

# Dance

## Rationale

This rationale complements and extends the rationale for the Arts learning area.

Dance is expressive movement with purpose and form. Through Dance, students represent, question and celebrate human experience, using the body as the instrument and movement as the medium for personal, social, emotional, spiritual and physical communication. Like all art forms dance has the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential.

Dance enables students to develop a movement vocabulary with which to explore and refine imaginative ways of moving both individually and collaboratively. They choreograph, rehearse, perform and respond as they engage with dance practice and practitioners in their own and other cultures and communities.

Students use the elements of dance to explore choreography and performance and to practise compositional, technical and expressive skills. Students respond to their own and others' dances using physical and verbal communication.

Active participation as dancers, choreographers and audiences promotes wellbeing and social inclusion. Learning in and through dance enhances students' knowledge and understanding of diverse cultures and contexts developing their personal, social and cultural identity.

## Aims

In addition to the overarching aims of the *Australian Curriculum: The Arts*, Dance knowledge, understanding and skills ensure that individually and collaboratively students develop:

- body awareness and technical and expressive skills to communicate through movement, confidently, creatively and intelligently
- knowledge, understanding and skills in choreographing, performing and appreciating their own and others' dances
- aesthetic, artistic and cultural understanding of dance in past and contemporary contexts as choreographers, performers and audiences
- respect for and knowledge of the diverse purposes, traditions, histories and cultures of dance by making and responding as active participants and informed audiences.

## Learning in Dance

In Dance, students explore elements, skills and processes through the integrated practices of choreography, performance and appreciation. The body is the instrument of expression and uses combinations of the elements of dance (space, time, dynamics and relationships) to communicate and express meaning through expressive and purposeful movement.

Through Dance students learn to appreciate by reflection, analysis and evaluation of their own and others' dance works. Safe dance practices underlie all experiences in the study of dance. With an understanding of the body's capabilities applied to their own body, they develop kinaesthetic intelligence, spatial intelligence, critical thinking and awareness of how the body moves in dance.

## Knowledge and skills of Dance

The knowledge [<link to Knowledge box>](#) and skills [<link to Skills box>](#) of dance are the building blocks of dance as an art form. Students engage with the key concepts, elements, principles and forms and develop skills, techniques and processes as they explore a range of contexts, styles and materials [<link to Materials box>](#) from a range of viewpoints.

## Knowledge

### Practices

Choreography, Performance, Appreciation

- Elements

Space

Time

Dynamics

Relationships

Safe dance

Viewpoints of artists and audiences in relation to the artwork

- contexts – social, cultural, historical
- critical evaluations
- philosophies and ideologies
- critical theories
- institutions
- psychology
- scientific knowledge

Forms include:

- Theatrical dance
- Traditional dance
- Social dance
- Ritual dance
- Current styles of dance

### Practices

In Dance, students learn through the integrated practices of choreography, performance and appreciation, engaging with the elements of dance and using safe dance practices. Through these practices they examine dance from diverse viewpoints and engage with a range of dance forms to build their knowledge and understanding. Dance skills, techniques and processes are developed through their engagement with dance practices that draw on the materials of dance – the body and movement.

### The elements of dance

Students work with the elements of dance in combination to create structure and interpret movement safely.

space	where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space
time	when dance occurs (how long it takes), including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness, beat
dynamics	how dance is performed, including weight, force, energy and movement qualities

relationships

relationships are always occurring when the body dances with regard to associations or connections; relationships between body parts (for example, right arm to left arm, hand to face), the body and the floor (for example, close to, away from), the body and objects (for example, a chair, fan, stick, scarf), the body and space (for example, an expansive or limited relationship), the body and others (for example, dance to one other or more dancers)

## Viewpoints of artists and audiences in relation to the artwork

In both *Making* and *Responding*, students learn that meanings can be generated from different viewpoints [<link to Viewpoints in Content Structure >](#) and that these shift according to different world encounters. As students make, investigate or critique art works [<link to artworks in Content Structure >](#) as artists [<link to artists in Content Structure >](#) and audiences [<link to audience in Content Structure >](#), they may ask and answer questions to interrogate the artists' meanings and the audiences' interpretations. Meanings and interpretations are informed by an understanding of how the elements, materials, skills and processes are used in differing contexts of societies, cultures and histories. These questions provide the basis for making informed critical judgments about their own dance and the dance they see as audiences [<link to audience in Content Structure >](#). The complexity and sophistication of such questions will develop across Foundation to Year 10 with considerations of the interests and concerns of artists [<link to artists in Content Structure >](#) and audiences [<link to audience in Content Structure >](#) regarding philosophies and ideologies, critical theories, institutions and psychology in the Years 7 to 10 bands. The band descriptions include hyperlinks to examples of questions relevant to each band.

## Forms

Learning in Dance involves students in dance experiences drawing on theatrical, traditional, social, ritual and other current styles of dance.

In all years, students explore dance from a range of historical and cultural contexts. They begin with their experiences of dance from their immediate lives and community and identify the reasons why people dance. They draw on the histories, traditions and styles of dance from a range of places and times including dance from Australia, Aboriginal and Torres Strait Islander cultures, Asia, Western Europe and world cultures. As students learn about dance, from the primary to secondary years, they broaden their experiences of particular styles as a springboard for their making and responding.

In their dance making students use a variety of stimuli to create movements to express ideas and communicate meaning. They also draw on their experiences in other Arts subjects and curriculum learning areas.

## Skills

### Techniques

- Fundamental movement
- Technical skills

- Expressive skills
- Style specific techniques

### Processes

#### Making

##### Choreographing

- improvising
- exploring
- selecting
- manipulating
- refining
- structuring

.....among others

##### Performing

- acquiring skills
- practising
- rehearsing
- refining
- applying techniques

.....among others

#### Responding to dances appreciating

- describing
- explaining
- exploring
- discovering
- elaborating
- analysing
- interpreting
- evaluating
- critiquing
- reflecting

.....among others

### Techniques

Learning in Dance provides students with the capacity to develop skills that enable them to perform meaningful and safe movement. . These include fundamental movements (locomotor, non-locomotor, gross and fine motor movements) along with technical (control, coordination, accuracy, alignment, balance, flexibility, strength, endurance and articulation) and expressive skills (confidence, focus, eye line and concentration, projection, facial expression, clarity of movement and musicality).

In Dance learning, students combine and apply fundamental movements and technical and expressive skills. As students progress, particularly in the secondary bands, they add increasingly complex skills and techniques to build their movement vocabulary. Teachers will select styles and techniques that are appropriate to the students' experience, their own experience and the school context.

### Processes

As students make and respond to dance, they shape their movement ideas through choreographing and performing and appreciating dance. Choreographic processes include students drawing on their developing movement vocabulary as they engage in the creative process of making dance; improvising, exploring, selecting, creating and structuring movement to communicate their ideas. Performing processes involve the students practising, rehearsing and refining to build their dance skills and techniques. Students transfer their knowledge and understanding from choreographing and performing to inform the appreciating processes as they respond to their own and others' dance works, including describing, analysing, evaluating and critiquing their dance and those of others.

### Materials

Body

- body awareness
- body bases
- body parts
- body zones

### **Movement**

- vocabulary for expressing and giving form to feelings and ideas

### **Production elements**

- performance spaces, costume, props, lighting, sets, multimedia, sound
- dancers (number, gender, role, anatomical structures, abilities or capacities)

## **Body**

Students work with the body as the instrument of expression and movement as the medium of dance. The body, including body awareness, body bases, body parts and body zones, is manipulated using the elements of dance in both choreography and performance.

### **Movement**

Students develop and extend their movement vocabulary to express and give form to their feelings and ideas. As they explore, improvise and learn specific dance skills, dance techniques, and apply dance processes they understand that dance movement is expressive and purposeful

### **Production elements**

Students may draw on production elements such as performance spaces, costume, props, lighting, sets, multimedia, sound and dancers to support their work.

Dance in schools does not necessarily require formal dedicated theatres or stages. The performance spaces may be informal indoor or outdoor settings appropriate to the school context with safety as a prime consideration.

## **Arts Knowledge: Dance**

Through the development of dance knowledge and skills and their engagement with the materials of dance, students develop kinaesthetic knowledge. Early sensory experience using the body as the instrument of expression and movement as the medium is fundamental to the development of this kinaesthetic knowledge in dance and contributes to students' overall aesthetic understanding.

Dances may have a particular 'look', 'sound' and 'feel' that students respond to positively, negatively or with indifference according to the engagement of their senses, emotions and cognition. They consider their perceptions of different dances and their notions of what is appealing or not appealing in the bodies, movement, sounds, aural and visual settings of dances they participate in or view.

From early family experiences, students' aesthetic preferences are nurtured by an increasing range of cultural influences. The wider social, historical and cultural contexts for dance present students with differing aesthetic preferences and tastes determined by people and their cultures, drawn together in the field of dance as a human activity.

Through dance, students learn to reflect critically on their own aesthetic preferences by considering the social, historical and cultural influences and on the effects of local and global cultures upon their tastes and decision-making.

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## Foundation to Year 2

### F-2 Band description

In Foundation to Year 2, students make and respond to dance independently, with their classmates and their teachers. They learn that the elements of dance (space, time, dynamics and relationships) are used to communicate ideas.

Students become aware of their bodies as an instrument of expression as they respond playfully to imagery and stimuli with improvised movement. They control fundamental movements and apply expressive skills to dances to share and communicate their ideas to familiar audiences. They recognise that safe dance practices underlie all experiences in the study of dance.

They explore, organise and refine movement in creating and performing dance sequences and dances and learn that dance exists in various contexts. They view, discuss and listen to opinions about their own and others' dances, using dance terminology and the elements of dance to describe movements and production elements.

In Foundation, students undertake dance suitable to their level of development.

For more information go to Knowledge and skills F-2 <hyperlink to box below>

*In the online version, the text below will appear in a pop up box when the hyperlink in the band description above is selected.*

### Knowledge and skills F-2 <pop-up box>

#### Body

- **body awareness** – awareness of body in space in relation to objects in class, awareness of position
- **body zones/parts/actions** – whole body/parts of the body
- **body bases** (what supports the body) – feet, hands or knees

#### Space

- **levels** – for example, move through low (ground level), medium (standing level) and high (head height)
- **directions** – for example, forwards, backwards, sideways
- **shapes** – for example, angular, twisted, curved, straight, closed circular shapes
- **dimension** – for example, big, small
- **general and personal** - for example, moving within the space around the body, extending as far as the body and body parts can reach without travelling, then sharing the dance space with other students
- **pathways** – for example, tracing patterns in the air with the arms or on the floor by moving around, under, over

#### Time

- **tempo** – for example, fast/slow, slowing down, speeding up, movement versus freeze
- **rhythm** – for example, even, uneven

#### Dynamics



## Knowledge and skills F-2 <pop-up box>

- gaining control over own **energy** levels
- moving through different environments, for example, melting ice, windy weather
- using different **dynamics**, for example, heavy/ light, sharp/soft movements
- **movement qualities** – melting, jerky, percussive
- **force** – bouncing, exploding, shaking

### Relationships

- **groupings** – dancing as an individual within a group (link to personal space, kinesphere)
- **spatial relationships** – around, side-by-side
- **interaction** – mirroring movement with a partner
- use of simple **objects/props** – movements in and around

### Fundamental movement skills

- **locomotor movements** – for example, walking, running, marching, galloping, skipping, crawling, rolling
- **non-locomotor movements** – for example, bending, stretching, twisting, turning, growing, melting to the ground

### Technical skills

- teacher guidance to develop body control, posture, strength, balance and coordination

### Expressive skills

- facing the audience, looking out to audience (as appropriate) and using facial expression

### Safe dance practice

- awareness of, care, respect and responsibility of other students dancing in the dance space
- awareness of the boundaries of the dance space
- awareness of their bodies' needs, for example getting a drink after dance activities for hydration

### Choreographic devices

- selecting meaningful movements
- combining movements

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

### Meanings and interpretations

- What did this dance make you think about?
- Did the dance movements remind you of anything?

Draft Australian Curriculum: The Arts Foundation to Year 10

draft in progress at 22 February 2013

## Knowledge and skills F-2 <pop-up box>

### Forms and elements

- What sort of movements did the dancers perform?
- What are they wearing?
- What kind of music are they dancing to?

### Societies and cultures

- Why are these people dancing?
- Where are they dancing?
- Where is this dance from?

### Evaluations

- Which parts of your dance/their dance did you like best? Why?

F-2 Content Descriptions	Content Elaborations
<p>2.1 Explore, improvise and organise ideas to make dance sequences using fundamental movement skills and the elements of dance</p> <p><i>General capabilities</i> ICT, CCT, PSC</p> <p><i>Cross-curriculum priorities</i> SUST, ATSIHC, AAEA</p>	<p>Engaging in purposeful play to create movement in response to a stimulus, using, for example:</p> <ul style="list-style-type: none"> <li>• imagery, music and shared stories (told orally, from books, digital sources or experiences)</li> <li>• their environment (a breeze, a thunderstorm)</li> <li>• texts about a country, for example, texts from the Asia region</li> <li>• ideas from traditional dance of Aboriginal peoples and Torres Strait Islander peoples, for example, representing an animal in its environment</li> </ul> <p>Using fundamental movements safely to explore and improvise dance ideas, for example, <i>running</i> in a race, <i>jumping</i> like a frog, <i>stomping</i> like a giant, <i>rolling</i> like a log, <i>falling</i> like an autumn leaf, <i>floating</i> like a cloud, <i>gliding</i> like a bird</p> <p>Experimenting with the elements of space, time, dynamics and relationships through movement, for example:</p> <ul style="list-style-type: none"> <li>• Which level might you move in if you were sad and lonely — high or low?</li> <li>• How fast do you need to move to this piece of music?</li> <li>• Can you move as quietly as a mouse?</li> <li>• Can you skip around your partner?</li> </ul> <p>Connecting a series of improvised movements from focused play activities into a sequence with a clear beginning, middle and end that communicates ideas in response to stimulus</p>

F–2 Content Descriptions	Content Elaborations
	<p>Taking photos or videoing dance sequences to look at and extend their dance ideas</p>
<p>2.2 Practise and refine dance sequences using fundamental movement skills safely</p> <p><i>General capabilities</i> EU, LIT, PSC</p> <p><i>Cross-curriculum priorities</i> ATSIHC</p>	<p>Performing a range of fundamental movements to music, for example, walking, running, marching, galloping, skipping, crawling (locomotor); bending, stretching, twisting, turning (non-locomotor)</p> <p>Practising fundamental movements to begin to develop technical skills of body control, posture, strength, balance and coordination in response to teacher's feedback</p> <p>Developing awareness of and taking responsibility for safe dance practices, for example, being aware of self and others in the dance space, moving with care, respecting others dancing in the space; awareness of the boundaries of the dance space; awareness of their bodies' needs, for example, getting a drink after dance activities for hydration</p> <p>Recognising and accepting a teacher's or classmates' constructive feedback</p>
<p>2.3 Share and present dances to familiar audiences to communicate ideas and experiences</p> <p><i>General capabilities</i> ICT, LIT, PSC, ICU</p> <p><i>Cross-curriculum priorities</i> ATSIHC, SUST</p>	<p>Engaging the audience, for example, using expressive skills, such as facing the audience, looking out to audience (as appropriate) and using facial expression</p> <p>Expressing ideas to an audience, for example, showing contrasting dynamics by stamping heavily and tip-toeing lightly, or using movement qualities such as slow controlled sinking to the floor to express melting ice and sharp jerky movement to express a robot</p> <p>Presenting a learned sequence of movements or simple dances, individually or as a group, to classmates, teachers and parents</p> <p>Respecting other students' dancing by remaining calm and quiet and applauding at appropriate times</p> <p>Presenting their dance digitally</p>

F-2 Content Descriptions	Content Elaborations
	<p>Demonstrating respect and seeking permission when performing and viewing specific dances from different cultures including Aboriginal, Torres Strait Islander and Asian cultures</p>
<p>2.4 Describe the movements and production elements of their own and others' dance recognising where and why people dance</p> <p><i>General capabilities</i> PSC, CCT</p> <p><i>Cross-curriculum priorities</i> ATSIHC, AAEA, SUST</p>	<p>Exploring and responding to their own and others' dance, for example:</p> <ul style="list-style-type: none"> <li>• Which parts of your dance did you like best?</li> <li>• Did you feel excited when you watched that dance?</li> <li>• What did you think about as you danced or watched the dance?</li> </ul> <p>Using basic dance terminology to identify and describe the elements of space, time, dynamics and relationships in their own dances and those of others, for example: crawling at a low level, tip-toeing quietly, stretching arm or legs while in a seated position</p> <p>Describing movements and production elements in a dance, for example, costumes, number of dancers, gender, and music used in Aboriginal and Torres Strait Islander peoples' dances, or a group dragon dance from China, for example:</p> <ul style="list-style-type: none"> <li>• What sort of movements did the dancer perform?</li> <li>• What are they wearing?</li> <li>• Where are they dancing?</li> <li>• What does the music sound like?</li> </ul> <p>Exploring perspectives of a dance, for example, the use of animals and environment as stimulus in Aboriginal dance and Torres Strait Islander dance, a folk dance from India that celebrates an event such as a wedding, or a harvest dance from China. Discuss:</p> <ul style="list-style-type: none"> <li>• Where is this dance from?</li> <li>• Why are they dancing?</li> </ul> <p>Where is this dance from? Why do you think people from different cultures dance?</p> <p>Observing and describing dance using various methods, for example, talking, writing, making diagrams, moving, drawing, sculpting, filming or taking photos</p> <p>Respecting cultural diversity when viewing and talking about dance</p>

F–2 Content Descriptions	Content Elaborations
	Recognising patterns of movement in own and others' dances

## Foundation to Year 2 Achievement Standard

By the end of Year 2, students identify how, where and why people dance, using basic dance terminology to describe movements and production elements.

They make short sequences using the elements of dance to communicate their ideas. They perform dances safely and confidently with appropriate facial expression.

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## Years 3 and 4

### 3-4 Band description

In Years 3 and 4, students make and respond to dance independently, with their classmates and their teachers. They use the elements of dance (space, time, dynamics and relationships) as tools to express their ideas.

Students learn to make decisions about their dance making as they create, practise and perform dances. They generate movement, building their movement vocabulary to communicate their own ideas including those derived from a stimulus. They work through a creative process and use choreographic devices to manipulate movement and structure their dances.

They refine their dance performances through the application of technical and expressive skills and communicate their ideas to familiar audiences. They understand that safe dance practices underlie all experiences in the study of dance.

They reflect on and respond to their own and others' dances using dance terminology with reference to the elements of dance. Students use reflective practices as they link their dance experiences to their own and others' cultural traditions

For more information go to Knowledge and skills 3-4 <hyperlink to box below>

*In the online version, the text below will appear in a pop up box when the hyperlink in the band description above is selected.*

### Knowledge and skills 3–4 <pop-up box>

#### Body

- body parts/actions – gestures
- **body zones** – for example, body areas of front and back; cross-lateral – left arm and right leg
- **body bases** – seat as base

#### Space

- **directions** – for example, diagonal, circular
- **shapes** – for example, symmetry versus asymmetry, organic versus geometric shape, angular versus curved shape
- **dimension** – size of movement for example, large, small, narrow, wide
- positive and negative space
- **pathways** – for example, in air, on floor

#### Time

- **tempo** – for example, sustained, increasing and decreasing speeds
- **rhythm** – for example, regular, irregular
- **stillness** – for example, pause, freeze, holding a shape for a moment, then continuing on with a dance sequence

#### Dynamics

- controlling and combining different **movement qualities**, for example, a smooth, sustained movement followed by a percussive, jagged movement; limp, floppy movements followed by stiff, sharp movements

## Knowledge and skills 3–4 <pop-up box>

- **Force** – lightness/strength

### Relationships

- **groupings** – solo; connected; group formations, for example, conga line dances, making group shapes (link to space)
- **spatial relationships** – over, under, near, far
- **interaction** – lead/follow, meet/part with a partner/group
- **relationship** between different body parts
- **use of objects/props** to communicate dance ideas

### Fundamental movement skills

- **locomotor** movements – adding and combining more complex movements, for example, running, galloping, sliding, crawling
- **non-locomotor** movements – for example, rising, pulling, swinging, spinning, twisting, collapsing, curling

### Technical skills

- body control, accuracy, body awareness, alignment, strength, balance and coordination

### Expressive skills

- projection and focus

### Safe dance practice

- warming up their bodies before executing more complex and contrasting movement patterns in dance sequences and cooling/calming down afterwards
- removing socks if the floor surface is slippery (and clean)

### Choreographic devices

- contrast
- repetition

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

### Meanings and interpretations

- Is there a story in the dance?

### Forms and elements

- How did the dance begin? Was there a middle part? How did the dance end?
- What shapes did you see? (individual and group)

### Societies and cultures

- Do you recognise new movements in the dance? Why do you think people from all different cultures dance?
- Where are these dances performed?

### Evaluations

- What movements made you feel sad, happy, excited, unsure?



3–4 Content Descriptions	Content Elaborations
<p>4.1 Investigate, improvise and structure movement ideas for short dance using the elements of dance and simple choreographic devices</p> <p><i>General capabilities</i></p> <p>CCT, ICU</p> <p><i>Cross-curriculum priorities</i></p> <p>AAEA, SUST</p>	<p>Exploring and generating new movement in response to a stimulus such as stories, memories and the environment</p> <p>Exploring known movements to find alternative ways of performing them, for example, waving hello or shaking hands and then doing the same action at a different level, in a different direction, bigger/smaller, using a different body part</p> <p>Altering movements in a set, teacher-directed or student-devised dance using the elements of space, time, dynamics and relationships to express ideas, for example, increasing the size of a movement to represent growth</p> <p>Selecting and combining movements using choreographic devices such as contrast and repetition, for example, combining movements learned in a dance from Asia with other dance movements, or repeating movement to create interest</p> <p>Learning about culture by experimenting with ideas from dances from different times and places</p>
<p>4.2 Practise to develop technical skills in fundamental movements safely to improve their dancing</p> <p><i>General capabilities</i></p> <p>PSC, LIT</p>	<p>Practising combinations of fundamental locomotor and non-locomotor movements to a range of musical accompaniment, for example, running and sliding; bending and stretching; running, swinging, walking and stretching</p> <p>Developing and refining technical skills of body control, accuracy, body awareness, alignment, strength, balance and coordination in fundamental movements in response to teacher's feedback</p> <p>Demonstrating safe dance practices, for example, warming up their bodies before executing more complex movement patterns in dance sequences and cooling/calming down afterwards; removing socks if the floor surface is slippery (and clean)</p> <p>Building confidence and resilience through practising technical skills</p>
<p>4.3 Perform a variety of dances to a familiar audience using expressive skills to communicate ideas</p> <p><i>General capabilities</i></p> <p>ICT, ICU, LIT</p>	<p>Using expressive skills of projection and focus to communicate dance ideas to an audience (a school assembly, a community festival, etc.); for example, looking out and up to the ceiling and extending movements outwards to express a feeling of joy</p> <p>Exploring the elements of dance to communicate ideas clearly in a dance with and without music, individually, with partners or in groups, for example:</p> <ul style="list-style-type: none"> <li>• travelling lightly using hands and feet to represent a bilby</li> <li>• skipping vigorously and high to express joy</li> <li>• rolling softly on the floor using different body shapes to represent shells washed by the sea</li> <li>• jumping low to the ground to represent raindrops splashing</li> </ul>



3–4 Content Descriptions	Content Elaborations
	<ul style="list-style-type: none"> <li>• rocking back and forth on the floor with sharp arm gestures to indicate a machine</li> <li>• pushing and sliding on the floor to represent a crocodile</li> </ul> <p>Learning about, rehearsing and presenting an appropriate dance to celebrate and appreciate diversity of cultures in the school or at a local community event</p> <p>Presenting their dance using internet-based technologies</p> <p>Respecting other students' dancing by being an attentive audience member</p>
<p>4.4 Identify and comment on how the elements of dance and production elements express ideas and explore perspectives of their own and others' dance</p> <p><i>General capabilities</i></p> <p>CCT, ICT, ICU, LIT</p> <p><i>Cross-curriculum priorities</i></p> <p>AAEA, ATSIHC, SUST</p>	<p>Commenting on how the elements of space, time, dynamics and relationships are used in dances from their own and other cultures or times, including dances from the Asia region, and Aboriginal peoples' and Torres Strait Islander peoples' dances, for example:</p> <ul style="list-style-type: none"> <li>• Is there a story in the dance?</li> <li>• How did the movements and speed of the dancers express a coming thunderstorm? (for example, with slow/gentle movements building to fast/strong movements)</li> </ul> <p>Identifying and discussing how elements of space, time, dynamics and relationships are used in their work and the work of others to express ideas, for example:</p> <ul style="list-style-type: none"> <li>• Which movements expressed something you recognised?</li> <li>• What have you learnt about expressing ideas in a dance?</li> <li>• Do you recognise new movements in the dance?</li> <li>• What movement made you feel sad/happy?</li> </ul> <p>Developing specific dance terminology to describe what they see, such as movements, production elements (costumes, sets), and what they hear, such as music and sounds</p> <p>Viewing and commenting on dance accessed through virtual spaces</p> <p>Understanding that social and cultural backgrounds can explain how and why the dance of different groups relate to the group's local environment and other people</p>

## Years 3 and 4 Achievement Standard

By the end of Year 4, students discuss using dance terminology how the elements of dance, production elements and simple choreographic devices communicate ideas in their own, their peers and dances from communities and other times and places.

Students structure movement into sequences using elements of dance and simple choreographic devices to communicate ideas. They perform dances with control and accuracy. They use projection and focus to communicate ideas to an audience.

## Years 5 and 6

### Band description 5-6

In Years 5 and 6, students make and respond to dance works independently, with their classmates, teachers, communities and other cultures.

They select the elements of dance (space, time dynamics and relationships) as they find solutions to movement problems and extend their movement vocabulary. They organise and refine movement using choreographic devices to make short dances.

They refine technical and expressive skills in rehearsing and performing dance from a variety of contexts including social, theatrical and popular dance.

They know that safe dance practices underlie all their experiences in the study of dance. They learn to apply safe dance practices in all creating and performing activities as they develop an awareness of their own body capabilities.

Students reflect on and respond to how the elements of dance are used to create meaning in their own and others' dances. They discuss content and meaning in dances they perform and view from differing social and cultural contexts

For more information go to Knowledge and skills 5-6 <hyperlink to box below>

*In the online version, the text below will appear in a pop up box when the hyperlink in the band description above is selected.*

### Knowledge and skills 5–6 <pop-up box>

#### Body

- **body zones/parts/actions** – arm and leg gestures that lead toward, away from and around own body

#### Space

- **shapes** –complementary and contrasting, centred and off-centre.
- **dimension** – amount of space, for example, big/little, narrow/wide
- **group formations** (various) – for example, small or large groups of dancers in lines, circles, diagonals, clusters, squares throughout the space
- **pathways –patterns on the floor** (feet on ground) for example, curved, straight, zigzag, random; **patterns in the air** for example, straight, angular, twisting, etc.

#### Time

- **rhythm** – for example, combinations of regular, irregular
- **duration** – for example, short, long movements
- acceleration/deceleration
- **accent** – emphasis placed on a movement

#### Dynamics

- varying **dynamics** within a sequence/dance

## Knowledge and skills 5–6 <pop-up box>

- **force** – for example, slash, press, flick

### Relationships

- **groupings** – solo, connections between one or more dancers (duet, ensemble)
- **spatial relationships** – using a partner as support
- **interaction** – performing movement in canon in a group (link to form), meeting and parting
- manipulation of objects/**props**

### Fundamental movement skills

- combinations of **locomotor movements** and **non-locomotor movements** incorporating spatial and dynamic changes, for example, galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding, collapsing

### Technical skills

- increasing body control, accuracy, alignment, strength, balance and coordination

### Expressive skills

- projection, focus, clarity of movement, confidence and facial expression/character

### Safe dance practice

- identifying appropriate warm-up and cool-down procedures
- performing dance movement with an awareness of own body capabilities
- developing an understanding of body alignment when dancing
- working safely in groups
- prepare for dance by bringing appropriate clothing for moving

### Choreographic devices

- canon  
unison

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

### Meanings and interpretations

- How is the movement of the body used to represent a story, character or idea?
- Why did they make this dance?

### Forms and elements

- How did the dancers use space and energy to create a feeling of strength/isolation/happiness?
- What is the relationship between the dancers and the audience?

### Societies and cultures

- What are the traditions, customs and conventions of this dance?
- What different performance spaces are used for dances and why?

## Knowledge and skills 5–6 <pop-up box>

### Evaluations

- Which dance elements were used well and for which purpose?
- How was your mood changed by this dance? (refer to: the energy, shapes, tempo, music, staging in your answer)

5–6 Content Descriptions	Content Elaborations
<p>6.1 Experiment with and manipulate movement for dance using the elements of dance and choreographic devices to create dances that communicate meaning</p> <p><i>General capabilities</i> ICU, PSC, LIT, NUM, CCT</p>	<p>Choosing specific elements of dance when improvising new movement, in response to a stimulus to extend movement vocabulary and communicate ideas for short dances, for example:</p> <ul style="list-style-type: none"> <li>• How might exploring the relationship of close proximity of dancers grouped together be used to represent a current issue of overcrowded cities?</li> </ul> <p>Exploring stimulus to devise a variety of movement possibilities, for example:</p> <ul style="list-style-type: none"> <li>• How many ways can you jump and land, roll and stand, spiral down to the ground?</li> <li>• Can you create a shape that is like the shapes in this painting?</li> </ul> <p>Making a new dance by experimenting with elements in a range of set, teacher-directed or student-devised dance</p> <p>Selecting, combining, arranging and refining movement using choreographic devices such as canon and unison</p>
<p>6.2 Develop and perform technical skills in fundamental movements safely to enhance their dancing</p> <p><i>General capabilities</i> PSC, CCT</p> <p><i>Cross-curriculum priorities</i> ATSIHC</p>	<p>Performing an extensive range and combination of fundamental movements with or without accompaniment, for example, galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding, collapsing</p> <p>Practising and refining technical skills in movements with increasing body control, accuracy, alignment, strength, balance and coordination in response to teacher's and peers' feedback</p> <p>Performing a range of learnt and own dances with an awareness and appreciation of their body capabilities</p>
<p>6.3 Perform dances using expressive skills to communicate a choreographer's ideas for a range of contexts and audiences</p> <p><i>General capabilities</i></p>	<p>Developing expressive skills of focus, clarity of the movement, confidence and facial expression/character to present dance ideas for an intended audience</p> <p>Applying the elements of dance in dance contexts to</p>

5–6 Content Descriptions	Content Elaborations
<p>ICU, PSC, LIT, ICT</p> <p><i>Cross-curriculum priorities</i></p> <p>ATSIHC, AAEA</p>	<p>communicate ideas to audience, for example:</p> <ul style="list-style-type: none"> <li>• stop and start/percussive arm and upper body movements to express basketball actions in a game</li> <li>• rhythmic and accented movement to express the passage of time or the actions of a clock</li> <li>• creating a class tableau to represent a family, using different groupings and relationships between students</li> </ul> <p>Presenting dances, utilising costumes and/or props where appropriate to enhance different contexts of dance, to classmates or parents</p> <p>Presenting their performances using internet-based technologies, including social media</p> <p>Respecting other students' dancing by being an attentive audience member</p>
<p>6.4 Describe and explain how the elements of dance and production elements communicate meaning and examine perspectives in different contexts</p> <p><i>General capabilities</i></p> <p>ICU, PSC, LIT, CCT, ICT</p> <p><i>Cross-curriculum priorities</i></p> <p>ATSIHC, AAEA, SUST</p>	<p>Discussing the movements, elements of dance and production elements such as:</p> <ul style="list-style-type: none"> <li>• Which dance elements were used well and for which purpose?</li> <li>• How was your mood changed by this dance? (consider the energy, shapes, tempo, music, lighting, staging, etc.)</li> <li>• What is the relationship between the dancers and the audience?</li> </ul> <p>Identifying and discussing meanings intended by the choreographer referring to their knowledge of the context in which the dance was created, for example, an Aboriginal or Torres Strait Islander dance, a Chinese ribbon dance, or a Sumatran tambourine dance. Discuss:</p> <ul style="list-style-type: none"> <li>• How is the movement of the body used to represent a story, character or idea?</li> <li>• How did they use space and energy to create a feeling of strength/joy</li> <li>• What is the significance of this dance?</li> </ul> <p>Discussing social and cultural influences to recognise the role of dance and dancers in societies, cultures, environments and times, for example:</p> <ul style="list-style-type: none"> <li>• What are the traditions, customs and conventions of a Kecak dance from Bali?</li> <li>• What are the protocols when using performance spaces for an Aboriginal and</li> </ul>

5–6 Content Descriptions	Content Elaborations
	<p>Torres Strait Islander dance?</p> <ul style="list-style-type: none"> <li>• Why is Bhangra style (Bollywood dance) performed traditionally by men and Giddha style performed traditionally by women?</li> <li>• Why is some Aboriginal dance not able to be viewed? (Consider the intellectual and cultural property rights of others)</li> </ul> <p>Accessing real or virtual performances</p>

## Years 5 and 6 Achievement Standard

By the end of Year 6, students explain, using dance terminology, how the elements of dance, choreographic devices and production elements communicate meaning in their own dance and the dance of different societies and cultures.

Students create short dances by using the elements of dance, choreographic devices and production elements (where appropriate) to communicate meaning. They perform dances with coordination, balance, alignment and accuracy. They demonstrate focus, projection and clarity of movement to communicate a choreographer's ideas.



## Years 7 and 8

### Band description 7-8

In Years 7 and 8, students develop knowledge, understanding and skills about dance as an art form through choreography and performance. They manipulate the elements of dance (space, time, dynamics and relationships) in movement to communicate intent.

They use abstraction to alter movement from realistic to abstract to enhance their movement vocabulary. They employ choreographic devices and form as they structure dance.

They vary technical and expressive skills to convey style-specific techniques. They reflect on their own strengths as they perform and choreograph.

Safe dance practices underlie all experiences in the study of dance. They learn to apply safe dance practices in all creating and performing activities as they apply their understanding of their body's capabilities when performing and creating dances in specific styles.

They analyse a choreographer's use of the elements of dance to communicate intent using style-specific terminology. They discuss stylistic differences in dance from a range of contexts.

For more information go to Knowledge and skills 7-8 <hyperlink to box below>

*In the online version, the text below will appear in a pop up box when the hyperlink in the band description above is selected.*

### Knowledge and skills 7–8 <pop-up box>

#### Body

- **body part articulations** - for example, isolation of body parts in combination with each other
- weight transfer - for example, lunge, leap, roll
- all body sub-elements (body awareness, body bases, body parts, body zones)

#### Space

- **performance space** - for example, confined, large
- all space sub-elements (level, direction, dimension, shape, positive space, negative space, planes, pathways, general and personal space) used with increasing complexity/combinations

#### Time

- all time sub-elements (metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat) used with increasing complexity/combinations

#### Dynamics

- inaction versus action, percussion, fluidity - for example, wring, dab, mould, flow, bind
- all dynamic sub-elements (force, energy, movement qualities) used with increasing complexity/combinations

#### Relationships

## Knowledge and skills 7–8 <pop-up box>

- **groupings** – for example, large and small groups, meet/part, follow/lead
- **spatial relationships** - dancers to objects, between dancers,
- **interaction** - emotional connections between dancers
- style-specific use of **props**
- opposition of body parts
- all relationship sub-elements (groupings, spatial relationships, interaction) used with increasing complexity/combinations

### Fundamental movement skills

- combinations of movement with increasing complexity
- dance styles are applied to developing movement vocabulary and dance techniques, for example, theatrical styles: modern dance, jazz, ballet, musical theatre

### Technical skills

- increasing technical competence in control, accuracy, strength, balance, dynamic alignment, placement, flexibility, endurance and articulation

### Expressive skills

- increasing confidence, clarity of movement and intention, projection, focus and musicality

### Safe dance practice

- awareness of their own and others' physical capabilities when performing a specific dance style
- knowledge of the musculoskeletal system
- links to alignment of the body

### Choreographic devices

- abstraction
- transitions
- variation
- contrast

### Forms

- binary
- ternary
- narrative
- chance methods

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

#### Meanings and interpretations

- What was the choreographer's stated intent for this dance?
- What ideas did you think the dance expressed?

#### Forms and elements

- How have the elements of dance been used by the choreographer to express his/her stated intent?
- What choreographic devices were evident in this dance?
- What choreographic form was used by the choreographer?



## Knowledge and skills 7–8 <pop-up box>

### Societies

- How does this dance relate to its social context and that of its audience?
- What are the protocols for viewing and performing Aboriginal and Torres Strait Islander dances?

### Cultures

- What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify?
- What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the US?

### Histories

- What historical forces and influences are evident in the dance work?
- How do the costumes and movements in this dance reflect the era in which it was created?

### Philosophies and ideologies

- What philosophical, ideological or political perspectives does the dance work represent, or how do these perspectives affect the audience's interpretation?

### Evaluations

- How successful was the choreographer in expressing his/her stated intent clearly to the audience?
- How well did the dancers use expressive skills in the performance?

7–8 Content Descriptions	Content Elaborations
<p>8.1 Improvise and abstract movements into abstract movements</p> <p><i>General capabilities</i></p> <p>CCT</p>	<p>Experimenting with realistic movements ( i.e. everyday movement such as brushing hair, playing hopscotch) that communicate a message or story to an audience</p> <p>Investigating how a single realistic movement can be manipulated from representational to symbolic, using the elements of dance in many ways, to develop new movements that still maintain the essence of the original</p>
<p>8.2 Manipulate movement by applying the elements of dance to communicate their choreographic intent</p> <p><i>General capabilities</i></p> <p>ICU</p> <p><i>Cross-curriculum priorities</i></p> <p>ATSIHC</p>	<p>Experimenting with different elements of dance to develop ideas about their choreographic intent</p> <p>Selecting movement from their improvisations that best communicates their choreographic ideas</p> <p>Recognising that movement may have symbolic meaning within a cultural context</p> <p>Experimenting safely to make dance in a variety of styles</p>

7–8 Content Descriptions	Content Elaborations
<p>8.3 Structure dances using choreographic devices and form</p> <p><i>General capabilities</i> NUM, LIT, CCT, ICT</p>	<p>Selecting, combining, refining and sequencing movement using choreographic devices such as transitions, variation and contrast and choreographic forms such as binary, ternary and narrative</p> <p>Analysing and evaluating the structural choices made in their dance by documenting their process in records such as journals, blogs, and video or audio recording, securing permission where appropriate to analyse and evaluate their choices</p> <p>Reflecting on the creative process of choreography to clarify their choreographic intent and refine their work</p> <p>Changing the order and pattern of dance movement, phrases or sequences using choreographic devices such as chance methods</p>
<p>8.4 Develop and refine a wide range of technical skills safely in style-specific techniques in response to feedback</p> <p><i>General capabilities</i> ICU, PSC</p> <p><i>Cross-curriculum priorities</i> ATSIHC</p>	<p>Improving performance by extending their own movement vocabulary when learning dance styles, for example, modern dance, jazz, ballet</p> <p>Extending technical competence such as control, coordination, accuracy, alignment, balance, flexibility, strength, endurance, articulation when moving in response to self, peer and/or teacher feedback</p> <p>Applying safe dance practice strategies in consideration of their own body and others' capabilities when performing a specific dance style, for example, identifying the musculoskeletal system and linking to alignment</p> <p>Performing dances from different cultures to develop and appreciate music and movements, and demonstrating an awareness of protocols</p>
<p>8.5 Perform with confidence, clarity and expressive skills appropriate to style and/or choreographic intent in a range of dances</p> <p><i>General capabilities</i> NUM, ICU</p> <p><i>Cross-curriculum priorities</i> AAEA, ATSIHC</p>	<p>Identifying and demonstrating distinct stylistic characteristics of dance, for example, body posture and attitude within various styles such as contemporary, musical theatre and hip hop (including Asian examples)</p> <p>Performing with increased confidence, clarity of movement, projection, focus and musicality</p> <p>Linking the application of the elements of dance to the communication of intent in teacher-set dances</p> <p>Experimenting with alternative expressive skills to enhance performance presence and mood, such as facial expression changes between musical theatre</p>

7–8 Content Descriptions	Content Elaborations
	<p>and hip hop style.</p> <p>Respecting the social and cultural values of other performers and the intended audience when performing a range of dances</p> <p>Identifying different rhythmic patterns</p>
<p>8.6 Reflect on and evaluate their strengths and identify areas for improvement as dancers and choreographers</p> <p><i>General capabilities</i> LIT, ICU, PSC, ICT</p>	<p>Seeking feedback from various sources including internet-based technologies to review and make adjustments to the creative processes of choreographing and performing</p> <p>Responding to feedback and taking the initiative to apply new ideas to their own choreography and performance and develop personal goals for improving dance skills</p> <p>Documenting own movement creation processes and identifying areas for improvement in their dance work</p>
<p>8.7 Analyse how choreographers use elements of dance and production elements to communicate intent, using dance terminology</p> <p><i>General capabilities</i> LIT, PSC, CCT, ICT</p>	<p>Deconstructing sections of a dance, for example, identifying and describing recurring movement within sequences and the use of the elements of dance and production elements such as lighting, performance space, music, costume</p> <p>Identifying and interpreting how interrelating elements and choreographic devices and forms such as variation, contrast and transitions are used to communicate intent</p> <p>Expressing responses using descriptive style-specific dance terminology</p> <p>Accessing and researching choreographers' works through real or virtual performances</p>
<p>8.8 Identify and discuss stylistic differences to explore perspectives in a range of dances from Australia, the Asia region and the world</p> <p><i>General capabilities</i> LIT, ICU, PSC, ICT, CCT</p> <p><i>Cross-curriculum priorities</i> ATSIHC, AAEA, SUS</p>	<p>Identifying the distinguishing stylistic features of dance styles</p> <p>Comparing dance styles in different artistic, social, environmental, historical and cultural contexts</p> <p>Observing and identifying stylistic similarities and differences in dance in both traditional and contemporary forms, for example, dances from Aboriginal peoples and Torres Strait Islander peoples and Asian communities</p> <p>Investigating the development of dance styles and the influence of histories, societies, cultures and environments</p>

7–8 Content Descriptions	Content Elaborations
	Recognising ethical issues including acknowledging sources and respecting the intellectual property rights of others in dance

## Years 7 and 8 Achievement Standard

By the end of Year 8, students analyse and evaluate, using dance terminology, choreographers' use of the elements of dance, choreographic devices, form and production elements to communicate intent.

Students manipulate the elements of dance, choreographic devices, form and production elements to abstract movement and to structure dances that communicate their choreographic intent. They demonstrate strength, balance, alignment, flexibility, endurance and articulation when performing different dance styles. They communicate choreographic intent demonstrating confidence, clarity of movement, projection, focus and musicality in performance.

## Years 9 and 10

### Band description 9-10

In Years 9 and 10, students develop knowledge, understanding and skills of dance as an art form through choreography and performance. They make and respond to dance works, working independently or in small groups.

They manipulate combinations of the elements of dance to communicate intent. They discover new movement possibilities and explore personal style to build on their movement vocabulary. They create and develop movement motifs and structure dances using choreographic devices and form to communicate their intent.

They develop proficiency as they refine technical and expressive skills to convey style-specific techniques.

Safe dance practices underlie all experiences in the study of dance.

They develop evaluative skills as they reflect on their own and other choreographers' use of the elements of dance to communicate intent using style-specific terminology. They investigate dance in Australia and make connections to international contexts.

For more information go to Knowledge and skills 9-10 <hyperlink to box below>

*In the online version, the text below will appear in a pop up box when the hyperlink in the band description above is selected.*

### Knowledge and skills 9–10 <pop-up box>

#### Body

- body sub-elements applied to specific dance styles

#### Space

- spatial sub-elements (level, direction, dimension, shape, positive space, negative space, planes, pathways, general and personal space, performance space) applied to specific dance styles used with increasing complexity/combinations and contexts

#### Time

- time sub-elements (metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat) applied to specific dance styles and contexts

#### Dynamics

- dynamic sub-elements (force, energy, movement qualities) applied to specific dance styles and contexts

#### Relationships

- relationship sub-elements (groupings, spatial relationships, interaction) applied to specific dance styles and contexts

#### Style-specific movement skills

- dance techniques from different genres and styles

#### Technical skills

- extending technical competence in control, accuracy, strength, balance, dynamic alignment, placement, flexibility, endurance and articulation

Draft Australian Curriculum: The Arts Foundation to Year 10

draft in progress at 22 February 2013

## Knowledge and skills 9–10 <pop-up box>

### Expressive skills

- extending confidence, clarity of movement and intention, projection, focus and musicality

### Safe dance practice

- knowledge of the structure and function of the musculoskeletal system
- explaining the cause and prevention of common dance injuries
- identifying potential safety hazards in a dance studio or venue

### Choreographic devices

- motif
- as appropriate to choreographic intent

### Form

- as appropriate to choreographic intent

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

### Meanings and interpretations

- What meanings are intended by the choreographer?

### Forms and elements

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

### Societies

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

### Cultures

- What culturally symbolic movements are evident in this dance?

### Histories

- What historical influences have impacted on this dance?

### Philosophies and ideologies

- What political statement is this dance work making?

### Critical theories

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

### Psychology

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

### Evaluations

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



9–10 Content Descriptions	Content Elaborations
<p>10.1 Improvise to find new movement possibilities and explore personal style</p> <p><i>General capabilities</i></p> <p>PSC, CCT, ICU</p> <p><i>Cross-curriculum priorities</i></p> <p>AAEA</p>	<p>Extending their movement vocabulary to explore their own stylistic preferences and personal identity</p> <p>Exploring different dance styles including those from other cultures and times as a stimulus for improvisation</p> <p>Developing a personal movement vocabulary by displaying motivation, confidence and commitment to finding new ways of moving combined with personal movement preferences</p> <p>Investigating the work of artists including those from the Asia region and adapting their ideas to create movements that represent a synthesis of influences</p>
<p>10.2 Manipulate combinations of the elements of dance to communicate their choreographic intent and develop a personal style</p> <p><i>General capabilities</i></p> <p>PSC, CCT, ICU</p>	<p>Exploring different combinations of the elements of dance to communicate choreographic intent</p> <p>Making movement choices to reflect their individuality and to clarify their choreographic intent</p> <p>Manipulating a variety of style-specific movements safely to support their intent</p> <p>Regulating own learning and working confidently and independently to set choreographic goals and develop own movement vocabulary and style</p>
<p>10.3 Structure dances using movement motifs, choreographic devices and form</p> <p><i>General capabilities</i></p> <p>NUM, CCT</p>	<p>Developing movement motifs by manipulating the elements of dance to communicate their choreographic intent</p> <p>Selecting choreographic devices and form appropriate to their choreographic intent</p> <p>Documenting their creative process in reflective records</p> <p>Responding to feedback through self-evaluation to vary and modify motifs, structure and form</p> <p>Structuring dance using devices such as chance theory (for example, dice) and changing the order and pattern of dance movement, phrases or sequences</p>
<p>10.4 Refine technical skills to develop proficiency in a variety of genre and style-specific techniques in response to feedback</p>	<p>Performing increasingly complex dances of different genres and styles</p> <p>Refining performance in response to audience feedback and self-reflection through control, accuracy, strength, balance, alignment, flexibility, endurance and articulation</p> <p>Identifying and applying knowledge of the structure and function of the musculoskeletal system to execute movements safely and prevent injury to themselves and others</p>
<p>10.5 Refine expressive skills to interpret and perform a choreographer's intent in a range of genre and style-specific techniques</p>	<p>Performing dances with an awareness of a choreographer's intent and style</p> <p>Focusing on confidence, clarity of the movement, projection and focus to communicate the choreographer's intent</p>

9–10 Content Descriptions	Content Elaborations
<p><i>General capabilities</i> NUM, CCT, PST</p>	<p>Manipulating the elements of dance to interpret a choreographer's style and intent</p> <p>Identifying how expressive skills influence performance, and selecting appropriate expressive skills to sensitively connect with varying social and cultural contexts and audiences</p> <p>Applying different rhythmic patterns</p> <p>Respecting other students' dancing by being an attentive audience member</p>
<p>10.6 Evaluate their own choreography and performance and that of others to inform and refine future work</p> <p><i>General capabilities</i> CCT, PSC, ICT, LIT, EU</p>	<p>Considering the differences between their own subjective evaluations and the feedback received from others to develop objective self-evaluation skills; analysing and evaluating if they have been successful in conveying their choreographic intent</p> <p>Recognising personal capabilities and identifying next steps needed to improve and refine choreographing and performing</p> <p>Responding to feedback from a variety of sources including internet-based technologies to make more informed decisions when evaluating their own dance work</p> <p>Refining their ability to evaluate the quality of their own and others' choreography and performance</p>
<p>10.7 Evaluate a choreographer's use of the elements of dance and production elements to communicate intent using style-specific terminology</p> <p><i>General capabilities</i> PSC, CCT, ICT, LIT, ICU</p>	<p>Creating aesthetic criteria to make evaluations of dance</p> <p>Making objective judgments using criteria</p> <p>Evaluating a choreographer's ability to use the elements effectively to communicate intent</p> <p>Considering the choreographic choices made in relation to movement, costume, music and performance spaces in the dance of different cultures</p>
<p>10.8 Analyse and evaluate a range of past and present dances from Australia and international contexts to explore differing perspectives and enrich their dance making</p> <p><i>General capabilities</i> PSC, CCT, ICT, LIT, ICU</p> <p><i>Cross-curriculum priorities</i> AAEA, SUST</p>	<p>Investigating the influence of Australian dance artists, companies and practices, including Australians of Asian heritage</p> <p>Considering how global trends in dance influence the development of dance in Australia</p> <p>Identifying the impact of media, social and technological changes on dance</p> <p>Identifying how research and new ideas might enhance their own creating and performing practices</p> <p>Exploring dance from different perspectives, for example, analysing philosophies and ideologies that inform dance making in various societies and cultures</p> <p>Investigating the practices and traditions in dance and how people are influenced by their histories, societies, cultures and environments</p>



9–10 Content Descriptions	Content Elaborations

## Years 9 and 10 Achievement Standard

By the end of Year 10, students evaluate and reflect on, using genre- and style-specific terminology, their own and other choreographers' use of the elements of dance and production elements to communicate choreographic intent. They analyse and evaluate the impact of international trends on Australian dance in a range of past and present contexts.

Students manipulate combinations of the elements of dance to communicate their choreographic intent. They abstract movement to create movement motifs. They structure dances using choreographic devices, forms and production elements to communicate their choreographic intent. They perform dances with strength, balance, alignment, flexibility, endurance and articulation appropriate to the genre and style. They perform with clarity of movement, projection, focus and musicality to communicate the choreographer's intent.