

Scope and sequence

# Dance

Reception to year 6

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# Dance: Scope and sequence reception to year 6

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## Context statement

In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, technique, performance and appreciation of and responses to, dance and dance making. Students consider dance from a diverse range of styles, traditions and contexts from the viewpoint of maker, performer and audience. They make informed critical judgements about their own creative, performance and technical dance skills and the dance works they interpret as artists and audiences. Students think about where, how and why dance takes place and the elements, skills and processes involved in the ideation, creation, performance, interpretation and appreciation of dance.

Teachers are advised to use their professional judgement when selecting a diverse range of dance works, styles and dance artists on which to focus the delivery of this curriculum. Choices should reflect accessibility and student needs and interests. Where examples are given, these are suggestions and are by no means exhaustive or mandated. The use of local dance performance and dance artists is strongly encouraged.

**The making and responding strands** inform and support each other. They are intrinsically connected and should be integrated when designing learning experiences.

- As students make dance, they actively respond to their own developing dance practice and the dance practice of others.
- As students respond to dance they draw on the knowledge, understanding and skills acquired through their experiences in making dance.

This document is structured around the shared arts sub-strands to clarify the explicit learning required. As with the strands, the sub-strands should be combined when planning teaching and learning activities, they are not designed to be addressed as isolated activities.

**The elements of dance are fundamental to all learning in this subject: body, space, time, dynamics and relationships.**

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**These documents have been designed to:**

- Provide clarity and context, for teaching and learning in South Australia, in alignment with the AC content descriptions
- Identify the discipline specific and transferable knowledge, skills and understandings required at each year level
- Enable rigour, engagement and discipline specific skill development.

## Achievement Standards

Reception to year 2	Years 3 to 4	Years 5 to 6
<p>By the end of year 2, students:</p> <ul style="list-style-type: none"> <li>• <b>describe</b> the effect of the elements in dance they <b>make, perform</b> and <b>view</b> and where and why people dance</li> <li>• <b>use</b> the elements of dance to <b>make</b> and <b>perform</b> dance sequences that demonstrate fundamental movement skills to represent ideas</li> <li>• <b>demonstrate</b> safe practice.</li> </ul>	<p>By the end of year 4, students:</p> <ul style="list-style-type: none"> <li>• <b>describe</b> and <b>discuss</b> similarities and differences between dances they <b>make, perform</b> and <b>view</b></li> <li>• <b>discuss</b> how they and others <b>organise</b> the elements of dance in dances depending on the purpose</li> <li>• <b>structure</b> movements into dance sequences and <b>use</b> the elements of dance and choreographic devices to represent a story or mood</li> <li>• <b>collaborate</b> to make dances and <b>perform</b> with control, accuracy, projection and focus.</li> </ul>	<p>By the end of year 6, students:</p> <ul style="list-style-type: none"> <li>• <b>explain how</b> the elements of dance, choreographic devices and production elements <b>communicate meaning</b> in dances they <b>make, perform</b> and <b>view</b></li> <li>• <b>describe</b> characteristics of dances from different social, historical and cultural contexts that influence their dance making</li> <li>• <b>structure movements</b> in dance sequences and <b>use</b> the elements of dance and choreographic devices to <b>make</b> dances that <b>communicate meaning</b></li> <li>• <b>work collaboratively</b> to <b>perform</b> dances for audiences, demonstrating technical and expressive skills.</li> </ul>

## Strand: Making

Sub-strand	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Exploring ideas and improvising with ways to represent ideas</b>	<p>With guidance, <b>explore</b> a variety of ideas to make short dance sequences using the elements of dance (space, time, dynamics, relationships and body):</p> <ul style="list-style-type: none"> <li>• <b>Explore</b> and <b>create</b> movement possibilities by responding to music, sounds, images or stories. Begin to match their movement to the phrase or steady beat.</li> <li>• <b>Explore</b> and experiment with all the elements of dance by creating still and moving body shapes that show lines and curves within varying levels (high and low) and sizes (big and small).</li> </ul>	<p>With guidance, <b>explore</b> a variety of ideas to make short dance sequences using the elements of dance (space, time, dynamics, relationships and body):</p> <ul style="list-style-type: none"> <li>• With guidance, <b>create</b> short sequences of movement possibilities by responding to music, sounds, images or stories. Begin to relate their movement to the phrase or steady beat.</li> <li>• With guidance, students <b>explore</b> all the elements of dance by creating shapes with their body. This includes using a variety of levels. They experiment moving in straight, zig-zagged and curved pathways, and as a group in straight lines and circles.</li> </ul>	<p>With guidance, <b>explore</b> a variety of ideas to make short dance sequences using the elements of dance (space, time, dynamics, relationships and body):</p> <ul style="list-style-type: none"> <li>• <b>Select</b> appropriate movement possibilities to create a short movement sequence to music, sound, images or stories, and correlate their movement to match the length of the phrase or steady beat.</li> <li>• <b>Identify</b> the elements of space (level and direction), time (speed, momentum and duration of phrase), dynamics (weight- soft or heavy), relationships and body in their work. Propose alternatives to the movements they create and use.</li> </ul>	<p><b>Use</b> the elements of dance (space, time, dynamics, relationships and body) and compositional devices (sequence, repetition, contrast and variation) to <b>explore</b> movement ideas and create short compositions (sequences of movement):</p> <ul style="list-style-type: none"> <li>• <b>Explore</b> and <b>generate</b> movements in response to memories, stories, and environments. <b>Explore</b> known movements to find alternative ways of performing them. For example, waving hello at different levels, directions or using different body parts.</li> <li>• <b>Improvise</b> and alter the elements of space, time, dynamics and relationships to represent ideas like increasing the size of a movement to represent growth.</li> <li>• <b>Explore</b> and experiment with compositional devices (sequence and repetition) to select and combine movements to create a short composition.</li> </ul>	<p><b>Use</b> the elements of dance (space, time, dynamics, relationships and body) and compositional devices (sequence, repetition, contrast and variation) to <b>explore</b> movement ideas and create short compositions (sequences of movement):</p> <ul style="list-style-type: none"> <li>• Safely navigate a pathway around objects using space, time and dynamics.</li> <li>• <b>Improvise</b> and <b>explore</b> a variety of movements to <b>create</b> dance sequences using the choreographic devices of: <ul style="list-style-type: none"> <li>○ contrast</li> <li>○ accumulation (successive additions)</li> <li>○ repetition</li> <li>○ canon (individuals and groups performing the same movement beginning at different times)</li> <li>○ unison (same movement at the same time).</li> </ul> </li> <li>• <b>Use</b> compositional devices (sequence AB, ABA, repetition and variety), to <b>select</b> and <b>combine</b> movements to create a short composition.</li> </ul>	<p><b>Explore, improvise</b> and <b>create</b> dances using a variety of movement and compositional devices. <b>Use</b> the elements of dance to <b>create</b> short dances that communicate meaning (based on a given stimulus, for example, an emotion, image, a short piece of music, a character, a place or setting):</p> <ul style="list-style-type: none"> <li>• <b>Experiment</b> using the elements of dance to <b>create</b> movement in response to music, sound, poetry, notation, images, props and objects.</li> <li>• <b>Collaborate</b> to <b>structure</b> and <b>perform</b> short dances that contain the choreographic devices of: <ul style="list-style-type: none"> <li>○ contrast</li> <li>○ accumulation (successive additions)</li> <li>○ embellishment (adding something to make it distinctive)</li> <li>○ repetition</li> <li>○ canon (individuals and groups performing the same movement beginning at different times)</li> <li>○ unison (same movement at the same time).</li> </ul> </li> <li>• <b>Use</b> choreographic devices to <b>explain</b> the reasons for their movement choices and how their dances communicate their ideas.</li> <li>• <b>Consider</b> and experiment with the performers' and audiences' viewpoints to <b>refine</b> their work. For example, how is movement of the body used to represent a story, character, or idea? How does space, costume or multimedia communicate meaning in the dance?</li> </ul>	<p><b>Explore, improvise</b> and <b>create</b> dances using a variety of movement and compositional devices. <b>Use</b> the elements of dance to <b>create</b> short dances that communicate meaning (based on a given stimulus, for example, an emotion, image, a short piece of music, a character, a place or setting):</p> <ul style="list-style-type: none"> <li>• <b>Experiment</b> using the elements of dance to <b>create</b> movement in response to music, sound, poetry, notation, images, props and objects.</li> <li>• <b>Collaborate</b> to <b>structure</b> and <b>perform</b> short dances that contain the choreographic devices of: <ul style="list-style-type: none"> <li>○ contrast</li> <li>○ accumulation (successive additions)</li> <li>○ embellishment (adding something to make it distinctive)</li> <li>○ repetition</li> <li>○ canon (individuals and groups performing the same movement beginning at different times)</li> <li>○ unison (same movement at the same time).</li> </ul> </li> <li>• <b>Use</b> choreographic devices to <b>explain</b> the reasons for their movement choices and how their dances communicate their ideas.</li> <li>• <b>Consider</b> and experiment with the performers' and audiences' viewpoints to <b>refine</b> their dance practice. For example, how is the movement of the body used to represent a story, character, or idea? How does space, costume and or multimedia communicate meaning in the dance?</li> </ul>

## Strand: Making

Sub-strand	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Developing understanding of practices</b>	<p><b>Develop</b> and <b>use</b> fundamental movement skills with the application of technical skills (body control, posture, strength, balance and coordination) when practicing dance sequences:</p> <ul style="list-style-type: none"> <li>With support and prompting, safely <b>explore</b> the fundamental movements: walk, run, march, jump, skip, gallop, crawl (locomotor); stretch, bend, twist, turn (non-locomotor).</li> <li>With support, in response to music, sound or direction, <b>apply</b> differing qualities of technical skills to movement. For example, light or heavy, loose or tight, fast or slow, jumpy or smooth.</li> <li>With support, <b>learn</b> safe dance practices. For example, being aware of self and others in the dance space, moving with care, and hydration such as getting a drink after dance activities.</li> </ul>	<p><b>Develop</b> and <b>use</b> fundamental movement with the application of technical skills (body control, posture, strength, balance and coordination) when practicing dance sequences:</p> <ul style="list-style-type: none"> <li>With guidance, safely <b>explore</b> and <b>apply</b> the fundamental movements in different contexts. For example, running a race, jumping like a frog, stomping like a giant, rolling like a log, falling like an autumn leaf, floating like a cloud, and gliding like a bird.</li> <li>With guidance, <b>respond</b> to music, sound and cues to explore different movement qualities of technical skills that express descriptive vocabulary. For example, a wavy fall, a quiet jump, a fast spin.</li> <li>With guidance, <b>identify</b> and <b>develop</b> safe dance practices. For example, being aware of self and others in the dance space, moving with care, respecting others in the space, and hydration such as getting a drink after dance activities.</li> </ul>	<p><b>Develop</b> and <b>use</b> fundamental movement skills with the application of technical skills (body control, posture, strength, balance and coordination) when practicing dance sequences:</p> <ul style="list-style-type: none"> <li>Safely <b>apply</b> the fundamental movements in different contexts and sequences with clear intent and facings, to change pathways. For example, walk, skip, gallop, swing, twist and bend using differing pathways (zig-zag, straight line, backwards and forwards).</li> <li><b>Select</b> and <b>apply</b> different movement qualities of technical skills in response to music that express descriptive vocabulary. For example, a loud fall, a high and low jump, or a wavy spin with an awareness for kinaesthetic.</li> <li><b>Apply</b> safe dance practices. For example, being aware of self and others in the dance space, moving with care, respecting others in the space, awareness of boundaries of the dance space, and hydration such as getting a drink after dance activities.</li> </ul>	<p><b>Develop</b> and <b>apply</b> an understanding of safety when practicing both technical (body control, posture, alignment and coordination), and fundamental movement:</p> <ul style="list-style-type: none"> <li><b>Participate</b> in a variety of exercises to <b>develop</b> their understanding of safely using body control, posture, alignment and coordination in response to teacher feedback and guidance.</li> <li><b>Practice</b> and <b>explore</b> combinations of fundamental locomotor skills (running and sliding), and non-locomotor skills (bending and stretching), to a variety of musical accompaniments.</li> <li><b>Learn</b> safe dance practices. For example, warming up their bodies beforehand, and cooling or calming down afterwards.</li> </ul>	<p><b>Develop</b> and <b>apply</b> an understanding of safety when practicing both technical (body control, posture, alignment and coordination), and fundamental movement skills:</p> <ul style="list-style-type: none"> <li><b>Apply</b> understanding to safely and confidently <b>use</b> body control, posture, alignment, strength, balance and coordination when using fundamental movement skills.</li> <li><b>Explore</b> a variety of combinations of fundamental locomotor and non-locomotor skills that fit a wide variety of musical accompaniments. <b>Select</b> and <b>structure</b> movements into short sequences.</li> <li><b>Apply</b> and <b>articulate</b> safe dance practices when practicing dance sequences. For example, warming up their bodies beforehand, cooling and calming down afterwards, and removing shoes and socks when working on a non-slippery, clean surface.</li> </ul>	<p><b>Develop</b> and <b>refine</b> both technical (body control, accuracy alignment, strength, balance and coordination) and expressive fundamental movements:</p> <ul style="list-style-type: none"> <li><b>Rehearse</b> a combination of expressive fundamental movements (galloping, jumping, sliding, rolling, slithering, spinning, exploding, collapsing, and shrinking) with or without accompaniment.</li> <li><b>Rehearse</b> a variety of learnt and devised dances with awareness of one's body's capabilities.</li> </ul>	<p><b>Develop</b> and <b>refine</b> both technical (body control, accuracy, alignment, strength, balance and coordination) and expressive fundamental movements:</p> <ul style="list-style-type: none"> <li><b>Rehearse</b> a combination of expressive fundamental movements (galloping, jumping, sliding, rolling, slithering, spinning, exploding, collapsing, and shrinking), with or without accompaniment and refine their movements through teacher and peer feedback.</li> <li><b>Rehearse</b> individually and as a group a variety of learned and devised dances with focus on technical skills, body control, accuracy, balance and coordination in their movements.</li> </ul>

## Strand: Making

Sub-strand	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Sharing artworks through performance, presentation or display	<p><b>Present</b> their own dances and the dances of other cultural groups to an audience:</p> <ul style="list-style-type: none"> <li>With support, <b>practice</b> and <b>perform</b> a learned sequence of movements.</li> <li>With support, <b>perform</b> for others whilst maintaining awareness of audience expectations (silence, focus, and applause).</li> <li>With support, <b>select</b> and <b>explore</b> the use of a prop as part of the performance.</li> </ul>	<p><b>Present</b> their own dances and the dances of other cultural groups to an audience:</p> <ul style="list-style-type: none"> <li><b>Practice</b> and <b>perform</b> with and for each other, a learned sequence of movements with focus on recall, repeating movements, and spatial formation.</li> <li><b>Perform</b> for others whilst maintaining awareness of audience expectations (silence, focus, and applause), in both formal and informal settings.</li> <li>With guidance, <b>select</b> and <b>explore</b> the use of a prop as a way to enhance their performance.</li> </ul>	<p><b>Present</b> their own dances and the dances of other cultural groups to an audience:</p> <ul style="list-style-type: none"> <li><b>Practice</b> and <b>perform</b> individually and in pairs a learned sequence of movements safely, with an awareness of self and others in space.</li> <li><b>Perform</b> for others whilst maintaining audience expectations (silence, curiosity, respect, focus, engagement and applause), in both formal and informal settings.</li> <li><b>Select</b> and <b>explore</b> the different ways a prop and scenery can be used to enhance their performance.</li> </ul>	<p><b>Perform</b> dances using expressive skills (facial expression, gestural) to <b>communicate</b> ideas (tell a story or express emotion), including both cultural and community stories to each other, different classes and groups:</p> <ul style="list-style-type: none"> <li><b>Perform</b>, using expressive skills, to <b>communicate</b> and <b>project</b> intended meaning to the audience.</li> <li><b>Explore</b> and <b>apply</b> how the elements of dance are used to communicate ideas clearly, such as telling cultural stories in a dance with or without music. For example, travelling lightly using hands and feet to represent a bilby, skip vigorously at a high level to express joy, or use different body shapes to represent shells washed up by the sea.</li> <li><b>Develop</b> appropriate on-stage and off-stage behaviour as a performer and an audience member, and an awareness of the rehearsal process.</li> </ul>	<p><b>Perform</b> dances using expressive skills (facial expression, gestural) to <b>communicate</b> ideas (tell a story or express emotion), including both cultural and community stories to each other, different classes and groups:</p> <ul style="list-style-type: none"> <li><b>Perform</b> using a range of expressive skills to <b>communicate</b> and <b>project</b> intended meaning to the audience with focus and clarity.</li> <li><b>Collaborate</b> and <b>use</b> the elements of dance to <b>communicate</b> ideas clearly with control, accuracy, and focus.</li> <li><b>Use</b> the rehearsal process to <b>refine</b> their work and performances.</li> <li><b>Consider</b> viewpoints from the performer and the audience to refine their work. For example, is there a story in the dance? How are they grouping or using pathways to communicate ideas or intentions in the dance?</li> </ul>	<p><b>Perform</b> a variety of short traditional and non-traditional dances of differing cultural contexts using expressive skills (clarity of movement, confidence and facial expression), to <b>communicate</b> the choreographer's intentions to the intended audience:</p> <ul style="list-style-type: none"> <li><b>Experiment</b> with various expressive skills and movement choices to <b>communicate</b> and <b>convey</b> emotion and meaning to the audience.</li> <li><b>Use</b> props, costumes and technology, where appropriate, to <b>enhance</b> performance.</li> <li><b>Perform</b> dances with representatives of a cultural group from the community.</li> <li><b>Consider</b> the viewpoints of form and elements in refining their work. For example, how the dancers use space and energy to create a feeling of strength, isolation, happiness, and the relationship between dancers and audience.</li> </ul>	<p><b>Perform</b> a variety of short traditional and non-traditional dances of differing cultural contexts using expressive skills (clarity of movement, confidence and facial expression character), to <b>communicate</b> the choreographer's intentions to the intended audience:</p> <ul style="list-style-type: none"> <li><b>Use</b> a variety of expressive skills and movement choices with clarity and focus to <b>communicate</b> and <b>convey</b> the choreographer's emotional intentions and meaning to the audience.</li> <li><b>Select</b> and <b>use</b> props, costumes and technology, where appropriate, to <b>enhance</b> performance, and <b>perform</b> dances with representatives of a cultural group from the community.</li> <li><b>Consider</b> and <b>experiment</b> with viewpoints of form and elements in refining their work. For example, how dancers use space and energy to create a feeling of strength, isolation, happiness, and the relationship between dancers and audience.</li> </ul>



## Strand: Responding

Sub-strand	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Responding to and interpreting artworks</b>	<p><b>Respond</b> to dance as both an audience member (audience behaviour – attentive and responding appropriately, personal response – what they enjoy and why) and performer to consider where and why people make dance, starting with dances of Aboriginal peoples:</p> <ul style="list-style-type: none"> <li>With support and prompting, <b>express</b> preferences for the dance they make and view using their own words. For example, their likes or dislikes and their recall of patterns and movements.</li> <li>With support, <b>identify</b> audience skills and <b>practise</b> appropriate reactions (listen and applaud).</li> <li><b>Identify</b> where they might experience dance and why people dance.</li> </ul>	<p><b>Respond</b> to dance as both an audience member (audience behaviour – attentive and responding appropriately, personal response – what they enjoy and why) and performer to consider where and why people make dance, starting with dances of Aboriginal peoples:</p> <ul style="list-style-type: none"> <li>With guidance, <b>describe</b> preferences for the dances they watch and <b>create</b>, using appropriate language to <b>discuss</b> their emotions and thoughts provoked by the performance. <b>Recall</b> sequences and movements using dance terminology.</li> <li>With guidance, <b>enact</b> the roles of an appropriate audience member and a performer.</li> <li><b>Identify</b> where and when they might experience dance and why people make dance in their community.</li> <li>Make observations about the dances they view. For example, movements used, what the performers were wearing and the kind of music they were dancing to.</li> </ul>	<p><b>Respond</b> to dance as both an audience member (audience behaviour – attentive and responding appropriately, personal response – what they enjoy and why) and performer to consider where and why people make dance, starting with dances of Aboriginal peoples:</p> <ul style="list-style-type: none"> <li><b>Describe</b> what they enjoy about a dance and why, commenting on why people make and perform dances.</li> <li><b>Identify</b> the type of music the performers are dancing to and <b>discuss</b> how the elements (space, time, dynamics, relationships and body), are used in the dance to communicate meaning.</li> <li><b>Enact</b> the roles of an audience member and a performer with focus and attention.</li> <li><b>Discuss</b> why dance is made, why people make dances in their community and how dance passes on community knowledge, stories and lessons.</li> </ul>	<p>Through the roles of performer and audience member, <b>identify</b> how the use of elements of dance (space, time, dynamics, relationships and body), and production elements (performance space, costumes, props, lighting) can express ideas in the dance they make and perform. This includes the dances of Aboriginal peoples:</p> <ul style="list-style-type: none"> <li><b>Explain</b> why artistic choices are made by the performer and <b>identify</b> the meaning of a dance.</li> <li><b>Consider</b> how the elements of dance, are used in performances.</li> <li><b>Display</b> appropriate behaviours as an audience member.</li> <li><b>Consider and discuss:</b> <ul style="list-style-type: none"> <li>meanings and interpretations of dance</li> <li>cultural viewpoints from the performer and the audience</li> <li>where and why the dance is performed.</li> </ul> </li> </ul>	<p>Through the roles of performer and audience member, <b>identify</b> how the use of elements of dance (space, time, dynamics, relationships and body), and production elements (performance space, costumes, props, lighting) can express ideas in the dance they make and perform. This includes the dances of Aboriginal peoples:</p> <ul style="list-style-type: none"> <li><b>Identify and reflect</b> on the use of elements of dance terminology and interpret the meaning and purpose of dance.</li> <li><b>Reflect</b> on performances, providing comments about strengths and areas of improvement within the elements of dance.</li> <li><b>Respond</b> to and respect the work of others as performers and audience members in both formal and informal performances.</li> <li><b>Consider, discuss and write</b> about performer and audience member viewpoints. Compare the expectations and requirements in different cultural settings and apply these to their own performance. For example, how features and ideas from other cultures, times, and places, might be used in their own dances.</li> </ul>	<p><b>Compare</b> dances from different social, cultural and historical contexts, including those of Aboriginal peoples. <b>Explain</b> how the elements of dance and production elements communicate meaning within the dances:</p> <ul style="list-style-type: none"> <li><b>Articulate</b> what the performer intended the audience to experience or understand from the dance.</li> <li><b>Reflect</b> on dances they have made or seen, providing a constructive critique, including: <ul style="list-style-type: none"> <li>reflections on consequences of the collaborative process</li> <li>identification of artistic choices made with reference to skills and elements which support the dance and the conveyed message.</li> </ul> </li> <li><b>Respond</b> to and respect the work of others as performers and audience members in differing cultural contexts.</li> <li><b>Understand</b> that the dances of Aboriginal people are unique to the Country or place of a particular group or groups. <b>Identify</b> the traditions, customs and places where these dances take place.</li> </ul>	<p><b>Compare</b> dances from different social, cultural and historical contexts, including those of Aboriginal peoples. <b>Explain</b> how the elements of dance and production elements communicate meaning within the dances:</p> <ul style="list-style-type: none"> <li><b>Summarise</b> the meaning of a dance, and <b>explain</b> how the skills and elements chosen communicated meaning.</li> <li><b>Review and reflect</b> real or virtual dances to <b>explore</b>, compare and discuss: <ul style="list-style-type: none"> <li>the elements of dance</li> <li>different performance styles</li> <li>movement techniques</li> <li>portrayal of different roles and relationships that might contribute to their own dance making and that of other cultures.</li> </ul> </li> <li><b>Identify and describe</b> audience expectations in differing cultural contexts.</li> <li><b>Understand and consider</b> that the dances of Aboriginal people are unique to Country or place of a particular group or groups. <b>Identify</b> and <b>consider</b> the traditions, customs and places where dance takes place and how it might shape the work.</li> <li><b>Research and investigate</b> protocols and customary practices for presenting Aboriginal dances and also that of other cultures, such as Asian cultures.</li> </ul>