

# Scope and sequence

# Dance

## Year 7 to 10

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# Dance: Scope and sequence year 7 to 10

## Contents

Context statement

Achievement standards

Scope and sequence

- Strand: Making
  - Sub-strand: Exploring ideas and improvising with ways to represent ideas
  - Sub-strand: Manipulating and applying the elements/concepts with intent
  - Sub-strand: Developing and refining understanding of skills and techniques
  - Sub-strand: Structuring and organising ideas into form
  - Sub-strand: Sharing artworks through performance, presentation or display
- Strand: Responding
  - Sub-strand: Analysing and reflecting upon intentions
  - Sub-strand: Responding to and interpreting artworks

## 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.**

**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

Years 7 to 8	Years 9 to 10
<p>By the end of year 8, students:</p> <ul style="list-style-type: none"> <li>• <b>identify</b> and <b>analyse</b> the elements of dance, choreographic devices and production elements of dances in different styles</li> <li>• <b>apply</b> this knowledge to dances they make and perform</li> <li>• <b>evaluate</b> how they and others from different cultures, times and places communicate meaning and intent through dance</li> <li>• <b>choreograph</b> dances, <b>demonstrating</b> selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent</li> <li>• <b>choreograph</b> and <b>learn</b> dances, and <b>perform</b> them with confidence and clarity, and with technical and expressive skills appropriate to the dance style.</li> </ul>	<p>By the end of year 10, students:</p> <ul style="list-style-type: none"> <li>• <b>analyse</b> the choreographer's use of the elements of dance, choreographic devices, form and production elements</li> <li>• <b>apply</b> this knowledge to communicate choreographic intent in dances they create, perform and view</li> <li>• <b>evaluate</b> the impact of dance from different cultures, places and times on Australian dance</li> <li>• <b>choreograph</b> dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent</li> <li>• <b>choreograph, rehearse</b> and <b>perform</b> dances, demonstrating technical and expressive skills appropriate to the genre and style.</li> </ul>

## Strand: Making

Sub-strand	Year 7	Year 8	Year 9	Year 10
<p><b>Exploring ideas and improvising with ways to represent ideas</b></p>	<p>Experiment and improvise with different combinations of the elements of dance by manipulating, augmenting and embellishing literal movement and gesture and developing into abstract movement:</p> <ul style="list-style-type: none"> <li>• <b>Use</b> elements of dance to <b>create</b> new movement from an original movement phrase.</li> <li>• <b>View</b> and <b>discuss</b> dances from a range of times, cultures and places. <b>Consider</b> how realistic movement can be manipulated, to become symbolic. <b>Use</b> to inform own dance composition.</li> <li>• <b>Transform</b> everyday gestures for example brushing hair or eating cereal into abstract movement using compositional devices such as changes in timing, level or sequence order.</li> <li>• <b>View</b> the work of others and <b>discuss</b> how the choreographer has used the elements of dance to represent ideas. <b>Use</b> this to inform own composition work.</li> </ul>	<p>Experiment and improvise with different combinations of the elements of dance by manipulating, augmenting and embellishing literal movement and gesture and developing into abstract movement:</p> <ul style="list-style-type: none"> <li>• <b>Manipulate</b> the elements of dance to <b>create</b> new movement from an original movement phrase, maintaining the essence of the original movement.</li> <li>• <b>Analyse</b> and <b>discuss</b> dances from a range of times, cultures and places. <b>Consider</b> how realistic movements can be manipulated to become symbolic. <b>Use</b> to inform own dance composition.</li> <li>• <b>Experiment</b> with developing literal movement phrases into abstract movement using compositional devices such as repetition, exaggeration or retrograde.</li> <li>• <b>Develop</b> movement to represent a specific idea in the composition of own short dance sequences. <b>Use</b> the elements of dance to <b>explain</b> movement choices.</li> </ul>	<p>Explore and improvise with movement possibilities and the elements of dance, developing original movement and a personal style in the way you move and create movement:</p> <ul style="list-style-type: none"> <li>• <b>Explore</b> the use of the elements of dance in different dance styles, including those from other cultures and times. <b>Use</b> these as a stimulus for improvisation and dance composition.</li> <li>• <b>Develop</b> a personal movement vocabulary by combining elements of dance to find new ways of moving.</li> <li>• <b>Extend</b> movement vocabulary to <b>explore</b> own stylistic preferences and personal identity. For example, <b>explore</b> dance styles from a range of cultures including those represented in the class, to inform own dance composition.</li> <li>• <b>Explore</b> the use of the elements of dance in works that represent a synthesis of stylistic or cultural influences. <b>Consider</b> 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. <b>Use</b> to inform own dance composition.</li> </ul>	<p>Explore and improvise with movement possibilities and the elements of dance, developing original movement and a personal style in the way you move and create movement:</p> <ul style="list-style-type: none"> <li>• <b>Analyse</b> the use of the elements of dance in a range of specific dance styles, including those from other cultures and times. <b>Use</b> these as a stimulus for improvisation and dance composition.</li> <li>• <b>Develop</b> and <b>use</b> a personal movement vocabulary by combining elements of dance to find new ways of moving. <b>Establish</b> and <b>describe</b> a personal movement style.</li> <li>• <b>Extend</b> movement vocabulary to <b>explore</b> own stylistic preferences and personal identity. For example, <b>analyse</b> dance styles from a range of cultures and times to inform own dance composition and choreographic practice.</li> <li>• <b>Analyse</b> the use of the elements of dance in works that represent a synthesis of stylistic or cultural influences. <b>Consider</b> 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’. <b>Use</b> to inform own dance composition and choreographic practice.</li> </ul>
<p><b>Manipulating and applying the elements/concepts with intent</b></p>	<p>Use the elements of dance to guide improvisation and development of movement and movement phrases with clear meaning and choreographic intent. Students choose and organise movement to communicate their intended meaning and explain the choices they have made:</p> <ul style="list-style-type: none"> <li>• <b>Experiment</b> with different elements of dance to communicate specific intent or meaning.</li> <li>• <b>Consider</b> the elements of dance when selecting and using movement from own improvisation tasks to <b>communicate</b> a specific intention. For example, an emotion or mood.</li> <li>• <b>Explore</b> movement that may have symbolic meaning within a specific social or cultural context. For example, the representation of animal totems in specific Aboriginal cultural dances.</li> <li>• <b>Explore</b> the cultural context of a range of dances and dance styles. <b>Consider</b> where the dance was developed, and where it is or was performed and viewed. <b>Identify</b> how this may inform choices made in own dance composition.</li> </ul>	<p>Use the elements of dance to guide improvisation and development of movement and movement phrases with clear meaning and choreographic intent. Students choose and organise movement to communicate their intended meaning and explain the choices they have made:</p> <ul style="list-style-type: none"> <li>• <b>Use</b> and <b>manipulate</b> different elements of dance to <b>develop</b> ideas and <b>communicate</b> specific choreographic intent and meaning.</li> <li>• <b>Apply</b> understanding of the elements of dance in the selection of movement for composition. <b>Explain</b> how these choices effectively <b>communicate</b> an identified choreographic intent or meaning.</li> <li>• <b>Investigate</b> movement that may have symbolic meaning, such as a repeated movement motif or gesture to <b>communicate</b> a specific idea. <b>Use</b> to inform own dance composition.</li> <li>• <b>Examine</b> the cultural context of a range of dances and dance styles. <b>Consider</b> where the dance was developed, and where it is or was performed and viewed. <b>Apply</b> this information when creating and performing own dance composition.</li> </ul>	<p>Experiment with different combinations of the elements of dance through improvisation and the development of movement and longer movement phrases with clear meaning and choreographic intent. Use a range of composition and choreographic devices to structure and organise movement phrases and short dances to communicate a choreographic intention. Reflect on and explain the choices made:</p> <ul style="list-style-type: none"> <li>• <b>Explore</b> a range of style-specific movements and composition devices. For example, contrast or motif development, to <b>support</b> choreographic intent and meaning in live or recorded dance.</li> <li>• <b>Improvise</b> with the elements of dance to generate and select movement for a specific choreographic intent. <b>Analyse</b> own movement choices to clarify intent.</li> <li>• <b>Develop</b> and <b>describe</b> own movement vocabulary and style.</li> <li>• <b>Interpret</b> intended meanings in the choreography of others. <b>Consider</b> how these may be interpreted differently from different viewpoints, such as by people of different generations, and how this may influence the creation of own dance work.</li> </ul>	<p>Experiment with different combinations of the elements of dance through improvisation and the development of movement and longer movement phrases with clear meaning and choreographic intent. Use a range of composition and choreographic devices to structure and organise movement phrases and short dances to communicate a choreographic intention. Reflect on and explain the choices made:</p> <ul style="list-style-type: none"> <li>• <b>Manipulate</b> a range of style-specific movements and techniques and <b>apply</b> different structures such as binary or narrative, to <b>support</b> choreographic intent and meaning in live or recorded dance.</li> <li>• <b>Improvise</b> with the elements of dance to <b>generate, refine</b> and <b>select</b> movement for a specific choreographic intent. <b>Analyse</b> and <b>justify</b> how own movement choices reflect personal style and clarify intent.</li> <li>• <b>Set</b> choreographic goals and <b>refine</b> own movement vocabulary and style.</li> <li>• <b>Interpret</b> the intended meanings in the choreography of others. <b>Consider</b> how these may be interpreted differently from different cultural or societal viewpoints. <b>Use</b> this</li> </ul>

Sub-strand	Year 7	Year 8	Year 9	Year 10
<p><b>Developing and refining understanding of skills and techniques</b></p>	<p>Develop, practise and refine technical dance skills, including body control, core stability, posture and alignment, upper and lower body strength, flexibility, balance, placement, coordination, musicality and movement accuracy. Develop these skills in 1 or more specific styles:</p> <ul style="list-style-type: none"> <li>• <b>Explore</b> explicit dance skills and techniques for individual and group practice in 1 or more specific styles. <b>Work</b> as a whole class, individually and in peer pairs or small groups.</li> <li>• <b>Reflect on</b> own technical competence when moving, in response to individual and whole class feedback. <b>Record</b> progress as a journal, blog, digital recording or multi-modal presentation.</li> <li>• <b>Demonstrate</b> safe dance practice strategies in consideration of their own body and those around them. <b>Consider</b> own and others' capability, proximity and spatial awareness in 1 or more specific dance styles.</li> <li>• <b>Practise</b> technical skills used in dances from different cultures. <b>Develop</b> cultural sensitivity and appreciation and <b>recognise</b> specific cultural protocols.</li> </ul>	<p>Develop, practise and refine technical dance skills, including body control, core stability, posture and alignment, upper and lower body strength, flexibility, balance, placement, coordination, musicality and movement accuracy. Develop these skills in 1 or more specific styles:</p> <ul style="list-style-type: none"> <li>• <b>Further develop</b> and <b>refine</b> explicit dance skills and techniques for individual and group practice in 1 or more specific styles. <b>Work</b> as a whole class, individually and in peer pairs or small groups.</li> <li>• <b>Extend</b> own technical competence when moving, in response to self, peer and teacher feedback. <b>Record</b> progress as a journal, blog, digital recording or multi-modal presentation.</li> <li>• <b>Apply</b> safe dance practice strategies in consideration of their own body and those around them. <b>Consider</b> own and others' capability, proximity and spatial awareness in 1 or more specific dance styles.</li> <li>• <b>Identify</b> the links between safe dance, the musculoskeletal system, posture and alignment.</li> <li>• <b>Analyse</b> and <b>practise</b> technical skills used in dances from different cultures. <b>Develop</b> cultural sensitivity and appreciation <b>using</b> specific cultural protocols.</li> </ul>	<p>Develop, practise, self-evaluate and refine technical dance skills, including body control, core stability, posture and alignment, upper and lower body strength, flexibility, balance, placement, coordination, musicality, movement accuracy and endurance. Develop these skills in 2 or more specific styles:</p> <ul style="list-style-type: none"> <li>• <b>Develop</b> and <b>extend</b> explicit skills and techniques for individual and group practice in 2 or more specific styles. <b>Use to perform</b> increasingly complex dances.</li> <li>• <b>Develop</b> and <b>refine</b> individual technical skills as well as explicit skills and techniques required when dancing with others. <b>Respond</b> to self-reflection, peer and teacher feedback. <b>Record</b> progress as a journal, blog, digital recording, or multi-modal presentation.</li> <li>• <b>Identify</b> and <b>apply</b> safe dance practice for self and when dancing with others in 2 or more dance styles.</li> <li>• <b>Perform</b> movement in a way that prevents injury, <b>applying</b> knowledge of the musculoskeletal system.</li> <li>• <b>Consider</b> and <b>explore</b> the techniques of specific historical or current dance practitioners, for example, Martha Graham, to <b>inform</b> and <b>refine</b> own technique and skill development.</li> </ul>	<p>information to influence the creation of own dance work.</p> <p>Develop, practise, self-evaluate and refine technical dance skills, including body control, core stability, posture and alignment, upper and lower body strength, flexibility, balance, placement, coordination, musicality, movement accuracy and endurance. Develop these skills in 2 or more specific styles:</p> <ul style="list-style-type: none"> <li>• <b>Develop, extend</b> and <b>refine</b> explicit skills and techniques for individual and group practice in 2 or more specific styles. <b>Use to perform</b> increasingly complex dances that may be of different styles or fusions of styles.</li> <li>• <b>Develop, extend</b> and <b>refine</b> individual technical skills as well as explicit skills and techniques required when dancing with partners, small groups and large ensembles. <b>Respond</b> to self-reflection, peer and teacher feedback. <b>Record</b> progress as a journal, blog, digital recording or multi-modal presentation.</li> <li>• <b>Identify, analyse</b> and <b>perform</b> 2 or more dance styles. For example, breakdancing and contemporary dance, <b>applying</b> safe dance practice for self and when dancing with and around others.</li> <li>• <b>Perform</b> movement in a way that prevents injury, <b>applying</b> knowledge of the structure and functions of the musculoskeletal system.</li> <li>• <b>Apply</b> the techniques of specific historical or current dance practitioners, for example Bob Fosse, to <b>inform</b> and <b>refine</b> own technique and skill development.</li> </ul>
<p><b>Structuring and organising ideas into form</b></p>	<p>Explore a range of different composition and choreographic devices or tools to create and develop movement. Use different forms to structure short movement phrases and dances, for example binary, ternary or narrative form:</p> <ul style="list-style-type: none"> <li>• <b>Create, develop, select, combine</b> and <b>sequence</b> movement using choreographic devices such as unison, canon, transitions, repetition and contrast.</li> <li>• <b>Explore</b> different ways of using choreographic forms such as binary and narrative forms to <b>structure</b> short compositions or dances.</li> <li>• <b>Reflect</b> on and <b>discuss</b> the creative process of composition and choreography and <b>define</b> choreographic intent.</li> <li>• <b>Identify</b> and <b>explain</b> the structural choices made in own dance making. <b>Consider</b> choreographic intent.</li> <li>• <b>Document</b> own process of dance making in journals, blogs, video or audio recordings or</li> </ul>	<p>Explore a range of different composition and choreographic devices or tools to create and develop movement. Use different forms to structure short movement phrases and dances, for example binary, ternary or narrative form:</p> <ul style="list-style-type: none"> <li>• <b>Create, develop, select, combine, sequence</b> and <b>refine</b> movement using a variety of choreographic devices such as retrograde (reversing), augmentation and transposition (changing level or body part used).</li> <li>• <b>Extend</b> the use of choreographic forms such as binary, ternary and narrative to <b>structure</b>, and <b>develop</b> short compositions and dances.</li> <li>• <b>Reflect</b> on and <b>explain</b> the creative process of composition and choreography to <b>clarify</b> choreographic intent. <b>Consider</b> choreographic stimuli, devices, structure and resolution.</li> <li>• <b>Analyse</b> and <b>evaluate</b> the structural choices made in own dance making. <b>Consider</b> choreographic intent and style.</li> </ul>	<p>Explore dance structure and form by experimenting with a variety of composition and choreographic devices or tools to create and manipulate new movement and movement phrases. Examine a range of forms to structure dance including abstract representation, motif development, repetition and theme and variation:</p> <ul style="list-style-type: none"> <li>• <b>Create, develop, select, combine, sequence</b> and <b>refine</b> movement using a variety of choreographic devices such as abstraction and changing the order, pathway or dynamics of the dance movement, phrases or sequences.</li> <li>• <b>Select</b> and <b>combine</b> the use of a range of choreographic forms and structures, for example, abstract, rondo or episodic, to communicate specific choreographic intent.</li> <li>• <b>View</b> dance of others, <b>analyse</b> and <b>discuss</b> how choreographic intent has been communicated through the use and combinations of structure, form and choreographic devices.</li> <li>• <b>Respond to</b> feedback about the use of choreographic structure and form in own dance</li> </ul>	<p>Explore dance structure and form by experimenting with a variety of composition and choreographic devices or tools to create and manipulate new movement and movement phrases. Examine a range of forms to structure dance including abstract representation, motif development, repetition and theme and variation:</p> <ul style="list-style-type: none"> <li>• <b>Create, develop, select, combine, sequence</b> and <b>refine</b> movement using a variety of choreographic devices such as chance theory (movement selection from the role of a dice), motif development and manipulation, and deconstructing and reconstructing movement sequences.</li> <li>• <b>Select, combine, manipulate</b> and <b>refine</b> the use of choreographic forms and structures, such as abstract, rondo or episodic, to <b>communicate</b> specific choreographic intent.</li> <li>• <b>View</b> a range of choreographic works of various styles. <b>Analyse</b> and <b>discuss</b> how choreographic intent has been communicated through the use</li> </ul>

Sub-strand	Year 7	Year 8	Year 9	Year 10
	<p>multi-modal presentations. <b>Secure</b> appropriate permissions when using images.</p>	<ul style="list-style-type: none"> <li>• <b>Document</b> own process of dance making in journals, blogs, video or audio recordings or multi-modal presentations. <b>Secure</b> appropriate permissions when using images.</li> </ul>	<p>making. <b>Consider</b> modifying choices to enhance choreographic intent.</p> <ul style="list-style-type: none"> <li>• <b>Document</b> own creative process, including <b>use of</b> self and peer <b>evaluation</b> strategies and individual reflective records. Documents may be journals, blogs, photos, video or audio recordings or multi-modal presentations. <b>Secure</b> appropriate permissions when using images.</li> </ul>	<p>and combinations of structure, form and choreographic devices.</p> <ul style="list-style-type: none"> <li>• <b>Analyse, self- evaluate</b> and <b>respond to</b> feedback about the use of choreographic motifs, structure and form in own dance making. <b>Consider</b> modifying structural choices and movement motifs, to enhance choreographic intent.</li> <li>• <b>Document</b> own creative process, including <b>use of analysis</b> and <b>evaluation</b> strategies, feedback gathered and individual reflective records. Documents may be journals, photos, blogs, video or audio recordings or multi-modal presentations. <b>Secure</b> appropriate permissions when using images.</li> </ul>
<p><b>Sharing artworks through performance, presentation or display</b></p>	<p>Rehearse, refine and perform extended movement phrases or dances in 1 or more styles. Develop and use style appropriate expressive skills of face and body to communicate mood, emotion and choreographic intent in own movement, as well as in dances choreographed by others:</p> <ul style="list-style-type: none"> <li>• <b>Develop</b> and <b>use</b> evaluation and rehearsal strategies to <b>build</b> confidence, clarity of movement, projection, focus and musicality in performance. <b>Include</b> self-evaluation, repetition of explicit skills and responding to feedback.</li> <li>• <b>Develop</b> and <b>practise</b> style-specific characteristics of dance. For example, body posture, use of dynamics or attitude in styles such as contemporary, musical theatre or hip hop.</li> <li>• <b>Recognise</b> how the elements of dance can be used to <b>communicate</b> choreographic intent in the performance of own dance composition and in dance created by others, including the teacher.</li> <li>• <b>Experiment</b> with alternative expressive skills to <b>enhance</b> performance presence, mood and projection, appropriate to a specific dance style. For example, <b>use</b> of facial expression or body tension.</li> <li>• <b>Self-evaluate, reflect</b> and <b>discuss</b> personal progress in the <b>development</b> of technical and expressive performance skills.</li> </ul>	<p>Rehearse, refine and perform extended movement phrases or dances in 1 or more styles. Develop and use style appropriate expressive skills of face and body to communicate mood, emotion and choreographic intent in own movement, as well as in dances choreographed by others:</p> <ul style="list-style-type: none"> <li>• <b>Develop</b> and <b>use</b> evaluation and rehearsal strategies to <b>refine</b> individual and ensemble dance performances. <ul style="list-style-type: none"> <li>○ <b>Improve</b> confidence, clarity of movement, projection, focus and musicality.</li> <li>○ <b>Include</b> self-evaluation and <b>respond to</b> feedback from peers and teacher.</li> </ul> </li> <li>• <b>Identify</b> and <b>demonstrate</b> style-specific characteristics of dance, for example, body posture, use of dynamics or attitude in styles such as contemporary, musical theatre or hip hop.</li> <li>• <b>Apply</b> the elements of dance in the <b>communication</b> of choreographic intent in the performance of own dance composition and in dance created by others, including the teacher.</li> <li>• <b>Use</b> alternative expressive skills to <b>enhance</b> performance presence, mood and projection, appropriate to a specific dance style. For example, <b>use</b> of breath or focus.</li> <li>• <b>Self-evaluate, reflect</b> and <b>discuss</b> personal progress in the development of technical and expressive performance skills. <b>Maintain</b> a journal, blog or multi-modal record.</li> </ul>	<p>Rehearse, refine and perform extended movement phrases or dances in 2 or more styles to an audience. Develop and use style appropriate techniques and expressive skills of face and body to project mood, emotion and choreographic intent to an audience. Perform own compositions and choreography as well as in dances choreographed by others:</p> <ul style="list-style-type: none"> <li>• <b>Evaluate</b> and <b>rehearse</b> dance to <b>refine</b> individual and ensemble dance performance skills. <ul style="list-style-type: none"> <li>○ <b>Improve</b> confidence, clarity of movement, projection, focus and musicality to enhance choreographic intent.</li> <li>○ <b>Include</b> self-evaluation, self-correction and giving and receiving feedback from peers, teacher and audience.</li> </ul> </li> <li>• <b>Identify</b> and <b>select</b> appropriate expressive skills to make connections with audiences from varied social and cultural contexts. <b>Consider</b> dance and production elements as well as cultural protocols.</li> <li>• <b>Manipulate</b> the elements of dance in performance, in relation to a particular dance style, for example, hip hop or lyrical jazz, to <b>enhance</b> the communication of choreographic intent.</li> <li>• <b>Perform</b> own choreography and the choreography of others in <b>informal and formal settings using a range of expressive skills to communicate choreographic intent.</b></li> <li>• <b>Critique</b> and <b>reflect on</b> the development of own technical and expressive performance skills. <b>Record</b> personal reflections and progress in a journal, blog or multi-modal presentation.</li> </ul>	<p>Rehearse, refine and perform extended movement phrases or dances in 2 or more styles to an audience. Develop and use style appropriate techniques and expressive skills of face and body to project mood, emotion and choreographic intent to an audience. Perform own compositions and choreography as well as in dances choreographed by others:</p> <ul style="list-style-type: none"> <li>• <b>Evaluate</b> and <b>rehearse</b> dance to <b>refine</b> individual and ensemble dance performance skills, and to <b>strengthen</b> communication of choreographic intent. <ul style="list-style-type: none"> <li>○ <b>Improve</b> movement retention, clarity of movement, projection, focus and musicality.</li> <li>○ <b>Include</b> self-evaluation, self-correction and giving and receiving feedback from peers, teacher and audience.</li> </ul> </li> <li>• <b>Identify, select</b> and <b>refine</b> appropriate expressive skills to <b>make connections</b> with audiences from varied social and cultural contexts. <b>Consider</b> dance and production elements as well as cultural protocols.</li> <li>• <b>Analyse</b> and <b>manipulate</b> the elements of dance in performance in relation to the style of a particular choreographer, for example Stephen Page (Bangarra Dance Theatre), to <b>enhance</b> the communication of choreographic intent.</li> <li>• <b>Perform, reflect on</b> feedback and <b>refine</b> the presentation of own choreography and the choreography of others in <b>informal and formal settings. Use</b> appropriate expressive skills to <b>communicate</b> choreographic intent in 2 or more specific styles.</li> <li>• <b>Critique, reflect on</b> and <b>refine</b> the development of own technical and expressive performance skills. <b>Record</b> personal reflections and progress in a journal, blog or multi-modal presentation.</li> </ul>



## Strand: Responding

Sub-strand	Year 7	Year 8	Year 9	Year 10
<p><b>Analysing and reflecting upon intentions</b></p>	<p>Analyse the use of the elements of dance and production elements such as sound, lighting and costume in own dance work, dance work of peers and in professional dance productions (live or recorded). Consider how these elements combine to communicate meaning and choreographic intent:</p> <ul style="list-style-type: none"> <li>• <b>View</b> and <b>discuss</b> a live or recorded dance work. <b>Identify</b> the elements of dance and how they have been used and combined in the work. <b>Relate discussion</b> to the communication of meaning.</li> <li>• <b>Deconstruct</b> sections of a dance. For example, <b>identify</b> and <b>describe</b> recurring movement within sequences, the use of choreographic devices and how the production elements such as lighting, performance space, music and costume, combine to <b>communicate</b> meaning.</li> <li>• <b>Respond</b> to dance of self and others in discussion, writing, or multi-modal presentation, using dance specific terminology.</li> </ul>	<p>Analyse the use of the elements of dance and production elements such as sound, lighting and costume in own dance work, dance work of peers and in professional dance productions (live or recorded). Consider how these elements combine to communicate meaning and choreographic intent:</p> <ul style="list-style-type: none"> <li>• <b>View</b> and <b>discuss</b> a live or recorded dance work. <b>Analyse</b> and <b>document</b> the use of the elements of dance in the dance work, <b>describing</b> how each enhances the communication of meaning and the choreographic intent.</li> <li>• <b>Analyse</b> and <b>describe</b> specific sections of a dance, for example, <b>identify</b> recurring movement within sequences, the use of choreographic devices to manipulate the movement and how the production elements combine to <b>communicate</b> meaning and choreographic intent.</li> <li>• <b>Describe</b> and <b>respond</b> to dance of self and others, in discussion, writing or multi-modal presentation, using dance specific terminology.</li> </ul>	<p>Analyse, interpret and evaluate own choreographic and performance work and the work of others, including work by professional choreographers and dancers. Consider how the elements of dance and production elements combine to communicate meaning and choreographic intent and evaluate how well the intent is communicated:</p> <ul style="list-style-type: none"> <li>• <b>View, discuss</b> and <b>analyse</b> a live or recorded professional dance production by a known choreographer. <b>Present</b> opinions and insights in written, oral or multi-modal presentation.</li> <li>• <b>Reflect on</b> the choreographic work of self and others to inform own dance making. <b>Identify</b> how the elements of dance and production elements have been used and combined to <b>communicate</b> choreographic intent.</li> <li>• <b>Use</b> style specific dance terminology to <b>describe</b> and <b>analyse</b> dance performance by self and others.</li> <li>• <b>Develop</b> criteria to <b>use</b> when evaluating the quality of own and others' choreography and performance work.</li> <li>• <b>Provide</b> feedback on other students' choreography and performance work.</li> <li>• <b>Respond to</b> feedback to <b>improve</b> own choreography and performance work.</li> </ul>	<p>Analyse, interpret and evaluate own choreographic and performance work and the work of others, including work by professional choreographers and dancers. Consider how the elements of dance and production elements combine to communicate meaning and choreographic intent and evaluate how well the intent is communicated:</p> <ul style="list-style-type: none"> <li>• <b>Critically analyse, research</b> and <b>review</b> a live or recorded professional dance production by a known choreographer. <b>Present</b> findings in written, oral or multi-modal presentation.</li> <li>• <b>Evaluate</b> the choreographic work of self and others to <b>inform</b> and <b>refine</b> own dance making. <b>Justify</b> opinions in relation to the use of the elements of dance, production elements and the communication of choreographic intent.</li> <li>• <b>Use</b> style specific dance terminology to <b>describe, interpret, analyse</b> and <b>evaluate</b> dance performance by self and others.</li> <li>• <b>Apply</b> consistent criteria when <b>evaluating</b> the quality of own and others' choreography and performance work.</li> <li>• <b>Provide</b> feedback on other students' choreography and performance work.</li> <li>• <b>Self-evaluate</b> and <b>respond to</b> feedback to <b>refine</b> own choreography and performance work.</li> </ul>
<p><b>Responding to and interpreting artworks</b></p>	<p>Identify the specific features, purposes and elements used in dance in contemporary and past times, in a range of cultural and societal contexts and by different dance artists. Start with dance in Australia and include dance of Aboriginal and Torres Strait Islander peoples. Consider the viewpoints of artist, audience and different members of society to inform and inspire own dance making and performing:</p> <ul style="list-style-type: none"> <li>• <b>Identify</b> the stylistic features and elements of dance in different genres, from a variety of different historical and cultural contexts.</li> <li>• <b>Identify</b> the purpose of dance in a range of contexts. For example, for entertainment, recreation, fitness, or spiritual connection.</li> <li>• <b>Observe</b> and <b>identify</b> stylistic similarities and differences in traditional and non-traditional dance practices in Australia.</li> <li>• <b>Identify</b> how a specific dance relates to its historical, social and cultural context and that of its audience. <b>Consider</b> the protocols for viewing and performing Aboriginal or Torres Strait Islander dances.</li> </ul>	<p>Identify the specific features, purposes and elements used in dance in contemporary and past times, in a range of cultural and societal contexts and by different dance artists. Start with dance in Australia and include dance of Aboriginal and Torres Strait Islander peoples. Consider the viewpoints of artist, audience and different members of society to inform and inspire own dance making and performing:</p> <ul style="list-style-type: none"> <li>• <b>Compare</b> the stylistic features and elements of dance in different genres from 3 different historical or cultural contexts. For example, a specific Aboriginal culture, line dancing and hip-hop.</li> <li>• <b>Investigate</b> and <b>discuss</b> the purpose of dance in a range of contexts. For example, for entertainment, recreation, fitness, or spiritual connection.</li> <li>• <b>Determine</b> and <b>discuss</b> stylistic similarities and differences in traditional and non-traditional dance practices in Australia and our region.</li> <li>• <b>Investigate</b> how a specific dance relates to, and is indicative of, its historical, social and cultural context and that of its audience. <b>Consider</b> and</li> </ul>	<p>Analyse the specific features, purposes and elements used in dance in contemporary and past times, in a range of cultural and societal contexts and by different dance artists. Start with dance in Australia, including dance of Aboriginal and Torres Strait Islander peoples, and consider dance in international contexts. Identify and explore the differing viewpoints of dancer, choreographer and audience, to enrich and inspire own dance making and performing:</p> <ul style="list-style-type: none"> <li>• <b>View</b> and <b>analyse</b> dance in different genres from a range of historical, social and cultural contexts. <b>Consider</b> the stylistic features, purpose, dance elements and production elements, as well as the role of audience.</li> <li>• <b>Consider</b> and <b>discuss</b> the influence of global dance trends on Australian dance artists, companies and practices. For example, consider how international street dance styles have influenced Australian dance.</li> <li>• <b>Consider</b> and <b>discuss</b> the influence of specific Australian dance artists or companies, including Australians who identify as Aboriginal or Torres Strait Islander and those of Asian heritage, on dance in Australia.</li> </ul>	<p>Analyse the specific features, purposes and elements used in dance in contemporary and past times, in a range of cultural and societal contexts and by different dance artists. Start with dance in Australia, including dance of Aboriginal and Torres Strait Islander peoples, and consider dance in international contexts. Identify and explore the differing viewpoints of dancer, choreographer and audience, to enrich and inspire own dance making and performing:</p> <ul style="list-style-type: none"> <li>• <b>View, analyse</b> and <b>evaluate</b> dance in different genres from a range of historical, social and cultural contexts. <b>Consider</b> the stylistic features, purpose, dance elements and production elements in the work's original context as well as through a present-day lens.</li> <li>• <b>Investigate</b> how Australian dance artists, companies and practices have been influenced by international dance trends, historically and in current times. <b>Consider</b> how this may <b>impact</b> or <b>inform</b> own dance making.</li> <li>• <b>Investigate</b> and <b>reflect on</b> the national and global influence of Australian dance artists, companies and practices, including Australians who identify</li> </ul>

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	<ul style="list-style-type: none"> <li>• <b>View</b> and <b>discuss</b> dance that <b>communicates</b> cultural, social, political or environmental information or opinion. For example, 'Fish' by Bangarra Dance Theatre.</li> <li>• <b>Identify</b> the expectations of an audience when viewing dance performance in a Western theatre context. <b>Consider</b> theatre etiquette.</li> </ul>	<p><b>discuss</b> the protocols for viewing and performing Aboriginal or Torres Strait Islander dances, and their cultural significance.</p> <ul style="list-style-type: none"> <li>• <b>Investigate</b> the role of dance in <b>communicating</b> cultural, social, political or environmental information or opinion. For example, advocating for change in the protection of Australia's waterways.</li> <li>• <b>Explain</b> the expectations of an audience when <b>viewing</b> dance performance in a range of cultural contexts and societal settings.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Identify</b> and <b>discuss</b> the impact of media and technology on dance practice and performance, For example, the role of technology in contemporary dance creation, performance and accessibility.</li> <li>• <b>Explore</b> dance works that feature different viewpoints. Dance works may be based on different theories, align with different philosophies or use different creative processes. <b>Consider</b> how this may <b>influence</b> and <b>inform</b> the development of own work. For example, <b>compare</b> the works of 2 or more choreographers in Australia or overseas.</li> <li>• <b>Consider</b> the different expectations of an audience when <b>viewing</b> and <b>discussing</b> cultural dance, theatrical dance genres such as contemporary dance, ballet, musical theatre and dance on film.</li> </ul>	<p>as Aboriginal or Torres Strait Islander and those of Asian heritage.</p> <ul style="list-style-type: none"> <li>• <b>Investigate</b> and <b>reflect</b> on the impact of media and technology on dance practice and performance, for example, dance film, dance forms that incorporate digital components or interactive performance work that relies on technology and dancers interconnecting.</li> <li>• <b>Analyse</b> dance works that feature different viewpoints. Dance works may be based on different theories, align with different philosophies or use different creative processes. <b>Consider</b> the social and cultural context of the work. <b>Use</b> this information to <b>inform</b> own choreography and performance. For example, <b>analyse</b> and <b>compare</b> reworks of the same known dance work, reinterpreted by different choreographers. For example, 'Swan Lake' by Garry Stewart, Mark Morris and Graham Murphy.</li> <li>• <b>Compare</b> the role and expectations of an audience when <b>viewing</b> and <b>discussing</b> cultural or social dance, theatrical dance genres such as contemporary dance, ballet or musical theatre, and dance on film.</li> </ul>