

Year 7 to 10

The Arts

Dance

September 2022

Scope and sequence

Revised to align with the Australian Curriculum V9.0 (2022)

V2.0



Government
of South Australia

Department for Education

The Arts – Dance: Year 7 to 10

Contents

The Arts – Dance: Year 7 to 10.....	1
Context statement.....	2
Achievement standards.....	3
Scope and sequence.....	4
Strands:	
Exploring and responding.....	4
Developing practices and skills.....	5
Creating and making.....	7
Presenting and performing.....	9

Context statement

In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, technique, performance, and responses to dance and dance making. Students consider dance from a range of genres, styles, traditions, cultures, and contexts from the viewpoints 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, when, and why dance takes place, and the elements, skills, and processes involved in the ideation, creation, development, performance, interpretation, and appreciation of dance.

Teachers are advised to use their professional judgement when selecting a 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 **Achievement standards** have the verbs in bold text, are aligned with the content descriptions, and must be considered when designing assessment activities, collecting evidence of student learning, and when assessing student work.

This document is organised in the 4 interrelated strands of The Arts:

- **Exploring and responding**
- **Developing practices and skills**
- **Creating and making**
- **Presenting and performing.**

Each strand has 1 or more content descriptions, followed by dot pointed content clarifiers which describe the explicit learning required.

The strands and content descriptions should be combined when planning teaching and learning activities; they are not designed to be addressed as isolated activities.

Making and responding and **viewpoints** are key considerations embedded in The Arts curriculum. They are intrinsically connected and should be integrated when designing teaching and learning experiences:

- As students make dance, they actively respond to their 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.
- Students learn from dance works they experience, and they are an audience for their own dance works.
- Students consider dance from multiple viewpoints, as artists and as audiences.

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

These documents have been designed to:

- provide clarity and context for teaching and learning in South Australia, in alignment with the Australian curriculum: The Arts
- 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

Years 7 to 8	Years 9 to 10
<p>By the end of Year 8, students:</p> <ul style="list-style-type: none"> • analyse how the elements of dance, choreographic devices, and/or production elements are manipulated in dance they create and/or experience • evaluate the ways that dance works and/or performances in a range of styles and/or from across cultures, times, places, and/or other contexts communicate ideas, perspectives, and/or meaning • describe respectful approaches to creating, performing, and/or responding to dance • manipulate the elements of dance and choreographic devices to choreograph dance that communicate ideas, perspectives, and/or meaning • demonstrate safe dance practice when choreographing and performing dance • employ technical and expressive skills and, as appropriate, genre-/style-specific techniques when performing dances for audiences. 	<p>By the end of Year 10, students:</p> <ul style="list-style-type: none"> • analyse how and/or why the elements of dance, choreographic devices, genre-/style-specific techniques, production elements, and/or technical and expressive skills are manipulated in dance they create and/or experience • evaluate how dance works and/or performances in a range of styles and/or from across cultures, times, places, and/or other contexts communicate ideas, perspectives, and/or meaning • evaluate how dance is used to celebrate and challenge perspectives of Australian identity • select and manipulate the elements of dance, choreographic devices, and/or structure to choreograph dances • demonstrate safe dance practice when choreographing and performing dance • employ technical and expressive skills and genre-/style-specific techniques to enhance communication of ideas, perspectives, and/or meaning when performing dance for audiences.

Scope and sequence

Subject: Dance				
Strands:	Year 7	Year 8	Year 9	Year 10
Exploring and responding	Investigate ways that dance works, performers, and choreographers across cultures, times, places, or other contexts use the elements of dance, choreographic devices, and production elements to communicate ideas, perspectives, or meaning.		Investigate performers' and choreographers' use of elements of dance, choreographic devices, genre, or style-specific techniques, conventions, and production elements to communicate or challenge ideas, perspectives, and meaning in dance across cultures, times, places, or other contexts.	
	<ul style="list-style-type: none"> • View and describe dances from a range of, times, cultures, and places. Consider where the dance was developed, where it is or was performed and viewed, and by whom. • Identify the stylistic features and elements of dance in different genres or styles of dance, from a range of historical and cultural contexts. • Identify and explore movement that may have symbolic meaning within a specific historical, social, or cultural context. • Explore the cultural context of a range of dances and dance styles. Identify how this may inform choices made in own choreography. • Identify the purpose of dance in a range of contexts. For example, for entertainment, recreation, fitness, or spiritual connection. • Observe and identify stylistic similarities and differences in traditional and non-traditional dance practices in Australia. 	<ul style="list-style-type: none"> • Examine the cultural and historical context of a range of dances and dance styles. Consider where the dance originated and developed, where it is or was performed and viewed, and by whom. • Compare the stylistic features and elements of dance in different genres or styles of dance, from differing historical or cultural contexts. • Investigate movement that may have symbolic meaning within a specific historical, social, or cultural context, such as a repeated movement motif or gesture to communicate a specific idea. Use this concept to inform own choreography. • Investigate and discuss the purpose of dance in a range of contexts. For example, for entertainment, recreation, fitness, or spiritual connection. • Describe stylistic similarities and differences in traditional and non-traditional dance practices in Australia and our region. • Discuss and evaluate how dance communicates cultural, social, political, or environmental information or opinion. For example, 'Fish' by Bangarra Dance Theatre. 	<ul style="list-style-type: none"> • View and discuss dance in different genres from a range of historical, social, and cultural contexts. Consider the specific stylistic features, purpose, technique, conventions, and production elements, as well as the role of audience. • Explore the use of the elements of dance in 2 or more dance styles, including those from a range of cultures and times, and including those represented in the class. Use these as a stimulus for improvisation and dance composition. • Explore the use of the elements of dance in works that represent a synthesis of stylistic or cultural influences. Discuss how ideas are represented and new movement is created by, for example, the fusion of contemporary and Aboriginal dance genres in the work of Bangarra Dance Theatre. Consider this process in own dance making. • Identify and discuss appropriate expressive skills to connect with audiences from varied social and cultural contexts. Consider dance and production elements as well as cultural protocols. • Consider and discuss the influence of global dance trends on Australian dance 	<ul style="list-style-type: none"> • Analyse the social and cultural context of a specific dance work. Consider the specific stylistic features, purpose, technique, conventions, and production elements, as well as the role of audience. • Compare the use of the elements of dance in 2 or more dance styles, including those from a range of cultures and times. Use these as a stimulus for improvisation and to inform the conceptual development of own choreography. • Analyse the use of the elements of dance in works that represent a synthesis of stylistic or cultural influences. Evaluate how ideas are represented and new movement is created by, for example, the fusion of cultural influences in the Australian Dance Theatre's 'Beginning of Nature'. Use this information to influence the creation of own dance work. • Identify, select, and refine appropriate expressive skills to connect with audiences from varied social and cultural contexts. Consider dance and production elements as well as cultural protocols. • Investigate how Australian dance artists, companies, and practices have been influenced by international dance

Strands:	Year 7	Year 8	Year 9	Year 10
			<p>artists, companies, and practices. For example, consider how international street dance styles have influenced Australian dance.</p>	<p>trends, historically and in current times. Consider how this may impact or inform own dance making.</p> <ul style="list-style-type: none"> • Investigate the role of dance in communicating cultural, social, political, or environmental information or opinion. For example, advocating for change in the protection of Australia’s waterways.
	<p>Investigate the diversity of dance choreographed or performed by First Nations Australians considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights.</p>		<p>Investigate the ways First Nations Australian choreographers and performers celebrate and challenge multiple perspectives of Australian identity through dance.</p>	
	<ul style="list-style-type: none"> • Discuss cultural sensitivity, respect, and appreciation of dance choreographed or performed by First Nations Australians. • Identify culturally appropriate responses and permissions when interacting with dance choreographed or performed by First Nations Australians. • Recognise the diversity of dance and culture represented by First Nations Australians. 	<ul style="list-style-type: none"> • Develop cultural sensitivity, respect, and appreciation of dance choreographed or performed by First Nations Australians. • Discuss and reflect upon the need for respect, appropriate permissions, and the avoidance of cultural appropriation when interacting with dance choreographed or performed by artists from a diverse range of First Nations. • Explore the diverse forms and styles of dance choreographed or performed by First Nations Australians. • Explore and discuss Indigenous Cultural Intellectual Property rights in relation to the dancer and the choreographer. 	<ul style="list-style-type: none"> • Consider and discuss the communication of cultural and social values in dance performed or choreographed by First Nations Australian dance artists or companies. • Discuss intended meanings and representation of identity in dance choreographed or performed by First Nations Australian artists. Consider meanings from the different perspectives of performer and audience. • Analyse dance work by First Nations Australian artists to identify and evaluate how those artists have explored, represented, or challenged concepts and histories of Australia and Australian identity. 	<ul style="list-style-type: none"> • Investigate and reflect on the national and global influence of First Nations Australian dance artists, companies, and practices. • Analyse and interpret the intended meanings and representation of identity in choreography and performance by First Nations Australian artists. Consider how these may be interpreted differently from different cultural or societal viewpoints. • Explore the viewpoints of First Nations Peoples represented in Australian dance and evaluate how multiple perspectives are communicated and challenged.
<p>Developing practices and skills</p>	<p>Develop safe dance practice and use of expressive and technical skills and, as appropriate, genre or style specific techniques.</p>		<p>Develop and refine safe dance practice, expressive and technical skills, and genre or style specific techniques.</p>	
	<ul style="list-style-type: none"> • Explore explicit dance skills and techniques for individual and group practice. Work as a whole class, individually, and in small groups. 	<ul style="list-style-type: none"> • Develop and refine explicit dance skills and techniques for individual and group practice. Work as a whole class, individually, and in small groups. 	<ul style="list-style-type: none"> • Develop and extend explicit dance skills and techniques for individual and group practice. Use to perform increasingly complex dances. 	<ul style="list-style-type: none"> • Develop, extend, and refine explicit dance skills and techniques for individual, partner, small group, and large ensemble practice. Use to perform increasingly complex dances.

Strands:	Year 7	Year 8	Year 9	Year 10
	<ul style="list-style-type: none"> • Demonstrate safe dance practice considering their own body and those around them. Consider physical capability, proximity, and spatial awareness in 1 or more specific dance styles. • Practise technical and expressive skills used in dance from a specific culture, genre, or style. • Recognise, develop, and practise style-specific characteristics of dance. Consider, for example, body posture, the use of dynamics, and performer attitude in styles such as jazz or break dancing. 	<ul style="list-style-type: none"> • Apply safe dance practice strategies that consider their own body and those around them. Consider physical capability, proximity, and spatial awareness in 1 or more specific dance styles. • Identify the links between safe dance, the musculoskeletal system, posture, and alignment. • Identify and employ technical and expressive skills used in dance from a specific culture, genre, or style. • Demonstrate style-specific characteristics of dance. Consider, for example, body posture, the use of dynamics, and performer attitude in styles such as ballet, musical theatre, or hip hop. 	<ul style="list-style-type: none"> • Identify and apply safe dance practice for self and when dancing with others, in 2 or more dance styles. • Perform movement in a way that prevents injury, applying knowledge of the musculoskeletal system. • Develop technical and expressive skills used in dance from 2 or more cultures, genres, or styles. • Demonstrate and describe style-specific characteristics of dance in 2 or more dance styles. 	<ul style="list-style-type: none"> • Identify, analyse, and perform 2 or more dance styles, for example, breakdancing and contemporary dance, applying safe dance practices for self, and when dancing with and around others. • Perform movement in a way that prevents injury, applying knowledge of the structure and functions of the musculoskeletal system. • Develop and refine technical and expressive skills used in dance from 2 or more cultures, genres, or styles. • Apply style-specific characteristics of dance in 2 or more dance styles.
	<p>Reflect on own and others’ dance works and practices to inform choreographic choices and use of technical and expressive skills.</p>		<p>Reflect on own and others’ use of the elements of dance, choreographic devices, structure, genre or style-specific techniques, and technical and expressive skills, to inform their choreographic or performance choices.</p>	
	<ul style="list-style-type: none"> • Reflect on own technical and expressive competence when moving, in response to individual and whole class teacher feedback. • Self-evaluate, reflect, and discuss personal progress in the development of technical and expressive performance skills. • Record own progress and creative process as a journal, blog, or digital recording. Secure appropriate permissions when using images. • Reflect on and discuss the work of self and others using dance specific terminology, to inform own creative process and choreography. 	<ul style="list-style-type: none"> • Extend own technical and expressive competence when moving, in response to self, peer, and teacher feedback. • Self-evaluate, reflect, and discuss personal progress in the development of technical and expressive performance skills. • Record and reflect on own progress and creative process as a journal, blog, digital recording or multi-modal presentation. Secure appropriate permissions when using images. • Reflect on and describe the work of self and others, responding in discussion, writing, or multi-modal presentation, to inform own creative choices, process, and choreography. Use dance specific terminology. 	<ul style="list-style-type: none"> • Critique and reflect on the development of own technical, expressive, and creative skills. • Consider and explore the techniques of specific historical or current dance practitioners, for example, Martha Graham or Gabrielle Nankivell, to inform and refine own technical, expressive, and creative skills. • Record personal reflections and evaluate own progress and creative process, including use of self and peer evaluation strategies and individual reflective records. Documents may be journals, blogs, photos, video or audio recordings, or multi-modal presentations. Secure appropriate permissions when using images. 	<ul style="list-style-type: none"> • Critique, reflect on, and refine the development of own technical and expressive performance skills. • Apply the techniques of specific historical or current dance practitioners, for example, Bob Fosse or Ashley Wallen, to inform and refine own technique and skill development. • Document, reflect on, and analyse own progress and creative process, including the use of evaluation strategies, feedback gathered, and individual reflective records. Documents may be journals, photos, blogs, video or audio recordings, or multi-modal presentations. Secure appropriate permissions when using images.

Strands:	Year 7	Year 8	Year 9	Year 10
			<ul style="list-style-type: none"> • Develop criteria and use to evaluate the quality of own and others' choreography and performance work. Consider the elements of dance, choreographic devices, and style-specific characteristics. • Provide feedback on peer choreography and performance work. • Consider self-reflection and peer and teacher feedback to improve own choreography and performance work. 	<ul style="list-style-type: none"> • Apply consistent criteria to evaluate the quality of own and others' choreography and performance work. Consider the elements of dance, choreographic devices, structure, and style-specific characteristics. • Provide feedback on other students' choreography and performance work. • Respond to, identify, and apply refinements in response to self-reflection and peer and teacher feedback on own choreography and performance work.
<p>Creating and making</p>	<p>Choreograph dance by selecting and manipulating elements of dance and choreographic devices to communicate ideas, perspectives, or meaning.</p>		<p>Choreograph dance that communicates ideas, perspectives, and meaning by selecting and manipulating elements of dance, choreographic devices, and structure.</p>	
	<ul style="list-style-type: none"> • Use elements of dance to create new movement from an original movement phrase. • Consider the elements of dance when selecting and using movement from own improvisation tasks to communicate a specific intention, emotion, or mood. • View the work of others and discuss how the choreographer has used the elements of dance to represent ideas. Use this to inform own choreography. • Transform everyday gestures, for example, brushing hair or eating cereal, into abstract movement using choreographic devices such as changes in timing, level, or sequence order. • Create, develop, select, combine, and sequence movement to represent a specific idea, using choreographic devices such as unison, canon, transitions, repetition, and contrast. • Identify, explore, and explain different ways of using choreographic forms or 	<ul style="list-style-type: none"> • Manipulate the elements of dance to create new movement from an original movement phrase, maintaining the essence of the original movement. • Apply understanding of the elements of dance in the selection of movement for choreography. Explain how these choices effectively communicate an identified idea, theme, or meaning. • View and reflect on the work of others. Identify how the choreographer has manipulated specific elements of dance and choreographic devices to communicate meaning. Use this to inform own choreography. • Experiment with developing literal movement phrases into abstract movement using choreographic devices such as repetition, exaggeration, or retrograde. • Create, develop, select, combine, sequence, and refine movement to communicate meaning using a variety of choreographic devices such as retrograde (reversing), augmentation, 	<ul style="list-style-type: none"> • Improvise with the elements of dance to generate and select movement for choreography. Analyse own movement choices to clarify intent. • View dance of others and discuss how choreographic intent has been communicated through the use and combinations of dance elements, structure, and choreographic devices. • Explore a range of style-specific movements and choreographic devices. For example, contrast or motif development, for a specific purpose, intent, or meaning in live or recorded dance. • Create, develop, select, combine, sequence, and refine movement using a variety of choreographic devices such as abstraction, and changing the order, pathway, or dynamics of the dance movement, phrase, or sequence. • Select and combine the use of a range of choreographic forms and structures, for example, abstract, rondo, or 	<ul style="list-style-type: none"> • Improvise with the elements of dance to generate, select, and refine movement for choreography. Analyse and justify how own movement choices reflect personal style and clarify intent. • View a range of choreographic works of various styles. Analyse and discuss how choreographic intent has been communicated through the use and combinations of dance elements, structure, and choreographic devices. • Establish clear intentions or purpose when choreographing. • Manipulate a range of style-specific movements and techniques and apply different structures, such as binary or narrative, for a specific purpose, intent, or meaning in live or recorded dance. • Create, develop, select, combine, sequence, and refine movement using a variety of choreographic devices such as chance theory (movement selection from the role of a dice), motif development, and the

Strands:	Year 7	Year 8	Year 9	Year 10
	<p>structures, such as binary and narrative forms, to communicate meaning.</p>	<p>and transposition (changing level or body part used).</p> <ul style="list-style-type: none"> • Analyse and evaluate the structural choices made in own dance making. Consider choreographic intent and style. • Apply choreographic forms such as binary, ternary, and narrative to structure and develop choreography that communicates meaning. 	<p>episodic, to communicate specific choreographic intent.</p> <ul style="list-style-type: none"> • Respond to feedback about the use of choreographic structure and form in own dance making. Consider modifying choices to enhance the meaning communicated by the choreography. • Identify and discuss the impact of media and technology on dance practice, for example, the role of technology in contemporary dance creation. 	<p>deconstruction and reconstruction of movement sequences.</p> <ul style="list-style-type: none"> • Select, combine, manipulate, and refine the use of choreographic forms and structures, such as abstract, rondo, or episodic, to communicate specific choreographic intent. • Analyse, self-evaluate, and respond to feedback about the use of choreographic motifs, structure, and form in own dance making. Consider modifying structural choices and motifs to enhance the communication of choreographic intent. • Investigate and reflect on the impact of media and technology on dance practice, for example, dance film, dance forms that integrate digital components, or interactive choreographic work that relies on the interconnection between technology and the dancer.
	<p>Apply technical and expressive skills and genre or style-specific techniques to communicate ideas, perspectives, or meaning.</p>		<p>Apply technical and expressive skills and genre or style-specific techniques to enhance communication of ideas, perspectives, and meaning.</p>	
	<ul style="list-style-type: none"> • Recognise and experiment with technical and expressive skills to communicate ideas, themes, or meaning in the development and performance of own choreography and in dance created by others, including the teacher. • Deconstruct sections of a dance. For example, identify and describe recurring movement within sequences, the use of choreographic devices, the style-specific technical and expressive skills of the dancers, and how production elements such as lighting, performance space, music, and costume combine to communicate meaning. Use to inform 	<ul style="list-style-type: none"> • Apply technical and expressive skills to communicate specific ideas, themes, perspectives, or meaning in the development and performance of own choreography and in dance created by others, including the teacher. • Analyse and describe specific sections of a dance, for example, identify recurring movement within sequences, the use of choreographic devices, the style-specific technical and expressive skills of the dancers, and how the production elements combine to communicate meaning and choreographic intent. Use to inform own dance making, considering the perspectives and viewpoints of 	<ul style="list-style-type: none"> • Develop and use a personal movement vocabulary by exploring technical and expressive skills and style-specific preferences to create new ways of moving. Describe own movement vocabulary and style. • Use appropriate technical and expressive skills in performance to communicate choreographic intent in 2 or more specific dance style. • Reflect on the choreography of self and others to inform own dance making. Identify how technical and expressive skills and production elements have been used and combined to communicate meaning, considering the 	<ul style="list-style-type: none"> • Extend and use a personal movement vocabulary by experimenting with technical and expressive skills, style-specific preferences, and different combinations of these, to create, develop, and refine new ways of moving. Establish and describe a personal movement vocabulary and style. • Apply appropriate technical and expressive skills in performance to communicate choreographic intent in 2 or more specific dance style. Consider the audience perspective and differing viewpoints.

Strands:	Year 7	Year 8	Year 9	Year 10
	<p>own dance making, considering the perspectives and viewpoints of both artist and audience.</p> <ul style="list-style-type: none"> • Explore, reflect on, and discuss the creative processes associated with composition and choreography, and define choreographic intent. 	<p>performer, choreographer, and audiences in different social contexts.</p> <ul style="list-style-type: none"> • Apply and discuss the creative process used in own choreography with specific reference to choreographic intent. Consider choreographic stimuli, devices, structure, and resolution. 	<p>audience perspective as well as the performer's.</p> <ul style="list-style-type: none"> • Explore dance works that feature different perspectives and viewpoints, theoretically and physically. Dance works may be based on different theories or styles, align with different philosophies, or use different creative processes to communicate an idea, theme, or opinion. Consider how this may influence and inform the development of own choreographic work. For example, view and compare the works of 2 or more dance companies in Australia or overseas, for example, Australian Dance Theatre and the Chooky Dancers. 	<ul style="list-style-type: none"> • Evaluate the choreography of self and others to inform and refine own dance making. Justify opinions in relation to the use of technical and expressive skills, production elements, and the communication of choreographic intent or meaning. Consider the social or cultural context in which the dance is or was performed. • Analyse dance works that feature different perspectives or viewpoints. Dance works may be based on different theories, align with different philosophies, or use different creative processes to communicate an idea, theme, or opinion. Use this information to influence and inform the development of own choreographic work. For example, view, analyse, and compare reworks of the same known dance work, reinterpreted by different choreographers. For example, 'Swan Lake' by Garry Stewart, Mark Morris, and Graham Murphy.
<p>Presenting and performing</p>	<p>Rehearse and perform dance for audiences, using technical and expressive skills and, as appropriate, genre or style-specific techniques.</p>		<p>Rehearse and perform dance for audiences, using technical and expressive skills, and genre or style-specific techniques.</p>	
	<ul style="list-style-type: none"> • Develop and use evaluation and rehearsal strategies to build confidence, clarity of movement, projection, focus, and musicality in performance for an audience. Include self-evaluation, repetition of explicit skills, and response to feedback. • View and discuss a live or recorded dance work. Identify the elements of dance and style-specific characteristics and reflect on how they have been used in the work. In discussion, refer to the communication of meaning. • Identify the expectations of an audience when viewing dance 	<ul style="list-style-type: none"> • Develop and use evaluation and rehearsal strategies to refine individual and ensemble dance performance skills. • Improve confidence, clarity of movement, projection, focus, and musicality. • Self-evaluate and respond to feedback from peers and teacher. • View and discuss a live or recorded dance work. Analyse and document the use of the elements of dance and style-specific characteristics. Describe and evaluate how each enhances the 	<ul style="list-style-type: none"> • Evaluate and rehearse dance to refine individual, small group, and ensemble dance performance skills. • Improve confidence, technical and expressive skills, projection, focus, musicality, and spatial awareness to enhance choreographic intent. • Self-evaluate, self-correct, and respond to feedback from peers, teacher, and audience to improve performance skills. • Provide feedback to peers using specific criteria. • View, discuss, and analyse a live or recorded professional dance 	<ul style="list-style-type: none"> • Evaluate and rehearse dance to refine individual, small group, and ensemble dance performance skills. • Improve movement retention, technical and expressive skills, projection, focus, musicality, and spatial awareness to enhance choreographic intent. • Self-evaluate, self-correct, and respond to feedback from peers, teacher, and audience to refine specific performance skills. • Share considered criteria based feedback with peers.

Strands:	Year 7	Year 8	Year 9	Year 10
	<p>performance in a Western theatre context. Consider audience and performance etiquette.</p> <ul style="list-style-type: none"> • Experiment with alternative expressive skills to enhance performance presence, mood, and projection, appropriate to a specific dance style. For example, use of facial expression or body tension. 	<p>communication of meaning and choreographic intent.</p> <ul style="list-style-type: none"> • Reflect on and explain the expectations of an audience when viewing dance performance in a range of cultural contexts and societal settings. • Perform dance using alternative expressive skills to enhance performance presence, mood, and projection, appropriate to a specific dance style. For example, use of breath or focus. 	<p>production. Present opinions and insights in written, oral, or multi-modal presentation.</p> <ul style="list-style-type: none"> • Perform own choreography and the choreography of others in informal and formal settings. • Employ style-specific technical and expressive skills in performance to communicate choreographic intent. • Consider the different expectations of an audience when viewing and discussing cultural dance and theatrical dance genres, such as contemporary dance, ballet, musical theatre, and dance on film. • Use style-specific dance terminology to describe and analyse dance performance by self and others. 	<ul style="list-style-type: none"> • Critically analyse, research, and review a live or recorded professional dance production. Present findings in written, oral, or multi-modal presentation. • Perform and refine the presentation of own choreography and the choreography of others in informal and formal settings. • Employ style-specific technical and expressive skills in performance to enhance the communication of choreographic intent. • Compare the role and expectations of an audience when viewing and discussing cultural or social dance, theatrical dance genres such as contemporary dance, ballet, or musical theatre, and dance on film. • Use style-specific dance terminology to describe, interpret, analyse, and evaluate dance performance by self and others.

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