Instrumental</td>
<td></td>
<td>Motif</td>
</tr>
<tr>
<td>Phrase 7</td>
<td>Transition</td>
<td></td>
<td>Motif</td>
</tr>
<tr>
<td>Phrase 8</td>
<td>Verse 3 B2</td>
<td>He roller coaster</td>
<td>Motif</td>
</tr>
<tr>
<td></td>
<td></td>
<td>He got early warning</td>
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<td></td>
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<td>He got muddy water</td>
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<td></td>
<td></td>
<td>He one mojo filter</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>He say one and one and One</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Is three</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Got to be good looking</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘Cause he’s so hard to see</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Come together right now Over me</td>
<td></td>
</tr>
<tr>
<td>Phrase 9</td>
<td>Transition</td>
<td>Instrumental</td>
<td>Motif</td>
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</table>

83
<table>
<thead>
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<td>12, 2, 3, 4</td>
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</tr>
</tbody>
</table>
TABLE SW16: ‘COME TOGETHER’ JOURNAL QUESTIONS

1. Give a brief outline of what happened in the lesson (2/3 sentences).

2. What dance terminology was used in this lesson? Did you understand: (1) the terminology (2) and the use of the terminology?

3. What do you think that the choreographer was trying to achieve in this lesson? What helped you to form this conclusion? Did the choreographer give you any clues as to what they were trying to achieve?

4. What stage of the choreographic process did this lesson fall into: generating the movement, organising the movement, organising the dance? How did the choreographer go about doing this in this lesson?

5. Did you understand the purpose of the movements generated by the choreographer in this lesson and how they linked to the intent of the work? How did you arrive at this conclusion? How did the choreographer use the elements of dance (Space, Time and Dynamics) in this lesson to achieve their intent? What did you learn about them?

6. What did the choreographer require of you in terms of your performance? How did the choreographer explain their requirements? Did you achieve what the choreographer required (yes/why not)? Who do you think best achieved the choreographer’s requirements? What performance qualities did they have that made you think that they had achieved the choreographer’s intention?

7. What did you learn about the choreographic process from this lesson?

8. What did you learn about performance from this lesson?

9. Can you identify any link(s) between your technique exercises and the movements being generated by the choreographer for this work?

10. What corrections did the teacher give the class in this lesson? Did you receive any personal corrections (if so what were they)? What area(s) will you target to work on in the next lesson?
TABLE SW 17: ‘COME TOGETHER’ CLASS ASSIGNMENT

Course Component: Performance  Weighting: 50%
Due Date: Term 2 Week 5
Outcome: The student understands performance quality, interpretation and style relating to dance Performance.

Task 1: Complete and submit the analysis handout (Table SW 23).

Task 2: Analysis of the choreography:

- What did you observe and learn about this choreographer’s process from watching and participating in the creation of this work? (Did the process differ from any other choreographers that you have worked with?).

- From this work and your semester 1 work identify and describe the characteristics of the choreographer both in terms of the process (the ways they went about choreographing the work) and product (including the use of the elements of dance). Were there any differences between this work and the Semester 1 work?

- Based on your knowledge and understanding of the stimulus and the intent, to what degree do you think this work communicated the intended idea choreographically? (Give reasons for your response).

Task 3: Analysis of your performance of the work:

- What specific requirements did the choreographer give the performer about each phrase in order to achieve the intent of the work (comment on the elements of dance and performance quality - musicality, projection, commitment, and kinaesthetic awareness)? To what degree did you achieve the choreographer’s requirements?

- What areas do you need to improve on in order to more effectively communicate the intent of the ‘Work’?

Task 4. Submit your process journal
MARKING GUIDELINES

Your assignment will be marked on how well you:

- respond to all tasks equally.
- present your assessment task in written text using appropriate relevant terminology supported by examples.
- demonstrate an understanding of the dance and the process employed by the choreographer.
- demonstrate an understanding of the performance requirements for your dance.
- demonstrate knowledge, understanding and skill in analysing your performance (from videotape) of the class dance in relation to the performance requirements given by the choreographer.
- demonstrate knowledge and understanding of the link between technique and performance.
- demonstrate your knowledge and understanding of the choreographic process and performance requirements of the class dance through your dance journal.

<table>
<thead>
<tr>
<th>Band</th>
<th>Marking Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 A++</td>
<td>Presents a highly skilled personalised deconstruction of the class dance showing synthesis of information, relevant high order terminology and appropriate examples.</td>
</tr>
<tr>
<td>A+</td>
<td>Demonstrates an excellent understanding of the concepts of performance and interpretation, which are then applied to the analysis of a specific performance. Dance journal shows a consistently high level of knowledge and understanding of the processes contributing to performance.</td>
</tr>
<tr>
<td>A</td>
<td>Shows personalisation in the deconstruction of the class dance with synthesis of information, examples and relevant terminology</td>
</tr>
<tr>
<td>A-</td>
<td>Demonstrates clear understanding of the concepts of performance and interpretation, which are then applied to the analysis of a specific performance. Dance journal shows a high level knowledge and understanding of the processes contributing to performance</td>
</tr>
<tr>
<td>B++</td>
<td>Shows some personalisation in the deconstruction of the class dance with some relevant terminology and examples and some inconsistencies in terms of knowledge, understanding and skill. Shows good understanding of the concepts of performance and interpretation, which are then applied with some inconsistencies to the analysis of a specific performance. Dance journal shows good understanding of the processes contributing to dance performance.</td>
</tr>
<tr>
<td>B+</td>
<td>Shows some understanding of aspects of the class dance with limited examples and explanation. Shows some understanding of the concepts of performance and interpretation, which are applied inconsistently to a specific performance, but with limited explanation, terminology and examples. Dance journal shows some knowledge and understanding of the processes contributing to dance performance.</td>
</tr>
<tr>
<td>B</td>
<td>Shows limited understanding of the class dance. Shows limited understanding of performance and interpretation and their application in a specific performance. Dance journal shows limited knowledge and understanding of the processes that contribute to dance performance.</td>
</tr>
</tbody>
</table>

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# TABLE SW: 18 ‘MARCH’ MUSIC ANALYSIS

Music Title: ‘The Dickens and Fenster March’  
Composer: Szathmary  
Performer: Nelson Riddle  
Notes: Originally composed for a television series

<table>
<thead>
<tr>
<th>STRUCTURE</th>
<th>COUNTS</th>
<th>LYRICS</th>
<th>THEMES/CONTENT/ INTENT</th>
<th>ACTION IN SPACE (shape, level, direction, stage)</th>
<th>TIME (tempo, duration, accent, beat)</th>
<th>DYNAMICS (force, time)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>1, 2, 3, 4; 2, 2, 3, 4; 3, 2, 3, 4; 4, 2, 3, 4; 5, 2, 3, 4; 6, 2, 3, 4</td>
<td>Instrumental</td>
<td></td>
<td>Motif:</td>
<td>March Tempo</td>
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<tr>
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<td>Instrumental</td>
<td>Motif:</td>
<td>March Tempo</td>
<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 3</td>
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<td>Instrumental (Trombone)</td>
<td>Motif:</td>
<td>March Tempo</td>
<td></td>
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<tr>
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<td>Motif</td>
<td>March Tempo</td>
<td></td>
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<td>Phrase 5</td>
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<td>Motif</td>
<td>March Tempo</td>
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<td>Motif</td>
<td>March Tempo</td>
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<td>Motif</td>
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<td>Motif</td>
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<td>Motif</td>
<td>March Tempo</td>
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<td>Motif</td>
<td>March Tempo</td>
<td></td>
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</tr>
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</table>
TABLE SW 19: YEAR 7 ‘MARCH’ JOURNAL ENTRY

1. Give a brief outline of what happened in the lesson (2/3 sentences).

2. What dance terms were used in this lesson? What do you think that they meant? Look up the terms used in a dictionary or encyclopedia and compare the meaning with yours.

3. What did the choreographer do in this lesson? Did the choreographer give you any clues as to what they were trying to do?

4. Did you understand the purpose of the movements generated by the choreographer in this lesson and how they linked to the overall idea?

5. How did the choreographer use the elements of dance (Space, Time and Dynamics) in this lesson to achieve their intent? What did you learn about them?

6. What did the choreographer ask you to do in terms of your performance?

7. Did you achieve what the choreographer required (yes/why not)? Who do you think best achieved the choreographer’s requirements? What performance qualities did they have that made you think that they were performing the work the way the choreographer would have wanted?

8. What corrections did the teacher give the class in this lesson? Did you receive any personal corrections (if so what were they)? What area(s) will you target to work on in the next lesson?

TABLE SW 20: YEAR 7 ‘MARCH’ CLASS ASIGNMENT

Course Component: Performance  Weighting: 50%

Due Date: Term 4 Week 5

Outcome: The student understands performance quality, interpretation and style relating to dance Performance.

Task Description: After viewing your performance of the work and that of all the other students in the class complete the following tasks:

Task 1: Did you think that the choreographer would be pleased with your performance (Why/Why not – give reasons)?

Task 2: Who do you think gave the best interpretation of the choreography and what could you learn from them (give reasons)?

Task 3: What 3 things do you think that you did well?

Task 4: What 3 things would you change if you had the chance to perform the work again?

Task 5. Submit your process journal.
<table>
<thead>
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<th>Title of the 'Work':</th>
<th></th>
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<tbody>
<tr>
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<tr>
<td>Style of the Work:</td>
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<tr>
<td>Stimulus:</td>
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<td>Intent:</td>
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<td>Elements of Dance Time:</td>
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<td>Elements of Dance Dynamics:</td>
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<td>External Structure: Content/Form</td>
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<td>Overall Appraisal/ Evaluation</td>
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<td>The Performance Work</td>
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<td>2. Title of the musical accompaniment</td>
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<td>3. Composer of the musical accompaniment</td>
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<td>4. Stimulus</td>
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<td>5. Concept/intent</td>
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<td>6. Overall Structure of the accompaniment</td>
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<td>Major Study Performance</td>
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</tr>
<tr>
<td>1. Abstraction</td>
<td></td>
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<tr>
<td>2. Exploration/Improvisation</td>
<td></td>
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<tr>
<td>3. Reflection/Evaluation</td>
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<tr>
<td>4. Selection/Refinement</td>
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<tr>
<td>Application of the Elements of Dance Performance</td>
<td>Major Study Performance</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>1. Level</td>
<td></td>
</tr>
<tr>
<td>2. Geometry of the Space (direction, dimension)</td>
<td></td>
</tr>
<tr>
<td>3. Shape</td>
<td></td>
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<tr>
<td>4. Level</td>
<td></td>
</tr>
<tr>
<td>5. Floor Space (pattern)</td>
<td></td>
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<tr>
<td>6. Design In Space (air)</td>
<td></td>
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<tr>
<td>7. Performance Space</td>
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<tr>
<td>Application of the Elements of Dance - TIME</td>
<td>Major Study Performance</td>
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<tr>
<td>-------------------------------------------</td>
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</tr>
<tr>
<td>1. Metre</td>
<td></td>
</tr>
<tr>
<td>2. Tempo</td>
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<tr>
<td>3. Accent</td>
<td></td>
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<tr>
<td>4. Stillness</td>
<td></td>
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<tr>
<td>5. Duration in relation to effort/force</td>
<td></td>
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<tr>
<td>Application of the Elements of Dance - DYNAMICS</td>
<td>Major Study Performance</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
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</tr>
<tr>
<td>Release of energy or force at a particular level to initiate or stop movement, over a selected time, delivered in a selected manner in order to produce a desired 'quality'</td>
<td></td>
</tr>
<tr>
<td>Form/Structure:(Internal) Organising The Movement</td>
<td>Major Study Performance</td>
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<tr>
<td>-----------------------------------------------</td>
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</tr>
<tr>
<td>Motif(s)</td>
<td></td>
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<tr>
<td>Transitions (movement to movement)</td>
<td></td>
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<tr>
<td>Motif(s) into Phrase(s)</td>
<td></td>
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<tr>
<td>Phrases</td>
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<tr>
<td>Form/Structure: Organising the Dance</td>
<td>Major Study Performance</td>
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<td>-------------------------------------</td>
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<tr>
<td>Sequencing of Phrases</td>
<td></td>
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<tr>
<td>Transitions (Phrase to Phrase)</td>
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<tr>
<td>Repetition</td>
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<tr>
<td>Variation and Contrast</td>
<td></td>
</tr>
<tr>
<td>Unity</td>
<td></td>
</tr>
<tr>
<td>Overall Evaluation (The level that you succeed in achieving your intent – communicating your intent)</td>
<td></td>
</tr>
<tr>
<td>STRUCTURE</td>
<td>LINKS TO THE STIMULUS</td>
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<tr>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 1</td>
<td></td>
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<tr>
<td>Phrase 2</td>
<td></td>
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<tr>
<td>Phrase 3</td>
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</tbody>
</table>
Phrase 4

Phrase 5

Phrase 6

Phrase 7

Phrase 8
Manipulating the Elements of Dance to Achieve the Choreographic Intent

SPACE:
- shape
- geometry of the space (direction, dimension, plane)
- level
- floor pattern
- design in space (personal, active, performance air)

TIME:
- duration
- tempo (the rate of the pulses or beats)
- accent (not only call attention to certain notes, they also delineate groupings of notes so that the listener becomes aware of patterns)
- metre (counts: musicians' counts/dancers' counts)
- stillness

DYNAMICS:
The term DYNAMICS, as an element of dance generally refers to the LEVEL of ENERGY or FORCE and the WAY that ENERGY or FORCE is APPLIED to and WITHDRAWN from the body over TIME, to COMMENCE, CONTINUE, and STOP movement.

Generally the level of the DYNAMIC is best seen in CONTRASTS as this helps to establish its relative RANGE and CHARACTER.

For example: the LEVEL of ENERGY/FORCE may range from LOW to POWERFUL; while the WAY that the ENERGY is APPLIED can be CONSTANT (SUSTAINED), or in BURSTS (PERCUSSIVE).

The WAY that the ENERGY is APPLIED and WITHDRAWN over TIME (INTERVALS) to create a particular DYNAMIC can also be described in language such as A HIGH LEVEL OF ENERGY IN IRREGULAR SHORT BURSTS.

The DYNAMIC of the movement then, is the PATTERN that results from the INTERACTION of FORCE and TIME. This PATTERN produces a particular QUALITY of movement that helps to establish a choreographic idea.

The composer/choreographer then, selects specific shapes and movements, and manipulates them through the selected SPACE, over the selected TIME, and with a selected DYNAMIC, to create a desired feeling or visual impact. It is this process that forms the basis of communication in dance as an art form.
COMPOSITIONAL PROCESS

Generating Movement
- Stimulus
- Concept or intent
- Abstraction
- Exploration and improvisation
- Reflection
- Selection and refinement
- Discussion and analysis

Organising the movement (form and structure)
- Sequencing
- Transitions
- Repetition
- Variation and contrast
- Motif
- Phrase
- Motif into phrase
- Organising the Movement

Organising the Dance
- Formal structures
- Variation and Contrast
- Transition
- Repetition
- Variation and contrast
- Unity

ANALYSIS AND EVALUATION
- Discuss how the elements of dance have been employed in response to the concept or idea.
- Discuss the selected structure in response to the concept or idea.
- Discuss the aspects of personal style shown in the choreography.
- Discuss the communication of the concept or idea in the choreography.

1 Board of Studies NSW: 1999: 24-25
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