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F–10 AUSTRALIAN CURRICULUM: THE ARTS – Dance

examples of knowledge and skills

Introduction

The examples of knowledge and skills in this support resource are designed for use alongside the Australian Curriculum: The Arts – Dance.

The examples unpack the knowledge and skills in the Australian Curriculum: The Arts – Dance in relation to the elements of dance and the dance practices: choreography, performance and responding. The overview shows the relationship between the dance essentials and the dance practices. The examples provide a suggested sequence for the introduction and development of knowledge and skills. They focus on:

* using the body and fundamental movement skills to develop movement vocabulary
* exploring the elements of dance: space, time, dynamics and relationships
* exploring purposes, contexts and structures for dance
* safe dance practice
* skills for choreography and performance
* approaches to exploring and responding to dance as artist and as audience.

The examples are suggestions only and are neither prescriptive nor exhaustive. Teachers can draw from these examples to:

* make decisions about the order and pace with which they introduce and develop knowledge and skills
* support differentiation and meeting the needs of students with diverse learning needs
* plan Arts learning across a range of delivery contexts, such as multi-disciplinary units across The Arts and other learning areas.

Throughout their Dance learning, students use questions based on Viewpoints (personal and imaginative, cultures and worlds, conventions, and processes) as an inquiry tool for considering their dance practice from multiple perspectives, as artist or as audience. Suggested questions that explore the Viewpoints are also included alongside the examples of knowledge and skills.

Teachers are best placed to make decisions about the examples and questions that will best suit their students and context. In addition to examples and questions in the tables below, a suggested introductory point is provided for each of the knowledge and skill examples.

Graphics indicate where the knowledge and skills examples might be introduced in Years F­–2, 3–4, 5–6, 7–8 or 9–10.

 









Teachers should note that knowledge and skills will be revisited, and questions will increase in complexity from Foundation to Year 10.

Overview of the examples of knowledge and skills in Dance

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| **Dance essentials****The body****Fundamental movement skills****Movement vocabulary****Safe dance practice****The elements of dance: space, time, dynamics and relationships****Purposes and contexts**The dance essentials are experienced and understood through the dance practices.**Dance practices****Choreography*** Experimentation
* Using stimulus material
* Improvisation
* Combining movements to create dance sequences and dances

**Performance*** Technical skills
* Expressive skills

**Responding*** Responding as artist ­– choreographer and performer
* Responding as audience
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| DANCE ESSENTIALS – EXAMPLES OF KNOWLEDGE AND SKILLS |
| The body |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Body bases**Body parts that can support the rest of the body; for example, torso (lying on stomach or back), buttocks (sitting), feet (standing). | * Awareness of personal body bases that can be used for movement
* Skills for using body bases safely

Introductory point F-2 | * Which parts or zones of your body can you use as a base, or support, for the rest of your body?
* Which body parts can you move when you are using your feet, stomach, buttocks, back or [other body base] as a base? (Adjust questions as required for students’ individual body capabilities.)
* How many body bases did you use in that dance? How would those movements look if you used a different body base?
* What different bases of support are used in this dance and in what ways?
* How might the shape of your body change when you change your body base?
* Can you make a shape that uses 2 or 3 parts of your body as a base? Can you make a shape, with a partner, that uses 5 or 7 body parts in total?
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| **Body zones**Areas of the body; for example, front, back, side, torso, upper, lower. | Skills for moving body zonesIntroductory point F-2 | * What are body zones? How are they different to body bases?
* Where is your upper, lower, front and back body zone?
* Which body parts are in your front, back, upper and lower body zone?
* Can you move body parts from different body zones at the same time?
* Which side of your body do you usually move first?
* Is one side of your body stronger than the other? Why do you think this might be?
* How might you isolate movement in your upper body or in your lower body?
* How might it help our movement to focus on different body zones?
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| **Body parts**Isolated parts or sections of the body; for example, arms, head, toes. | Skills for moving body parts, one at a time, in combinationIntroductory point F-2 | * How many movements can you make using just one body part? Which other body parts can you use to make that same set of movements?
* Which body parts can you stretch out to check that you’re a safe distance from the people near you, or from the walls or furniture?
* How would you describe the sequence of movements you’ve created? How fast can you complete the sequence and still stay balanced? How slowly can you complete the sequence?
* How can you create contrast by moving body parts from the same body zone or different body zones?
* How can you isolate parts or sections of your body? What do you need to consider about transfer of weight?
* How might you use body parts in combination with each other to complete a sequence of movements?
* Which body parts can you use to gesture?
* What happens to the rest of the body if you lead a movement with one particular body part?
* How can you keep some body parts moving in the same direction?
* How might you create and use arm and leg gestures that lead towards, away from and around your body?
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| Fundamental movement skills |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Locomotor movements**Moving through space. | For example, walking, running, jumping, marching, crawling, rolling, swayingIntroductory point F-2 | * What kinds of movements can you see happening [around you, in this dance or video]?
* Which body parts are the dancers using to walk, roll, jump, and so on?
* Which body parts do you use when you are moving through space, such as marching, slithering, skipping, rolling? How would you draw those movements?
* What body part do you naturally lead with when you walk or run? What happens if you deliberately change this?
* How does the dancer move through space in the dance you have watched? How might you describe these movements?
* What locomotor movements can you use in your dance? What locomotor movements are the dancers using?
* How can the movement be performed faster, slower, larger, smaller, by turning or as a jump?
* How might you refine a movement by focusing on and adjusting each separate gesture? How might you make a universal movement like a walk unique to you, or to a character?
* What emotions can you express through movement? How might you use crawling or jumping to communicate joy, confusion or contentment?
 |
| **Non-locomotor movements**Moving without travelling. | For example, bending, stretching, twisting, turning, growing, melting to the ground, or axial and twisting movementsIntroductory point F-2 | * How far can your body reach in every direction, without moving from your place on the floor? Which were the first body parts that you reached out with? What happens to the rest of your body when you reach out with an ear, a toe or your belly?
* What patterns can you trace in the air while seated or lying down? How might you make non-locomotor movements and gestures with your eyes, your nose, your fingers?
* How might you communicate emotion through non-locomotor movement? What do you think each movement expresses? Is your answer different from the others in the group? Why might that be?
* After watching the video, perform the actions with a different body part or with different body zones.
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| **Combining locomotor and non-locomotor movements** | Skills for combining locomotor and non-locomotor movements Introductory point F-2 | * How might you join movements to make a dance sequence?
* When are the dancers using locomotor and non-locomotor movements? How do you know? How are the dancers combining locomotor and non-locomotor movements? What is happening during the transition?
* What technical skills do you need when transitioning from locomotor to non-locomotor movements and back again? Do you want this transition to be seamless, or sudden?
* How might you combine galloping, spinning and collapsing?
* How can you change a non-locomotor into a locomotor movement? How can you change a locomotor into a non-locomotor movement, such as a skip into a spin?
* From the dance video, can you place 5 locomotor and 5 non-locomotor movements in a sequence?
* How might you create contrast and focus at the moment of transition? What could be the purpose of this in telling a story through dance?
* In how many ways can you incorporate spatial and dynamic changes, such as galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding and collapsing, in various sequences?
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| Movement vocabulary |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Personal movement vocabulary** Expressive movements that an individual dancer can make or execute safely. | Using improvised or invented movement and movements drawn from dance traditions and stylesIntroductory point F-2 | * What is movement vocabulary?
* What is your movement vocabulary? What are the movements that you can make safely? How might your movements communicate something about you?
* What words or drawings can you use to describe the movements that you see each individual dancer using in this dance? How might you annotate those movements to communicate them to someone else?
* What does it sound like if you clap the rhythm of the movements? What range of different movements could you use to recreate that pattern?
* Did the dancer/s invent these movements themselves? How or why are they combining learnt and personal movement vocabulary? What is the effect? How could you incorporate this approach in your choreography?
* Which dance styles use this movement vocabulary? What movements are the dancers using that are typical of this style?
 |
| **Ensemble or collaborative movement vocabulary** Expressive movements that a group of dancers can make or execute safely. | Using improvised or invented movement and movements drawn from dance traditions and stylesIntroductory point 3-4 | * What movements can we make safely as a pair? What movements can we make safely in a group of 3 or 5, in 2 groups of 6, or as a whole class?
* Will you move individually, in unison, or in canon? How could you incorporate unison and individual movements into a dance sequence? How could you use repetition or variation?
* How might you as a choreographer bring together each dancer’s personal movement vocabulary into a unified work?
* As a group, how do you all interpret an expressive movement differently? When might this be beneficial to the narrative of the dance, and when might it be distracting?
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| Safe dance practice |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Personal safety** | * Hydration
* Body awareness
* Clothing and footwear

Introductory point F-2 | * What body parts are you able to move safely?
* How do you know when a movement is becoming unsafe? What do you need to consider when this happens?
* What is the best type of clothing for dance? Why?
* What is the most appropriate footwear for the surface you are dancing on?
* Do you have any injuries? Have you told your teacher and the people you are dancing with about your injury? What advice are you following to manage your injury?
* How do you need to care for your body?
* What do you need to do to warm up before dancing, and cool down afterwards?
* What do you need to consider when choosing movements and dances that are appropriate for your level of ability and range of movement?
* Why is correct posture important? How do you feel when you are “as tall as you can be”? Where are your shoulders? How does your back feel? Where are your feet? (Adjust questions to suit needs and abilities of students.)
* What can you learn from watching other dancers about how they move safely in their practice?
 |
| **General safety** | * Awareness of other dancers
* Awareness of the dance space and equipment

Introductory point F-2 | * Do you have space to dance in? Is the space safe?
* What are the potential hazards in this dance or performance space?
* What do you need to consider when dancing with others? Do you feel safe and supported by the other dancers in your group?
* What is spatial awareness?
* How do you maintain awareness of others when dancing?
* Do you know what to do if you or someone else in your group is injured during our dance class?
* What might you do to increase trust between yourself and the other dancers in your group? Will they know when you are tired, or finding a movement difficult? Will you know when they are?
* Is there enough room to manipulate the prop you are using without hitting anyone or anything?
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| The elements of dance: space, time, dynamics and relationships |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Space**The space a dancer occupies; the space a dancer moves through; associated terms include shape, level, dimension, direction and pathway.Positive space: space occupied by the dancer.Negative space: space not occupied by the dancer. | Personal space (kinesphere)Introductory point F-2 | * How wide and how high is your dance space? How far can you extend your body or body parts to reach without travelling?
* What shapes can you create within your body bubble?
* How can we use an object, like a floaty scarf, long ribbon or a cardboard tube, as an extension of our body to make lines, patterns, shapes and pathways to stress or extend movements?
* What parts of the space does your body encounter? How can you make the movement happen in a limited space, such as a corner or a corridor?
 |
| Moving in space with othersIntroductory point 3-4 | * How could you create a symmetrical or asymmetrical shape with another dancer?
* How can you create patterns in space using your whole body or body parts?
* How might you dance in time, or in a line or a formation, with those around you?
* Where is the action of the dance taking place? Is it in one place, in a personal space, or moving through space?
 |
| Shape: an enclosed area of space created through body parts or movements in a dance. Shapes can be geometric, or free-form and organicIntroductory point 3-4 | * In how many ways might you create a straight line or square with your body? How could we create these shapes as a group?
* How can you use isolated body parts as well as your whole body to make shapes?
* How can you make a shape with your body, using only your fingers?
* How might we transition from one shape to another? How can we move from one place to another while retaining our group shape?
* How could you manipulate that round shape into a square shape? How could you change that linear shape into a zigzag?
* Which shapes are symmetrical? How could you change a symmetrical shape to an asymmetrical shape?
* Is the shape of this [bunch of leaves] an organic or geometric shape? Is it angular or curved?
* What makes the shapes interesting to look at? What can a shape tell you? How does the shape make you feel? What shapes can you see in this section of the dance? What does a round, high shape look like? What shapes are the dancers creating as a group?
* How can you change an open shape to a closed shape? As a group, how can we change from a twisted shape to a straight shape? What shapes can you see in this image that you can use in your dance?
* What meanings can dancers communicate using [angular shapes]?
* What shape could we use to complement our circle shape? How could we create a contrasting shape?
* Should we position our line in the centre of the performance space?
* How can we use positive and negative space in our dance? What happens when one person creates a shape and another looks for the voids or spaces created by that shape and fills them?
* How can you use levels and positioning of your body to compose a sculpture with your body that is visually interesting on all sides? How can you move the pieces in your sculpture to make different openings or spaces in it?
 |
| Level: for example, high, mid/medium, lowIntroductory point F-2 | * How can you use these movements at just one level? How could you use the same movements and move between levels?
* How do you use levels in your dance, and why?
* How might you describe how the dancers used different levels in their dance?
* Is it possible to choreograph a dance that only uses one level? What would that dance look like?
* How can a level be used to communicate ideas, perspectives or meaning in a dance work?
* How can we use levels to portray feelings or emotions, such as authority or freedom?
 |
| Dimension or size: the relative size of a movementIntroductory point 3-4 | * How would you describe the size of that movement using words, drawing or movement?
* Show a bigger, smaller, wider, narrower or similar movement. How can you change that small movement into a bigger movement?
* What size are the movements that the dancers are using? Are all the movements in the dance the same size?
* How are you varying the size of movements in your dance? How do those decisions relate to the ideas you are using to structure the dance?
* Are the movements reaching upwards or are they performed on the floor? Describe the size and direction of the movements.
* What might a very small movement or gesture communicate to an audience? Why might you choose to exaggerate a movement when choreographing?
 |
| Direction: the direction a dancer or group of dancers move inIntroductory point 3-4 | * Where could you move in the space if you moved forwards? What other directions might you move in?
* What do you need to consider when changing direction as you move?
* In which direction do the movements go? Which way are the dancer/s facing?
* What happens if you complete the same movement but change directions midway through or regularly?
 |
| Pathway: patterns a dancer moves in through the dance space; can be created on the floor or by moving parts in the airIntroductory point 5-6 | * What is the pathway of the dancers?
* How might you trace the pathway of your movement?
* Why and how might you change the pathway of a movement sequence?
* What pathways will you use in your dance? How can we map or describe the pathways each group follows in the dance we're learning?
* When you hear the drumbeat in the music, how might you show the beat with different kinds of lines?
* What types of shapes or pathways could we use to convey feelings or emotions, such as frustration?
* How can you use the negative space in your dance?
* How is the choreographer drawing attention to the dancers’ (positive space) patterns in the air (arms or legs), such as straight, angular, twisting, or where the movement has travelled?
* Is the pathway of the dancers curved, straight or like a zigzag? What pathways will you use in your dance? Can you map or describe the pathways you follow in the dance we're learning?
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| **Time**Dance happens in time; each movement in a dance takes a specific time or duration. | Tempo: speed of movement, such as slow or fast, slowing down or speeding up, moving versus freezingIntroductory point 3-4 | * What are some ways of moving in relation to time in dance?
* Are the movements slow or quick? Are some steps repeated at different speeds?
* At which tempo are these movements more interesting and expressive?
* How might the tempo change the meaning or interpretation of a movement?
* How slowly can you move and sustain the shape of this movement?
* How fast can you move safely while maintaining the integrity of the movement?
* What is the effect of increasing the tempo each time you repeat this movement sequence?
* What is the effect of decreasing the tempo?
* How does the tempo relate to the mood of the music, and how does this impact the speed of the movement? What would you expect the movement to look like, based on the tempo?
 |
| Rhythm: combinations of shorter and longer movements, often aligned to the rhythm of sound or music that accompanies the danceIntroductory point 5-6 | * Is the rhythm of these movements even or uneven?
* How might we communicate the rhythm of these movements using counting, lyrics, drawing or sounds?
* How could we combine these short and longer movements into a rhythmic pattern?
* How does the rhythm of these movements reflect the character or idea the dancer is portraying?
* How might you use rhythm in your choreography to provide a structure for your dance?
* What technical and expressive skills might you use to develop and refine rhythm in your dance?
* How does sound complement, support or contrast the rhythm in the dance?
 |
| Duration: the length of time of a movement or dance, such as short or long movementsIntroductory point 5-6 | * How can we use clock time (seconds or minutes) to structure our dance?
* How quickly or slowly should we perform these movements?
* How can we use the duration of sections in the music or lyrics when we are choreographing dance for a music video?
* What type of dances do you know or perform that are triggered by or end with an event, such as travelling across the stage until everyone reaches the edge, or a celebratory dance performed at a sporting event?
 |
| Stillness: pausing, freezing, holding a shapeIntroductory point 3-4 | * How can combinations of stillness and movement be used in our dance?
* How are those dancers combining stillness and movement? Why?
* How might contrasting stillness and movement draw focus to a group of dancers, a single dancer or a moment in the narrative?
* How did the choreographer create suspense or anticipation using stillness? How might you do this in your choreography?
* In what ways is stillness important when creating focus?
* Does stillness mean you have stopped dancing?
* How might stillness in a dance complement or contrast with silence in the accompanying music?
 |
| **Dynamics**Qualities of movement; the effort, force or gradations of energy applied to each movement | Force; for example,strongmoderateweakQuality; for example,percussivesustainedvibratorysuspendedcollapsingIntroductory point 3-4 | * How is the dancer moving? How are they matching the force of their movements to the flow of the tempo, or the music?
* What dynamics might you use when moving to different types of music, such as percussion, loud and energetic music, soft and gentle music?
* What does this movement look like or feel like when you perform it with strong force?
* What does it look like or feel like when you perform it with a weak force?
* How might you describe the dynamics of this dance performance? Is the work sharp and strong, or fluid and soft?
* In what ways are the dynamics of a group different to or like the dynamics of a solo, or a duo?
* How can you show heaviness in a movement?
* What are some ways to control your energy levels to show lightness in a movement?
* How much effort should we put into this movement?
* How do we move with clarity?
* Do “light” movements require more effort than “heavy” movements?
* Where do you place your weight when starting a lunging, leaping or rolling movement? How do you shift your weight to make the movement happen?
* What happens when you transfer weight from one side of your body to the other? Which muscles do you use to transfer weight from one side to another when you’re seated or lying down?
* How would you make a swinging, suspended, vibrating, sustained, percussive or collapsed movement? How could you combine those movements? What does it look like when you repeat the movements at different levels?
* How can we support each other’s weight by linking body parts, such as arms or legs?
* Describe the ways the dancers worked together in this dance. What did they do? What counterbalance shapes did they make together?
* How can we vary the dynamics of our movement by accenting (emphasising) movements, such as the first movement in a repeating rhythm pattern?
* How is emphasis placed on a movement to accent it? Where might accent be used? What meaning might this convey to the audience? What does it feel like to dance without using any accents?
* How does it feel for your body to be still? How does it feel to keep one body part or zone still while moving another part or zone?
* What does it mean to feel “balanced” when you are moving? What words can you use to describe feeling “balanced” (or “unbalanced”)?
* How might you change the meaning of a movement or movement sequence by altering the effort with which it is performed?
* In what way are you creating contrast in the dynamics between individual dancers?
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| **Relationships**The relationships or interactions a dancer has with other dancers, the dance space, the sound or music, other objects (set and props), digital or production elements (projections and lighting) or the audience | Relationships with the dance spaceIntroductory point 3-4 | * Where are you in the space? How can you remember that place?
* How are you connected to the space? Which body base are you using?
* What pathways can you follow in the space?
* How can you move around the space and return to your original place?
* Look around the space and find another place to move to; how can you move to that place by rolling, twisting or shuffling?
 |
| Spatial relationshipsIntroductory point 3-4 | * What shapes can we make as a group of 2, 3, 4 or 5 dancers?
* What safe practices need to be considered when dancing with or around others?
* What shape can we form to begin our dance? How can we move from that shape and form into another shape?
* How might you work collaboratively with a peer to combine your created gestures into a dance sequence? How will your gestures complement or contrast each other?
* How does the group’s formation communicate the meaning?
* How are the dancers moving together? Are they moving at the same time in the same way?
* How did the various groupings work together in this dance performance?
* How is the energy different when the whole group dances together, as opposed to small groups performing a tableau or individual sequences?
* In what ways can spatial relationships be represented between 2 or more dancers in a choreographic work?
* What are the groupings, spatial relationships and interactions relevant to this dance style?
* What is the difference between mirroring movement with a partner and copying?
* Is there a story in the dance? How is this communicated through the relationships between the dancers?
* How are movements, actions and gestures used in daily life to communicate? In what ways are they different or similar to movements used to communicate in dance? What would the audience think if movements in dances were the same as those seen in daily life?
* How can we use props or objects in our dance?
* How could we move in and around an object or prop?
* How does the dancer’s proximity to the object communicate the intended meaning? Are there props or objects that are typically used in this dance style?
* How could you use the form of canon to emphasise the message of your dance work?
 |
| Relationships with the audienceIntroductory point 3-4 | * How might the dancers interact with the audience?
* How may the cultural or social context determine the role of the audience?
* How does the dancer’s interaction with the audience communicate the meaning and purpose of the dance?
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| Purposes and contexts |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Purposes and contexts** | Choreographing for specific purposes and contextsIntroductory point 5-6 | * Why are we creating this dance? Where will it be performed? Who will be the audience for this work?
* What ideas, perspectives or meanings do you hope to communicate through your choreography?
* What movement vocabulary will be appropriate to suit the music or meaning of the dance work?
* Will motifs be used to communicate meaning?
* How might you use improvisation to create a dance? How might you change the meaning of a movement or movement sequence by altering the force with which it is performed?
* What considerations need to be made when preparing a performance? How might you adapt the performance to a different context?
 |
| Dance for performanceIntroductory point 5-6 | * What does your performance space look like? Is the performance space appropriate for your context?
* What’s the context for our dance?
* How long does the dance need to be? What’s the music? Is there a soundscape or could we create one for this dance film?
* What narrative or dialogue needs to be used to communicate meaning?
* Will we be using any style-specific techniques?
* Who were the audience that this dance was originally created for?
* How can you interact with the objects and structures in the space?
* Is the performance space appropriate in supporting your choreographic intentions?
* Are your movement choices appropriate for your age, or the age of the audience?
* Who is our audience? Where will the audience view the performance from (the front or in the round, etc.)? What distance do we need to be from our audience for them to see our whole bodies’ movement? How do we want our audience to respond while viewing the dance?
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|  | Social danceIntroductory point F-2 | * Why do people dance?
* What dances do you know? How do you like to dance?
* When and why did this dance craze first happen? Why is this dance still popular?
* How might you use social dance to develop or influence your personal movement style?
* How have each of the dancers adapted the sequence to ensure everyone can participate? How can you adapt a sequence to ensure everyone can participate?
 |
| Ritual and ceremony Introductory point 3-4 | * What is the purpose or are the purposes of dance in ritual?
* Why is dance part of this ceremony? Who can we ask about the original purpose and context for this dance?
* What is the ceremony or ritual associated with this dance? Who are the dancers that perform this dance?
* What is the purpose of the ritual or ceremony? Who are the participants? Are the performers also singing and/or contributing to the music? What is the role of the audience – are they observing or joining in?
* How does the performer engage with the audience? Is the performer’s energy and gaze outward (for the audience) or inward (for themselves)?
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| ProtocolsIntroductory point F-2 | * What is the cultural, historical and stylistic context for this dance? When, where and why was it choreographed?
* Whose dance is this? Are we allowed to perform this dance? Why or why not, and how do we find out?
* How is this dance sharing cultural knowledge? Who is able to teach this dance?
* How can we ensure that Indigenous Cultural and Intellectual Property rights relevant to this dance or dance tradition are protected?
* How does the audience know when the performance in finished?
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| Structure and form |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Structure and form** | How the dance is organised overall and within sectionsIntroductory point 3-4 | * What story or narrative is this dance communicating?
* Which 2 ideas can we combine to create a dance in 2 parts? Which idea should go first? Which idea could we repeat to create a 3-part dance? How could we vary the repeated section?
* Why might you use AB form in a choreographic work? What might you be communicating by using this form?
* What form is the dance? Why has the choreographer used this form?
* Does the form of a choreographic work help to communicate its meaning?
* Rondo like round: in dance, rondo form includes repeated sections; for example, ABACA; what ideas could we use for a dance in rondo form?
* Episodic form uses one idea to connect others; for example, ABACADAE; how could we use ideas from our improvisation in an episodic form? What movements should we choose for the A section? Which group should perform the A section first? When should the whole class perform the A section together?
* How can we connect and transition from one phrase to another to create sequence? How can we connect a skip, a fall and a spin?
* How can you perform the movement sequence without stopping, working clearly through each shape but not pausing in it?
* How might you use transitional movement to link complementary and contrasting shapes to create a simple sequence of movements?
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| **Choreographic devices** | Tools used by choreographers; for example, repetition, unison, contrast, mirroring, canon, variation, motif, abstraction, sequence, retrograde, augmentation, inversionIntroductory point 5-6 | * How can we use repetition, unison and contrast in our dance?
* How has the choreographer connected ideas in this dance?
* Why might a choreographer use repetition?
* How can you use choreographic devices to develop known movement into new movement?
* Why are choreographic devices used to create choreography?
* When an audience watches unison, what might they think or feel? Why might they think or feel this?
* In what different ways can unison be performed?
* How many ways can we repeat a simple action? What strategies can we use?
* In what ways can you create a 30-second solo based on repeating one movement in lots of different ways?
* How many beats should we allow before each group begins their part in this canon?
* How can we change this literal movement into an abstract movement? How could we create a dance about eating our favourite foods or playing on the playground equipment?
* How might you consider, improvise and discuss who will move first? Will both or all students move at the same time or will this vary?
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| DANCE PRACTICES – EXAMPLES OF KNOWLEDGE AND SKILLS |
| Choreography |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Experimentation** | Experimenting with movement to communicate meaningIntroductory point F-2 | * What movements can you make with your arms, your legs or other body parts? How can you combine those movements to make a dance? Which movements can you combine safely?
* How might you move from one side of the room to the other? Which body parts are leading your movements? How many different ways can you move your body from the floor upwards?
* How might the meaning, the rhythm or the sound of the word help you to create movement?
* What movements do you visualise as you listen to this music? How does this music make you feel? What shapes do you see in the image? How could you create those shapes with your body?
* How might you move your body to express joy, sorrow or excitement? Did you move the same way as others in your group?
* How can we use sound or music to enhance the meaning and message of our dance piece about the environment; for example, the heat and stillness of a hot day in a crowded city, or a hot day in a seemingly empty space?
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| **Using stimulus material** | Anything that acts as inspiration for generating or developing ideas for arts works, including the world of the student, images, experiences, observations, provocations, sounds, textsIntroductory point 3-4 | * What does the object feel like? How does that make you feel? What part of your body can hold, carry or connect with the object? How does dancing with an object affect the way you move? What movements can you make that reflect or remind you of the size, weight, feel, space around or within, texture or purpose of the stimulus or object?
* How might you explore movements in nature as inspiration for experimenting with movement; for example, wind blowing, water flowing or breathing?
* What lines do you see in this image or artwork? How can you recreate these lines with your body or in a group?
* What is happening in this artwork or image? How can you respond to this with your body or in a group? How might you use movement to convey the dialogue from a scene? What colours can your see in the artwork? Which dynamics do you associate with these colours? What emotions do you feel when you look at the artwork? How does your body feel when you feel this emotion?
* How might you use movement to spell out a word or to describe the meaning of a word? How might you move in response to a word (squelch, groan, grin, vegetables) or a series of words (a line of poetry, a description of a mood or event)?
* How could you use movements from the culturally specific dance we experienced to create a new movement sequence?
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| **Improvisation** | Involves creating or performing “in the moment”; for example, responding to stimulus material such as an image, text, piece of music or using an agreed framework such as a ternary (ABA) form and devising movements for each sectionIntroductory point F-2 | * What shapes do we know? How can we make these shapes with our bodies?
* How can we form a circle as a group? How can we move together in our circle?
* What movement could you improvise to follow the section of the dance we have just learnt?
* How could you combine these improvised movements to create a dance sequence? What elements or sections of movement might you choose to include? What’s the best order for performing these movements?
* How might you create a gesture that communicates what you see in this artwork? In how many ways can you combine a series of gestures to explore different levels?
* How might you experiment with a particular idea or theme?
* Consider, improvise and discuss who will move first. Will both or all students move at the same time, or will this vary?
* How would you and a partner respond to this improvisation framework about [select a theme; for example, roundness and going around, a day in the life of our class, ideas from a text the class is reading, or a topic in another learning area]?
* How would you go around at a low, middle or high level? Which body parts can you use to go around if you are lying on your stomach? What is a big or small movement that goes around? How do you feel if you go around in the same direction too many times?
* Which of the movements you’ve created do you enjoy the most?
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| Combining movements to create dance sequences and dances. | For example, combining known or improvised movement vocabulary into an order or formIntroductory point F-2 | * When you are creating a dance based on moving forward, back and being still, how might you move forwards and backwards? How long can you stay still before moving again? When should you move and when should you stay still, thinking of the whole picture you are making together?
* When you are creating a dance based on getting ready for school, what actions will you include? How do you perform these actions? What other ways can you perform the movement? What happens if you repeat one action over and over? What would that say to your audience? Where do you perform the action? What happens when you change the context or setting (brushing teeth as you walk on a tight rope, pulling on clothes in the dark)?
* How many different contexts can you think of for this movement? How do they change the original movement? Why would we want to change the original movement?
* What words can you use to describe the movements you see other dancers using? How are they combining locomotor and non-locomotor movements?
* What does it sound like if you clap the rhythm of their movements? What movements could you use to recreate that pattern?
* Where are they dancing? Why are they dancing? Does this dance have a name? Is the name unique to the dance or is it the name of a dance style? When, where and how did this dance style develop?
* What techniques or movements are the dancers using that are typical of this style?
* Are they also incorporating a personal movement vocabulary? If so, how or why are they combining learnt and personal movement vocabulary? What is the effect? How could you incorporate this approach in your choreography?
* How could you create a dance that includes sustained or flowing movement followed by a percussive, jagged movement; for example, limp, floppy movements followed by stiff, sharp movements?
* What dance could you create in this form; for example, AB, rondo, non-linear narrative, episodic?
* What movements would you include in a dance that explores [theme]; for example, identity, belonging?
* What movements are typical of the dance style you’ve chosen to use in your choreography?
* How could you use movements from a cultural dance in your choreography? What protocols do you need to consider?
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| Performance |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Technical skills**For example, developing competence and confidence regarding control, accuracy, alignment, strength, balance, coordination, placement, flexibility, endurance, clarity of movement or articulation | Body awarenessIntroductory point F-2 | * What movements can you make with your body?
* Where is your body in the dance space?
* What is your movement vocabulary?
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| Body controlIntroductory point 3-4 | * What does it mean to have body control? What will help you to have body control?
* Why is balancing important for dance? How can you use establish and maintain whole body balance, balance using a specific body base (feet, one foot, foot and arm, stomach, bottom, bottom and feet), balance while touching or holding onto an object or surface (chair, table, wall) to balance?
* What skills or techniques relating to balance do we need to develop if we're going to perform that dance?
* How can you manipulate balance in combination with elements of dance, choreographic devices and/or technical and expressive skills in the dance you are choreographing? Is balance important for communicating ideas, perspectives and/or meanings in your dance?
* How can you gain more control over your energy levels?
* What elements could you combine to show that you are on a dangerous mission? What elements could you combine to show that you are excited or bored?
* How can we build our posture, strength, balance, coordination, accuracy and alignment?
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| Style-specific techniquesIntroductory point 7-8 | * What style-specific features were evident in the performance?
* How does the style use dynamics?
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| **Expressive skills**For example, facial expression, gesture, characterisation, project and focus, concentration, clarity of movement, alignment with sound or music. | GestureIntroductory point F-2 | * How might a gesture be used to communicate meaning?
* What facial expression is appropriate in the dance and why?
* How was gesture used in [the viewed dance]?
* How can you create shapes that communicate a specific emotion or situation; for example, contentment, anger, competition, caring, exploring? How should the bodies interconnect or be separate, such as with space between bodies or featured body parts (for example, hands stretched out with vertical palms could communicate “stop!”)?
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| Body shape for expressionIntroductory point 3-4 | * What did the body shapes remind you of? What did they communicate to you?
* How can you create a shape that represents you? How would you embody descriptive words, such as brave, energetic, creative, calm?
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| Dynamic qualities for expressionIntroductory point 5-6 | * What emotion did you feel most strongly as you viewed the dance?
* How did the dancers use effort, tension or other qualities to convey meaning?
* Was there a change in dynamics at any stage in the dance? Why did the choreographer make this choice?
* How did the dynamics of the dance make you feel?
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| Responding |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Responding as artist** | Responding to own work as choreographerIntroductory point F-2 | * Why are you creating this dance? What ideas, perspective or meanings do you want to communicate through your choreography?
* What are you trying to communicate through the dance? What is your choreographic intent?
* Who is the intended audience for your work? What do you want the audience to think about as they experience your dance?
* How can we come up with ideas for movement? Which style(s) will we explore through our choreography? Which ideas from the improvisation might we use? How can we incorporate everyone’s ideas when working together? What form will we use? How can we use choreographic devices to extend the dance?
* How will the performers learn the movement vocabulary for the dance? Will they be co-creators for some sections?
* Where will your dance be performed? How will you situate the dance within the space? How will the dancers enter and leave the performance space? Where do you want your dancers to be positioned on the stage and why? How would altering the space change the dance?
* How does your choice of sound and/or music link to the meaning of your choreography?
* When do you need to refine the movement content? At what stages will you review the structure of the work? For example, is there movement that is unnecessary in the dance? Are there ‘blind spots’ where some of the movement is hidden from the audience?
* How will you know how the audience has interpreted your intended meaning?
* Why did you choose this setting for the work?
* When does the dance become repetitive? Is the repetition intentional?
* Who draws focus in the dance? Does this serve the ideas being presented? How can the meaning be delivered more clearly?
* Can you make connections between your prior knowledge and experience of choreographing this dance?
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|  | Responding to own work as performerIntroductory point F-2 | * What is the purpose of performing this dance for this audience? Who are you dancing for?
* How will you express the meaning of the dance? What expressive skills will you use?
* How can you vary the movement quality to communicate a particular meaning?
* What elements of dance are critical for you to consider when performing this work?
* How will you be communicating the choreographer’s intent of this work? How is the movement of the body used to represent a story, character or idea?
* How can we signal to the audience that our dance is finished?
* What did this dance make you think about? Did the dance movements remind you of anything? How are you communicating the ideas or intention in this dance?
* What historical forces and influences are evident in this dance work? How do the costumes and movements we have chosen for this performance reflect the era in which it was created?
* What political statement is this dance work making?
* What stories of culture are communicated through this dance? What are we able to learn about another culture through dance?
* What philosophical, ideological or political perspectives does the dance work represent, or how do these perspectives affect the audience’s interpretation?
* How does the dance relate to the social context in which it was created? What culturally symbolic movements are evident in this dance?
* What body shapes do you see in the dance that uses ribbons?
* Which dance elements were used well and for which purpose? How was your mood changed by this dance? (Refer to the energy, shapes, tempo, music and staging in your answer.)
* Have you communicated the intended meaning clearly?
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| **Responding as audience** | ObservingIntroductory point F-2 | * Where is the performance happening? Why is the dance being performed?
* Who is performing? Who else is involved in the performance?
* What happened? How would you describe the event and actions of the dance?
* Which performer in the dance that you experienced did you first watch? Did you continue to watch that performer?
* How did the choreography affect you as an audience member? What makes a good audience member?
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| Exploring contextIntroductory point 3-4 | * What differences are there between the ways we behave when watching dance on screen at home, at an outdoor venue, at a cultural event with family or in a theatre? What are some reasons for this?
* What different performance spaces are used for dances and why?
* What is the cultural context in which this dance was developed? Where is the dance being performed and is this significant to the work?
* When or where have you experienced people dancing for personal enjoyment? What dances can we participate in with family on special occasions? Why do people in the community dance, even though they are not professionals?
* What are some types, styles or genres of dance created for rituals or ceremonial purposes? Are these dances performed for an audience? Are the people who experience the dance but are not performers really an audience? Why are dances performed as part of rituals or ceremonies? What purpose/s do they serve?
* What are the stylistic differences in performances of works in [this style] across the globe? For example, how do hip-hop performances vary across Australia, Asia, Europe and the USA? How are global trends in street dance influencing Australian dance? How effectively have ballet conventions been manipulated in this work to communicate meaning?
* What are the traditions, customs and conventions of this dance? What is the role of this dance in society?
* What culturally symbolic movements are evident in this dance? What historical influences have impacted on this dance?
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|  | Analysing use of elements, expressive and technical skillsIntroductory point 3-4 | * How does the dance use movements from everyday life? What does this tell you about the culture the dance comes from?
* What sort of movements did the dancers perform? What kind of music are they dancing to?
* Do you recognise new movements in the dance? Are all the performers performing the same movements at the same time?
* Which body parts are the dancers using to lead their movements through the space?
* What is the overall shape or form of the dance? What do you see as the beginning, the middle and the end? Why?
* How many spatial layers can you see in the group of dancers?
* What part does the music, costume or set play in this dance? What body shapes do you see in the dance that uses ribbons?
* How might you describe the relationship between the dance and the music in this performance?
* How have the elements of space and dynamics been manipulated in your work to convey your ideas?
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| Interpreting meaningIntroductory point F-2 | * What were you thinking of as you watched this performance? Was there a clear narrative? How did it make you feel?
* When does the meaning of the dance become clear?
* What is your interpretation of the work? What is the purpose of the work? How might you interact with the work?
* Has the choreographer successfully communicated their intent?
* How did they communicate the ideas or intention in this dance? How has the choreographer used the space to communicate their intention?
* How is the movement of the body used to represent a story, character or idea?
* How do space, costume and/or multimedia communicate meaning in this dance? What was the intention of this dance? How do you know this?
 |