

The Australian Curriculum

Subjects	Dance
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The Australian Curriculum

The Arts

Overview

Introduction

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

The Australian Curriculum: The Arts comprises five subjects:

- Dance
- Drama
- Media Arts
- Music
- Visual Arts.

Rationale

The arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential. The five arts subjects in the Australian Curriculum provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.

Rich in tradition, the arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional and emerging forms and use arts knowledge and understanding to make sense of their world. The Australian Curriculum: The Arts values, respects and explores the significant contributions of Aboriginal and Torres Strait Islander Peoples to Australia's arts heritage and contemporary arts practices through their distinctive ways of representing and communicating knowledge, traditions and experience. In The Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the arts. They acquire knowledge, skills and understanding specific to The Arts subjects and develop critical understanding that informs decision-making and aesthetic choices. Through The Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world. They learn that designing, producing and resolving their work is as essential to learning in the arts as is creating a finished artwork. Students develop their arts knowledge and aesthetic understanding through a growing comprehension of the distinct and related languages, symbols, techniques, processes and skills of the arts subjects. Arts learning provides students with opportunities to engage with creative industries and arts professionals.

The arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories. The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in The Arts is based on cognitive, affective and sensory/kinaesthetic response to arts practices as students revisit increasingly complex content, skills and processes with developing confidence and sophistication across their years of learning.

This rationale is extended and complemented by the specific rationale for each arts subject.

Aims

The Australian Curriculum: The Arts aims to develop students':

- creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence

- arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways
- use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints
- understanding of Australia's histories and traditions through the arts, engaging with the artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples
- understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.

These aims are extended and complemented by specific aims for each arts subject.

Key ideas

Strands

Content descriptions in each arts subject reflect the interrelated strands of making and responding.

- making includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- responding includes exploring, responding to, analysing and interpreting artworks.

Making

Making in each arts subject engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves them thinking kinaesthetically, critically and creatively. Students develop knowledge, understanding and skills to design, produce, present and perform artworks. To make an artwork, students work from an idea, an intention, particular resources, an expressive or imaginative impulse, or an external stimulus.

Students learn, develop and refine skills as the artist and as audience for their own work, and as audience for the works of others. Making involves practical actions informed by critical thought to design and produce artworks. Students independently and collaboratively experiment, conceptualise, reflect on, refine, present, perform, communicate and evaluate. They learn to explore possibilities across diverse art forms, solve problems, experiment with techniques, materials and technologies, and ask probing questions when making decisions and interpreting meaning.

Part of making involves students considering their artworks from a range of viewpoints, including that of the audience. Students consider their own responses as artists to interpretations of the artwork as it is developed or in its completed form.

Responding

Responding in each arts subject involves students, as artists and audiences, exploring, responding to, analysing, interpreting and critically evaluating artworks they experience. Students learn to understand, appreciate and critique the arts through the critical and contextual study of artworks and by making their own artworks. Learning through making is interrelated with and dependent on responding. Students learn by reflecting on their making and critically responding to the making of others.

When responding, students learn to critically evaluate the presentation, production and/or performance of artworks through an exploration of the practices involved in making an artwork and the relationship between artist, audience and artwork. Students learn that meanings can be interpreted and represented according to different viewpoints, and that the viewpoints they and others hold shift according to different experiences.

Students consider the artist's relationship with an audience. They reflect on their own experiences as audience members and begin to understand how artworks represent ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences consume, debate and interpret the meanings of artworks. They recognise that in communities many people are interested in looking at, interpreting, explaining, experiencing and talking about the arts.

Viewpoints

In making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts. Based on this curriculum, key questions are provided as a framework for developing students' knowledge, understanding and inquiry skills.

Table 1: Examples of viewpoints and questions through which artworks can be explored and interpreted

Examples of viewpoints	As the artist:	As the audience:
Contexts, including: <ul style="list-style-type: none"> • societal • cultural • historical 	<ul style="list-style-type: none"> • What does this artwork tell us about the cultural context in which it was made? • How does this artwork relate to my culture? • What social or historical forces and influences have shaped my artwork? • What ideas am I expressing about the future? 	<ul style="list-style-type: none"> • How does the artwork relate to its social context? • How would different audiences respond to this artwork? • What is the cultural context in which it was developed, or in which it is viewed, and what does this context signify? • What historical forces and influences are evident in the artwork? • What are the implications of this work for future artworks?
Knowledge <ul style="list-style-type: none"> • elements • materials • skills, techniques, processes • forms and styles • content 	<ul style="list-style-type: none"> • How is the work structured/organised/arranged? • How have materials been used to make the work? • How have skills and processes been selected and used? • What forms and styles are being used and why? 	<ul style="list-style-type: none"> • Why did the artist select particular content?
Evaluations (judgements)	<ul style="list-style-type: none"> • How effective is the artwork in meeting the artist's intentions? • How are concepts and contexts interpreted by the artist? 	<ul style="list-style-type: none"> • How does the artwork communicate meaning to an audience? • What interpretations will audiences have?

Evaluations <ul style="list-style-type: none"> philosophical and ideological theoretical institutional psychological scientific 	<ul style="list-style-type: none"> What philosophical, ideological and/or political perspectives does the artwork represent? How do philosophies, ideologies and/or scientific knowledge impact on artworks? What important theories does this artwork explore? How have established behaviours or conventions influenced its creation? 	<ul style="list-style-type: none"> What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it? How do philosophies, ideologies and/or scientific knowledge impact on artworks? What important theories does this artwork explore? How have established behaviours or conventions influenced its creation? What processes of the mind and emotions are involved in interpreting the artwork?
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Structure

The Australian Curriculum: The Arts covers each of the five arts subjects – Dance, Drama, Media Arts, Music, and Visual Arts – across bands of year levels:

- Foundation to Year 2
- Years 3 and 4
- Years 5 and 6
- Years 7 and 8
- Years 9 and 10.

The curriculum is based on the assumption that all students will study the five arts subjects from Foundation to the end of primary school. Schools will be best placed to determine how this will occur. From the first year of secondary school (Year 7 or 8), students will have the opportunity to experience one or more arts subjects in depth. In Years 9 and 10, students will be able to specialise in one or more arts subject. Subjects offered will be determined by state and territory school authorities or individual schools.

Teachers in schools are the key to providing students with rich, sustained, rigorous learning in each of the subjects in the arts. The arts industry complements the provision of the Arts curriculum in schools through programs and partnerships. The industry increasingly provides specialist services for schools, as appropriate, through experiences such as visiting performances, demonstrations and exhibitions, artists in residence, teacher professional development and access for students and teachers to specialised facilities in galleries, concert halls, theatres and other arts venues.

The curriculum for each arts subject includes:

- a rationale and aims
- the structure for learning
- band descriptions
- content descriptions
- content elaborations
- links to statements about student diversity, general capabilities and cross-curriculum priorities
- sequence of achievement
- glossary.

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

Each subject focuses on its own practices, terminology and unique ways of looking at the world.

In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, performance, and appreciation of and responses to dance and dance making.

In Drama, students explore and depict real and fictional worlds through use of body language, gesture and space to make meaning as performers and audience. They create, rehearse, perform and respond to drama.

In Media Arts, students use communications technologies to creatively explore, make and interpret stories about people, ideas and the world around them. They engage their senses, imagination and intellect through media artworks that respond to diverse cultural, social and organisational influences on communications practices today.

In Music, students listen to, compose and perform music from a diverse range of styles, traditions and contexts. They create, shape and share sounds in time and space and critically analyse music. Music practice is aurally based and focuses on acquiring and using knowledge, understanding and skills about music and musicians.

In Visual Arts, students experience and explore the concepts of artists, artworks, world and audience. Students learn in, through and about visual arts practices, including the fields of art, craft and design. Students develop practical skills and critical thinking which inform their work as artists and audience.

The Australian Curriculum: The Arts Foundation – Year 10 enables exploration of the dynamic relationships between arts subjects. This can involve students making and responding to artworks in traditional, contemporary and emerging forms, using materials, techniques and technologies from one arts subject to support learning in another. In this twenty-first century arts curriculum, students explore innovative and hybrid art forms which extend and challenge art making and combine practices of two or more art forms.

Within all arts subjects, design facilitates the creative and practical realisation of ideas. Design thinking is a fundamental strategy in the experimentation, refinement and resolution of an artwork and takes into account logical, critical and aesthetic considerations. Many different words describe design within the arts, such as choreographing, narrating, devising, constructing, composing and sculpting. Design connects the different art forms so that they inform each other, providing possibilities for students to create innovative and hybrid forms of art.

Although Dance, Drama, Media Arts, Music, and Visual Arts are described individually in The Arts, students need opportunities to study and make artworks that feature fusion of traditional art forms and practices to create hybrid artworks. This learning involves exploration of traditional and contemporary arts practices from different cultures, including works from Aboriginal and Torres Strait Islander cultures as suitable to community and cultural protocols. Such works might:

- combine performance, audio and/or visual aspects
- combine processes typical of the different arts subjects
- involve other learning areas
- exist in physical, digital or virtual spaces
- combine traditional, contemporary and emerging media and materials
- be created individually or collaboratively.

Relationship between the strands of making and responding

Making and responding are intrinsically connected. Together they provide students with knowledge, understanding and skills as artists, performers and audience and develop students' skills in critical and creative thinking. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.

The strands inform and support each other. When developing teaching and learning programs, teachers combine aspects of the strands in different ways to provide students with learning experiences that meet their needs and interests. The curriculum provides many opportunities for integration of learning between arts subjects and with other learning areas.

Content descriptions

The focus of each content description in Foundation – Year 6 expands into more specific content descriptions for Years 7–10 as presented in table 2 below.

Table 2: Content descriptions for F–6 and 7–10 in the Australian Curriculum: The Arts

Content description	Foundation – Year 6	Content description	Years 7–10
1st	Exploring ideas and improvising with ways to represent ideas	1st	Exploring ideas and improvising with ways to represent ideas
		2nd	Manipulating and applying the elements/concepts with intent
2nd	Developing understanding of practices	3rd	Developing and refining understanding of skills and techniques
		4th	Structuring and organising ideas into form
3rd	Sharing artworks through performance, presentation or display	5th	Sharing artworks through performance, presentation or display
4th	Responding to and interpreting artworks	6th	Analysing and reflecting upon intentions
		7th	Responding to and interpreting artworks

PDF documents

Resources and support materials for the Australian Curriculum: The Arts are available as PDF documents.

The Arts: Sequence of content

The Arts: Sequence of achievement

Glossary

2d

Artworks that exist on a flat surface, that have height and width, such as paintings and drawings.

3d

Artworks that have depth as well as height and width, such as sculpture and installation.

4d

Artworks that have depth, height, width and added temporal and spatial dimensions. For example, artworks that incorporate time, such as time-based installations, or artworks that incorporate performance on a moving image.

aesthetic

Specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art.

In Dance, standards of appropriateness and competency relevant to the genre/style/time/place.

In Drama, involves subjective responses to non-verbal, affective and verbal devices which can be representative of genre/style/time/place.

In Media Arts, involves engagement with and increasing understanding of how images, sounds and texts can be used to provoke responses.

In Music, involves the subjective responses by which music is perceived and judged, which can be relevant to genre/style/time/place.

In Visual Arts, the philosophical theory or set of principles governing the idea of beauty at a given time and place.

art form

Specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks.

articulation

In Dance, the manner in which movement of the body is clearly coordinated and differentiated. For example, lifting the arm with the elbow initiating the movement.

In Drama, voice: to form clear, distinct and accurate sounds for dramatic purpose; movement: to isolate and move specific parts of the body for dramatic purpose.

In Music, the way a note is sung or played, such as short and detached (staccato), smooth (legato) or accented, which contributes to the overall style and interpretation.

artists

Generic term for the maker of an artwork in each of the five arts subjects.

artwork

Generic term for a performance or an artwork in each of the five arts subjects. When referred to generically this curriculum uses the term 'artwork'. Within each arts subject, the subject-specific terms are used. Artworks are also frequently described with reference to forms or styles.

atmosphere

The established mood or feeling conveyed in an artwork or performance.

audience

Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.

aural skills

Particular listening skills students develop to identify and discriminate between sounds in Music. Also referred to as ear training which involves focused listening activities through which students identify sounds such as rhythm, pitch and timbre.

body awareness

Focuses on the individual's own body shapes, body bases, body parts, locomotor and non-locomotor movements.

body bases

Body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

body language

Non-verbal communications through movement, gesture, facial expression, posture and proxemics (non-verbal communication).

body parts

Isolated parts or sections of the body; for example, arms, legs, head, torso, feet or hands.

body zones

Body areas of right side, left side, front, back, upper half and lower half.

character

Identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action.

choreographic devices

The tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation and canon.

choreographic form

The arrangement of movement within the structure of a dance.

codes

In Media Arts, codes can be further broken down into technical codes (such as camera angles, brush strokes, body movement) and symbolic codes (such as the language, dress, actions of characters, visual symbols).

In Visual Arts, accepted ways of arranging materials into familiar forms, such as print, painting, moving image or sculpture.

composition

In Visual Arts, the placement or arrangement of elements or parts in artworks.

In Media Arts, the arrangement and sequence of images and text to support the purpose of communicating ideas or stories from different points of view using framing, editing and layout.

conventions

Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences.

craft

An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of: experimentation with form or function; exhibition; production; and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities.

design elements

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

design principles

Accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast.

dramatic action

The driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement. The movement of the drama from the introduction, exposition of ideas and conflict to a resolution.

dramatic meaning

A signified, intended purpose or effect interpreted from the communication of expressive dramatic action.

dynamics

In Dance, refers to how movement is performed, and includes the weight, force, and/or energy that are applied to movement over time. For example, heavy to light weight, strong to gentle force, or fast to slow release of energy.

In Music, dynamics and expression refers to how the sound is performed, including sound qualities. For example, the relative volume and intensity of sound.

elements of dance

Space, time, dynamics and relationships.

elements of drama

Role and character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.

elements of media arts

Composition, time, space, sound, movement and lighting. Also known as technical and symbolic elements.

elements of music

Rhythm, pitch, dynamics and expression, form and structure, timbre, and texture.

expressive skills

In Dance, the use of facial expression to communicate in performance.

In Drama, the use of facial and vocal expression to communicate in performance.

In Music, the use of elements such as dynamics combined with technical skills to enhance performance.

focus

To concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. For example:

In Dance, to concentrate on the dancer's line of sight or dramatic action.

In Drama, to direct and intensify attention and frame moments of dramatic action or to identify the main idea of the drama.

In Visual Arts, to draw the audience's attention to a particular point in the artwork.

form and structure

In Music, the plan or design of a piece of music described by identifying what is the same and what is different and the ordering of ideas in the piece.

forms

In each arts subject, form is the whole of an artwork created by the elements and the way they are structured:

In Dance, form is the shape or structure of a dance according to a preconceived plan. For example, AB, ABA, rondo, narrative, chance.

In Drama, form is the way drama is structured. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts.

In Music, form is the sections within a piece of music, for example, binary form (AB) contains section A, then section B; ternary form (ABA) contains section A, section B, then return to section A; rondo form (ABACA) contains section A, section B, section C, then return to section A.

In Visual Arts, two-dimensional form (see 2D), three-dimensional form (see 3D) and four-dimensional form (see 4D).

found sound sources

Natural and manufactured objects including stones and household objects.

hybrid art form

The combination of more than one art form within an artwork.

improvisation

Spontaneous, creative activity applying the elements of an art form:

In Dance, movement that is created spontaneously, either free-form or highly structured.

In Drama, a spontaneous enactment taking on roles and situations to create dramatic action and extend an idea; usually short and are structured into a complete little play.

In Music, spontaneously extending and varying music ideas in response to initial material or responses invented by other performers in an ensemble.

institutions

In Media Arts, organisations that enable and constrain media production and use.

key concepts of media arts

Media languages, media technologies, media institutions, media audiences and media representation.

kinaesthetic intelligence

Involves how well an individual perceives and controls their body in terms of physical activity and/or fine motor skills within the space of a dance.

language

In Drama, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action.

lighting

In Media Arts, light, shade and colour for effect.

locomotor movement

Travelling movements, movement from one space to another such as walking, running, hopping, skipping, leaping or crawling.

materials

Physical resources, equipment including technologies, and information used to make artworks. For example, paint, digital camera, pencil, drum and/or clarinet.

media audiences

The individuals or groups for whom media artworks are made and who respond as consumers, citizens and creative individuals. Audiences engage and interact based on expectation and experience.

media institutions

The individuals, communities and organisations that influence, enable and constrain media production and use. Institutions are framed by the social, historical and cultural context.

media languages

Refers to the system of signs or symbols that media artworks use to communicate ideas and stories. The language system is a combination of symbolic codes and the technical form of media arts technologies. The language systems of media artworks use and control technical and symbolic elements to communicate meaning.

media representation

The act of representing people, places and times, shared social values and beliefs through images, sounds and text, or a combination of these. The representations are a constructed reality.

media technologies

The tools and processes which are essential for producing, accessing and distributing media.

medium

The material used in making an artwork.

mood and atmosphere

In Drama, the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance.

movement

In Drama, using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols.

In Media Arts, the way the eye discovers images or text; the suggestion of movement through sound.

movement vocabulary

The accumulation of movement, steps, gestures that make up a repertoire for physical expression of feelings or ideas.

multimedia

Artworks that incorporate a broad range of media including graphics, text, digital media, audio or video.

non-locomotor movement

Movement of the body occurring above a stationary base, on the spot movements. Also called axial movement. For example, bending, stretching, twisting, shaking, bouncing, rising, sinking, pushing, pulling, or swinging and swaying.

notation

Written symbols that represent and communicate sound. Notation can be invented, recognisable to a traditional style or culture, or digitally created.

pathways

In Dance, patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space.

performance style

A type of dramatic expression communicated for a particular effect with distinguishing features and appearance.

pitch

In Music, the relative highness or lowness of sound.

playbuilding

Creating a play through improvisation or devising.

practices

The application of arts skills and knowledge to create, represent, communicate and respond in a specific art form.

practise

Regularly revising, developing and consolidating skills, techniques and repertoire as a class or as an individual.

process drama

A method of teaching and learning drama where both the students and teacher are working in and out of role.

projection

In Dance, the communication of meaning through extension and focus of the body.

In Drama, the loudness of the voice of an actor, and how it is carried to the audience.

purposeful play

Is a context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations (Early Years Learning Framework).

relationships

In Dance, relationships refer to associations or connections occurring when the body dances.

Relationships might occur between body parts (for example, right arm to left arm, hand to face); the body and the floor (for example, close to, away from); the body and objects (for example, a chair, fan, stick, scarf); the body and space (for example, an expansive or limited relationship); and the body and others (for example, dance to one or more dancers).

In Drama, the connections and interactions between people that affect the dramatic action.

representation

The expression or designation of a character, place, idea, image or information by some other term, character, symbol, diagram, image, sound or combination of visual and aural expression, based on shared social values and beliefs:

In Media Arts, one of the five key concepts.

A concept in visual arts.

rhythm

In Dance, combination of long and short movements.

In Music, combinations of long and short sounds that convey a sense of movement subdivision of sound within a beat.

In Media Arts, a technique or effect achieved in editing.

role and character

In Drama, the identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific.

role-play

To pretend to be someone else.

safe dance practices

Can be defined as the practice of selecting and executing safe movement. The focus is on providing dance activities and exercises which allow students to participate without risk of injury. All dance movement should be performed relevant to an individual's body type and capabilities.

scene

The dramatic action that occurs in a particular time and place; a section of a play.

score

A collection of notated representations of sound used to communicate musical information. Scores can use graphic, traditional, invented or stylistically specific symbols.

sequence

The linking together of series of ideas, much like words are linked together to form sentences and paragraphs:

In Dance, a choreographic device where movements are linked together to form a series of movements/phrases.

In Media Arts, a series of still and/or moving images with or without sound are intentionally put into an order.

In Music, a melodic, rhythmic or harmonic pattern. It can also describe the process or product of arranging blocks of music using 'sequencing' software.

situation

In Drama, the setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters.

sound

In Media Arts, aural effects e.g. Loudness, softness, ambient noise or music.

space

In Dance, where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space.

In Drama, the space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.

In Media Arts, the distance and relationship between objects, sounds or text or the depiction of place.

story principles

In Media Arts, selecting and organising the elements of structure, intent, characters, settings and points of view within the conventions of a genre, such as a Hollywood love story that follows a pattern of boy meets girl, boy loses girl, boy gets girl.

style

the influencing context of an artwork, such as Impressionist in Visual Arts; ballet or hip hop in Dance; Romanticism in Music; or postmodern, twenty-first century or contemporary, among many others.

symbol

In Drama, associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.

technical skills

Combination of proficiencies in control, accuracy, alignment, strength, balance and coordination in an art form that develop with practice:

In Dance, proficiencies developed through the acquisition of appropriate strength, flexibility, coordination and endurance in the performance of body actions, locomotor and non-locomotor movements, and developed with practice to perform in specific dance styles.

In Music, proficiencies developed with practice in order to sing or play instruments.

technique

In Dance, the acquisition and execution of dance skills within a given dance style or genre.

In Drama, techniques include ways of using voice and movement to create role and dramatic action; also techniques in lighting, sound, set building and painting, costume making, and make-up.

In Music, the capacity to control a voice or instrument in order to produce a desired sound.

In Visual Arts, the manner of making or skills used in making an artwork.

technologies

The tools and equipment that can be materials for making and responding. One of the five key concepts in Media Arts.

In Music, the particular characteristics of a sound.

In Visual Arts, the lightness or darkness of a colour (value).

tension

In Drama, a sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement.

texture

In Music, The layers of sound in a musical work and the relationship between them.

timbre

In Music, the particular tone, colour or quality that distinguishes a sound or combinations of sounds.

time

In Dance, time refers to how long a dance takes, including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat.

In Drama, the fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action.

In Media Arts, the order, duration and depiction of ideas and events.

tone

In Drama, tone of voice.

viewpoints

A collection of perspectives, lenses or frames through which artworks can be explored and interpreted.

visual conventions

Combinations of components and approaches, such as combinations of elements, design principles, composition and style.

visual devices

Combinations of approaches or techniques in compositions and representations.

visual elements (design elements)

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

voice

In Drama, using voice expressively to create roles, situations, relationships, atmosphere and symbols.

The Australian Curriculum

The Arts - Dance

Overview

Rationale

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

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

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

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

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

Aims

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

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

Structure

Learning in Dance

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

Making in Dance involves improvising, choreographing, comparing and contrasting, refining, interpreting, practising, rehearsing and performing.

Responding in Dance involves students appreciating their own and others' dance works by viewing, describing, reflecting on, analysing, appreciating and evaluating.

In both strands, students engage with the elements of dance by learning the processes of choreography, performance and appreciation. They also learn to use safe dance practices. With an understanding of the body's capabilities applied to their own body, students develop kinaesthetic intelligence, critical thinking and awareness of how the body moves in dance. The elements of dance work together and underpin all dance activity as students learn to make dance using their developing movement vocabulary with the body. With increasing experience of making and responding, students develop analytical skills and aesthetic understanding. They engage with different types of dance and examine dance from diverse viewpoints to build their knowledge and understanding. Dance skills, techniques and processes are developed through students' engagement with dance practices that use the body and movement as the materials of dance with, in later bands, the addition of production components.

Knowledge and skills of dance

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

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

Through Dance, students learn to reflect critically on their own aesthetic preferences by considering social, historical and cultural influences, and the effects of local and global cultures on their tastes and decision-making. From early family experiences, students' aesthetic preferences are nurtured by an increasing range of cultural influences. The wider social, historical and cultural contexts for dance present students with differing aesthetic preferences, tastes and viewpoints determined by people and their cultures.

The information below outlines the knowledge and skills that students need to develop in dance. Terms specific to this curriculum are defined in the glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided with the content descriptions.

Knowledge

Students choreograph, perform and appreciate dances from a range of contexts, demonstrating an increasing range of movement skills and style-specific techniques. They learn how choreographic devices are used in the structure and form of dances. Students use the elements of dance with appropriate expressive qualities for choreographic intent.

The elements of dance

Students work safely with the elements of dance (space, time, dynamics and relationships), in combination, to create and communicate meaning through dance.

Viewpoints

In making and responding, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique dances as choreographers, dancers and audiences, they may ask and answer questions to consider the choreographers' and dancers' meanings and the audiences' interpretations. Meanings and interpretations are informed by an understanding of how the elements of dance, materials, skills and processes are used in differing social, cultural and historical contexts. These questions provide the basis for making informed critical judgements about their own dance and the dance they see as audiences. The complexity and sophistication of such questions will develop across Foundation – Year 10. In the later years, students will consider the interests and concerns of choreographers, dancers and audiences regarding philosophies and ideologies, critical theories, institutions and psychology.

Types of dance

Learning in dance involves students engaging in dance experiences which explore different types of dance. These may be drawn from a variety of genres and styles including theatrical, traditional, social, ritual and other current dance styles and the forms within them.

In Dance, form is the shape or structure of a dance according to a preconceived plan. For example, binary form is an A section followed by a B section; ternary form is an A section followed by a B section followed by a repeat of the A section; rondo is an expansion of the ternary form into ABACADA; narrative form is a dance that tells a story.

In all bands, students explore dance from a range of historical and cultural contexts. They begin with their experiences of dance from their immediate lives and community and identify the reasons why people dance. They draw on the histories, traditions and styles of dance from a range of places and times including dance from Australia, Aboriginal and Torres Strait Islander Peoples, the Asia region, and other world cultures.

As students learn about dance, from the primary to secondary years, they broaden their experiences of dance genres and particular styles and use these as a springboard for their making and responding in Dance. They also consider how dance can communicate and challenge ideas about issues and concepts such as sustainability.

In their dance making, students use a variety of stimuli to create and communicate meaning through movement. They also draw on their experiences in other arts subjects and learning areas.

Skills, techniques and processes

Through making and responding, students develop skills in and understanding of their dance making by becoming increasingly proficient in using choreographic, performance and appreciating practices. As they progress in Dance, students develop their capacity to use skills that enable them to perform safe and meaningful movement. In Dance, students combine and apply technical and expressive skills. As they progress, they build on fundamental movement skills to acquire increasingly complex skills and, particularly in the secondary bands, learn style-based techniques to build their movement vocabulary.

Teachers will select styles and techniques that are appropriate to the students' experience, their own experience and the school context. Techniques in dance develop from the acquisition of fundamental movement skills to intentional use of more sophisticated technical and expressive skills with the use of style-specific techniques.

When making and responding, students' dance skills are best developed through activities which integrate the techniques and processes involved in the dance practices: choreographing, performing and appreciating.

- Choreographing includes students drawing on their developing movement vocabulary as they engage in the creative process of making dance. As they explore and shape their ideas they will be involved in processes such as improvising, exploring, selecting, creating and structuring movement to communicate their intentions.
- Performing includes students acquiring skills by practising, rehearsing, refining and applying physical and expressive techniques.
- Appreciating includes students describing, explaining, evaluating and critically analysing their own dances and other dances viewed.

Materials

The materials for dance begin with the body, including body awareness, body bases, body parts and body zones. The body uses movement vocabulary developed from using the elements of dance to express and give form to feelings and ideas in choreography and performance. Production components such as performance spaces, costumes, props, lighting, sets, sound and multimedia elements may be incorporated in dance.

Foundation to Year 2

In Foundation to Year 2, learning in The Arts builds on the Early Years Learning Framework. Students are engaged through purposeful and creative play in structured activities, fostering a strong sense of wellbeing and developing their connection with and contribution to the world.

In the Foundation Year, students undertake The Arts appropriate for their level of development.

They explore the arts and learn how artworks can represent the world and that they can make artworks to represent their ideas about the world. They share their artworks with peers and experience being an audience to respond to others' art making.

As they experience the arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, forms and processes, and social and cultural contexts of the arts. They make early evaluations of artworks expressing what they like and why.

Students learn about safe practices in the arts through making and responding safely in the different arts subjects.

They experience the role of artist and they respond to feedback in their art making. As an audience, they learn to focus their attention on artworks presented and to respond to artworks appropriately. In Foundation to Year 2, students learn to be an audience for different arts experiences within the classroom.

In Dance, students:

- become aware of their bodies and learn about the body bases, parts and zones used in dance
- explore space, time, dynamics and relationships as they make and observe dances
- explore locomotor and non-locomotor movements and use these fundamental movement skills in their own dance
- experiment with simple technical and expressive skills and begin to learn about choreographic devices through selecting and organising movements in their own dances.

Foundation to Year 2 Content Descriptions

Explore, improvise and organise ideas to make dance sequences using the elements of dance (ACADAM001)



- exploring fundamental movements safely to improvise dance ideas, for example, running in a race, jumping like a frog, stomping like a giant, rolling like a log, falling like an autumn leaf, floating like a cloud, gliding like a bird



- Considering viewpoints – forms and elements: For example – Which levels are you using in your dance? What sort of movements did the dancers perform? What are they wearing? What kind of music are they dancing to?



- exploring movement possibilities in response to a stimulus, such as imagery, music and shared stories



- experimenting with the elements of space, time, dynamics and relationships through movement, for example, considering levels, tempo and dynamics



- taking photos or videoing dance sequences to view and extend their dance ideas



Use fundamental movement skills to develop technical skills when practising dance sequences (ACADAM002)

- practising and responding to a range of fundamental movements to music, for example, walking, running, marching, galloping, skipping, crawling (locomotor); bending, stretching, twisting, turning (non-locomotor)



- practising fundamental movements to begin to develop technical skills of body control, posture, strength, balance and coordination, and responding to teacher's feedback



- Considering viewpoints – meanings and interpretations: For example – How are you communicating the ideas or intention in this dance? forms and elements: Which levels are you using in your dance?



- developing awareness of and taking responsibility for safe dance practices, for example, being aware of self and others in the dance space, moving with care, respecting others dancing in the space; awareness of the boundaries of the dance space; awareness of their bodies' needs, for example, getting a drink after dance activities for hydration









- recognising and accepting a teacher's or classmates' constructive feedback







Present dance that communicates ideas to an audience, including dance used by cultural groups in the community (ACADAM003)



- presenting a learned sequence of movements or performing simple dances, individually or as a group, to classmates, teachers and parents

- expressing ideas to an audience through movement, for example, showing contrasting dynamics by stamping heavily and tip-toeing lightly, or using movement qualities such as slow controlled sinking to the floor to express melting ice and sharp jerky movement to express a robot

- Considering viewpoints – meanings and interpretations: For example – 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?

- exploring the movements in dances with representatives of the Aboriginal and Torres Strait Islander community, for example, creating movements that represent animals from their region

- using expressive skills to engage the audience, for example, looking out to audience and using facial expression

- presenting their dance in a digital format


Respond to dance and consider where and why people dance, starting with dances from Australia including dances of Aboriginal and Torres Strait Islander Peoples (ACADAR004)



- identifying where they might experience dance in their lives and communities, for example, considering how dance sustains and communicates cultural knowledge

- Considering viewpoints – evaluations: For example – Why are these people dancing? Where are they dancing? Where is this dance from?
- recognising that dance can show that people have different feelings about the world based on their experiences of the environment and other people

- exploring and responding to dances they make and view, for example, considering what the dance made them think about or how the dance made them feel

- recognising patterns of movement in dances they make, perform and view using their own words and learnt dance terminology

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

Examples of knowledge and skills in Dance

In this band students are introduced to the ways that ideas and intentions are communicated in and through dance. They develop knowledge, understanding and skills through dance practices focusing on:

Body

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

Elements of dance

Space

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

Time

- tempo – for example, fast/slow, slowing down, speeding up, moving versus freezing
- rhythm – for example, even, uneven

Dynamics

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

Relationships

- groupings – for example, dancing as an individual within a group
- spatial relationships – for example, around, side-by-side
- interaction – for example, mirroring movement with a partner
- use of simple objects/props – for example, moving in and around an object or prop

Fundamental movement skills

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

Technical skills

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

Expressive skills

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

Safe dance practices

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

Choreographic devices

- selecting meaningful movements
- combining movements.

Foundation to Year 2 Achievement Standard

By the end of Year 2, students describe the effect of the elements in dance they make, perform and view and where and why people dance.

Students use the elements of dance to make and perform dance sequences that demonstrate fundamental movement skills to represent ideas. Students demonstrate safe practice.

Foundation to Year 2 Learning Area Achievement Standard

By the end of Year 2, students describe artworks they make and those to which they respond. They consider where and why people make artworks.

Students use the elements and processes of arts subjects to make and share artworks that represent ideas.

Years 3 and 4

In Years 3 and 4, learning in The Arts builds on the experience of the previous band. It involves students making and responding to artworks independently and collaboratively with their classmates and teachers.

As they experience The Arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, elements and forms, and social and cultural contexts of the arts. They make personal evaluations of their own and others' artworks, making connections between their own artistic intentions and those of other artists.

Students continue to learn about safe practices in the arts and in their interactions with other artists. Their understanding of the role of the artist and the audience builds on their experience from the previous band. As an audience, students focus their attention on the artwork and respond to it. They consider why and how audiences respond to artworks.

In Years 3 and 4, students' awareness of themselves and others as audiences is extended beyond the classroom to the broader school context.












In Dance, students:

- extend their awareness of the body as they incorporate actions using different body parts, body zones and bases
- explore and experiment with directions, time, dynamics and relationships using groupings, objects and props
- extend their fundamental movement skills by adding and combining more complex movements
- use technical skills including accuracy and awareness of body alignment
- explore meaning and interpretation, elements and forms including shapes and sequences of dances as they make and respond to dance
- use expressive skills including projection and focus when performing dance for themselves and others.






Years 3 and 4 Content Descriptions

Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)



- using contrast and repetition to explore and generate new movement in response to stimuli such as stories, memories and the environment
 
- exploring known movements to find alternative ways of performing them, for example, waving hello or shaking hands and then doing the same action at a different level, in a different direction, bigger/smaller, using a different body part

- altering movements in a set, teacher-directed or student-devised dance using the elements of space, time, dynamics and relationships to express ideas, for example, increasing the size of a movement to represent growth
  
- selecting and combining movements using choreographic devices such as contrast and repetition, for example, combining movements learned in a dance from Asia with other dance movements, or repeating movement to show emphasis
   
- Considering viewpoints – forms and elements: For example – How did the/does your dance begin? Was/is there a middle part? How did/does the dance end? What shapes did you see/make? (individual and group)


Practise technical skills safely in fundamental movements (ACADAM006)

- practising combinations of fundamental locomotor and non-locomotor movements to a range of musical accompaniment, for example, running and sliding; bending and stretching; running, swinging, walking and stretching
 
 - developing body awareness and refining technical skills of body control, accuracy, alignment, strength, balance and coordination in fundamental movements in response to teacher's feedback and observation of other dancers' technical skills

 - demonstrating safe dance practices, for example, warming up their bodies before executing more complex movement patterns in dance sequences and cooling/calming down afterwards; removing socks if the floor surface is slippery (and clean)

 - building confidence and resilience through practising technical skills

-

Perform dances using expressive skills to communicate ideas, including telling cultural or community stories (ACADAM007)



- using expressive skills of projection and focus to communicate dance ideas to an audience (school assembly, community festival, etc.); for example, looking out and up to the ceiling and extending movements outwards to express a feeling of joy



- exploring the elements of dance to communicate ideas clearly, such as telling cultural stories in a dance with or without music; for example, travelling lightly using hands and feet to represent a bilby, or skipping vigorously and at a high level to express joy, or rolling softly on the floor using different body shapes to represent shells washed by the sea



- Considering viewpoints – meanings and interpretations: For example – Is there a story in the dance? How are you using grouping or pathways to communicate ideas or intentions in your dance?
- rehearsing and presenting an appropriate dance to celebrate and appreciate diversity of cultures, based on research into dance tradition, in the school or at a local community event



- presenting their dance using internet-based technologies



- respecting other students' dancing when dancing and being an attentive audience member



Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance (ACADAR008)



- identifying meaning and describing purposes in dances from different social, cultural or historical contexts such as dances that include digital, visual or theatrical elements



- comparing the expectations and requirements of performers and audience in different cultural settings



- Considering viewpoints – societies and cultures: For example – Do you recognise new movements in the dance? Why do you think people from different cultures dance? Where are these dances performed?



- examining dances in their community and comparing them to other dances of different peoples, times and cultures



- Considering viewpoints – meanings and interpretations: For example – Is there a story in the dance? How are you using grouping or pathways to communicate ideas or intentions in your dance?



- writing about and discussing with others the meaning and intended purposes of their own dance using dance terminology



Examples of knowledge and skills in Dance

In this band students develop their knowledge of how ideas and intentions are communicated in and through dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:

Body

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

Elements of dance

Space

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

Time

- tempo – for example, sustained, increasing and decreasing speeds
- rhythm – for example, regular, irregular
- stillness – for example, pausing; freezing; holding a shape for a moment, then continuing with a dance sequence

Dynamics

- controlling and combining different movement qualities, for example, a smooth, sustained movement followed by a percussive, jagged movement; limp, floppy movements followed by stiff, sharp movements
- force – for example, lightness/strength

Relationships

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

Fundamental movement skills

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

Technical skills

- body control
- accuracy
- body awareness

- alignment
- strength
- balance and coordination

Expressive skills

- for example, projection and focus

Safe dance practices

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

Choreographic devices

- contrast
- repetition

Years 3 and 4 Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between dances they make, perform and view. They discuss how they and others organise the elements of dance in dances depending on the purpose.

Students structure movements into dance sequences and use the elements of dance and choreographic devices to represent a story or mood. They collaborate to make dances and perform with control, accuracy, projection and focus.

Years 3 and 4 Learning Area Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

Years 5 and 6

In Years 5 and 6, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to the arts, students explore meaning and interpretation, and social and cultural contexts of the arts. They evaluate the use of forms and elements in artworks they make and observe.

Students extend their understanding of safety in the arts. In Years 5 and 6, their understanding of the roles of artists and audiences builds on previous bands. They develop their understanding and use of performance or technical skills to communicate intention for different audiences. They identify a variety of audiences for different arts experiences as they engage with more diverse artworks as artists and audiences.

In Dance, students:

- extend their awareness of the body as they combine movements that use body parts and actions with those involving body zones and bases
- extend their understanding and use of space, time, dynamics and relationships including performing in groups of varying sizes
- extend their use of various combinations of fundamental movement skills and technical skills, developing competence, body control and accuracy
- explore meaning and interpretation, forms and elements of dance, including the use of space and energy in dances as they make and respond to dance.

Years 5 and 6 Content Descriptions

Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning (ACADAM009)



- improvising new movement to communicate ideas in response to stimulus, for example, exploring the relationship of close proximity of dancers grouped together to represent overcrowded cities



- exploring stimulus or analysing other dances to devise a variety of movement possibilities, for example, different ways to jump and land, roll and stand or spiral down to the ground



- exploring character and mood by experimenting with elements of dance in a range of set, teacher-directed or student-devised dances



- Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does space, costume and/or multimedia communicate meaning in this dance?



- selecting, combining, arranging and refining movement using choreographic devices such as canon and unison



Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination (ACADAM010)



- rehearsing a combination of fundamental movements with or without accompaniment to refine technical and expressive skills, for example, galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding, collapsing
- practising and refining technical skills in movements in response to teacher's and peers' feedback
- rehearsing a range of learnt and devised dances with an awareness and appreciation of their body capabilities
- Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does the use of space, costume and/or multimedia communicate meaning in this dance? Why did they/you make this dance?



Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community (ACADAM011)



- developing expressive skills of focus, clarity of the movement, confidence and facial expression/character to present dance ideas in performance for an intended audience
- Considering viewpoints – forms and elements: For example – How did the dancers/you use space and energy to create a feeling of strength/isolation/happiness? What is the relationship between the dancers and the audience? What relationship are you aiming to create between the dancers and the audience?
- applying the elements of dance in dance contexts to communicate ideas to audience, for example, stop and start/percussive arm and upper body movements to express basketball actions in a game, or rhythmic and accented movement to express the passage of time or the actions of a clock
- Considering viewpoints – forms and elements: For example – How did the dancers/you use space and energy to create a feeling of strength/isolation/happiness? What is the relationship between the dancers and the audience? What relationship are you aiming to create between the dancers and the audience?
- presenting dances, using costumes and/or props where appropriate to enhance different contexts, such as performing dances with representatives of the cultural group from the community
- presenting their performances using internet-based technologies, including social media



Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance (ACADAR012)



- discussing the purpose of movements, elements of dance, production elements, and use of projection and focus, and how these affect the mood of audience and the relationship between dancers and the audience



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



- identifying and discussing meanings and significance intended by the choreographer's use of movement, space and energy, referring to their knowledge of the context in which the dance was created, for example, an Aboriginal or Torres Strait Islander dance, a Chinese ribbon dance, or a Sumatran tambourine dance



- Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does did you use space, costume and/or multimedia to communicate meaning in this dance?



- discussing social and cultural influences to recognise the role of dance and dancers in societies, cultures, environments and times, for example, conventions of a Kecak dance from Bali, or the protocols for performing Aboriginal and Torres Strait Islander dance, including when it is not able to be viewed



- Considering viewpoints – societies and cultures: For example – What are the traditions, customs and conventions of this dance? What different performance spaces are used for dances and why?
- accessing real or virtual performances that are representative of different times and places and comparing how elements of dance and production elements communicate meaning in each



Examples of knowledge and skills in Dance

In this band students develop their knowledge of how ideas and intentions are communicated in and through dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:

Body

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

Elements of dance

Space

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

Time

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

Dynamics

- varying dynamics within a sequence/dance
- force – for example, slash, press, flick

Relationships

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

Fundamental movement skills

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

Technical skills

- developing technical competence in relation to body control, accuracy, alignment, strength, balance and coordination

Expressive skills

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

Safe dance practices

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

Choreographic devices

- canon
- unison

Years 5 and 6 Achievement Standard

By the end of Year 6, students explain how the elements of dance, choreographic devices and production elements communicate meaning in dances they make, perform and view. They describe characteristics of dances from different social, historical and cultural contexts that influence their dance making.

Students structure movements in dance sequences and use the elements of dance and choreographic devices to make dances that communicate meaning. They work collaboratively to perform dances for audiences, demonstrating technical and expressive skills.

Years 5 and 6 Learning Area Achievement Standard

By the end of Year 6, students explain how ideas are communicated in artworks they make and to which they respond. They describe characteristics of artworks from different social, historical and cultural contexts that influence their art making.

Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.

Years 7 and 8








In Dance, students:

- make and respond to dance independently and with their classmates, teachers and communities
- explore dance as an art form through choreography, performance and appreciation
- build on their awareness of the body through body part articulation
- extend their understanding and use of space, time, dynamics and relationships including performing in groups, spatial relationships and using interaction to communicate their choreographic intention
- extend the combinations of fundamental movement skills to explore dance styles
- extend technical skills from the previous band, increasing their confidence, accuracy, clarity of movement and projection
- draw on dances from a range of cultures, times and locations as they experience dance
- explore the dance and influences of Aboriginal and Torres Strait Islander Peoples and of the Asia region
- learn about style and choreographic intent in Aboriginal and Torres Strait Islander dances, and how these dances communicate social contexts and relationships
- learn about sustainability through the arts and sustainability of practices in the arts
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance as they make and respond to dance
- evaluate choreographers' intentions and expressive skills in dances they view and perform
- understand that safe dance practices underlie all experiences in the study of dance
- perform within their own body capabilities and work safely in groups.

Years 7 and 8 Content Descriptions




Combine elements of dance and improvise by making literal movements into abstract movements (ACADAM013)



- experimenting with realistic movements, that is everyday movement, for example, exaggerating the movement of a single body part such as the arm in brushing hair or eating spaghetti, and blurring this into abstract movements, and responding to each other's movement ideas
 
- analysing dances from a range of times and locations, and considering how a single realistic movement can be manipulated from representational to symbolic
  
- using the elements of dance to develop new movements that still maintain the essence of the original movement

- Considering viewpoints – meanings and interpretations: For example – What was the choreographer's stated intent for this dance? What ideas did you think the dance expressed?


Develop their choreographic intent by applying the elements of dance to select and organise movement (ACADAM014)








- experimenting with different elements of dance to explore ideas about their choreographic intent

- selecting movement from their improvisations that best communicates their choreographic intentions, for example, movement that communicates mood or emotion

- exploring movement that may have symbolic meaning within a social or cultural context, for example, communicate a specific idea by developing a recurring movement idea (motif)

- Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?



Practise and refine technical skills in style-specific techniques (ACADAM015)



- improving performance by extending their own movement vocabulary when learning dance styles, such as hip hop and street dance, jazz, and ballet

- Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?
 
- extending technical competence such as control, coordination, accuracy, alignment, balance, flexibility, strength, endurance and articulation when moving, in response to self, peer and/or teacher feedback

- applying safe dance practice strategies in consideration of their own body's and others' capabilities when performing a specific dance style, for example, identifying the musculoskeletal system and linking to alignment

- analysing and practising technical skills used in dances from different cultures to develop and appreciate music used for dance and movements, and demonstrating an awareness of protocols



Structure dances using choreographic devices and form (ACADAM016)

- selecting, combining, refining and sequencing movement using choreographic devices such as transitions, variation and contrast and choreographic forms such as binary, ternary and narrative
- analysing and evaluating the structural choices made in their dance by documenting their process in records such as journals, blogs, and video or audio recording, securing permission where appropriate
- reflecting on the creative process of choreography to clarify their choreographic intent and refine their dance
- Considering viewpoints – forms and elements: For example – How have the elements of dance been used by the choreographer to express his/her stated intent? What choreographic devices were evident in this dance? What choreographic form was used by the choreographer?
- responding to feedback by changing the order and pattern of dance movement, phrases or sequences, using choreographic devices



Rehearse and perform focusing on expressive skills appropriate to style and/or choreographic intent (ACADAM017)



- identifying and demonstrating distinct stylistic characteristics of dance, for example, body posture and attitude within various styles such as contemporary, musical theatre and hip hop (including Asian examples)
- using evaluation and rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance
- linking the application of the elements of dance to the communication of the choreographer's intent in teacher-set dances
- experimenting with alternative expressive skills to enhance performance presence and mood, such as facial expression changes in musical theatre
- Considering viewpoints – evaluations: For example – How successful was the choreographer in expressing his/her stated intent clearly to the audience? How well did the dancers use expressive skills in the performance?
- experimenting with representing social relationships through cultural dance



Analyse how choreographers use elements of dance and production elements to communicate intent (ACADAR018)



- deconstructing sections of a dance, for example, identifying and describing recurring movement within sequences and the use of the elements of dance and production elements such as lighting, performance space, music and costume



- identifying and interpreting how interrelating elements, choreographic devices such as variation, contrast and transitions, and forms are used to communicate intent



- Considering viewpoints – philosophies and ideologies: What philosophical, ideological or political perspectives does the dance work represent, or how do these perspectives affect the audience's interpretation?
- expressing responses using descriptive style-specific dance terminology



- accessing and researching choreographers' works through real or virtual performances to analyse choreographers' intentions



Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-making, starting with dance in Australia and including dance of Aboriginal and Torres Strait Islander Peoples (ACADAR019)



- identifying the distinguishing stylistic features of different dances and considering how this can inform their choreography



- Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?



- comparing dance styles in different artistic, social, environmental, historical and cultural contexts



- Considering viewpoints – societies: For example – How does this dance relate to its social context and that of its audience? What are the protocols for viewing and performing Aboriginal and Torres Strait Islander dances?



- observing and identifying stylistic similarities and differences in both traditional and contemporary dances, for example, dances from Aboriginal people and Torres Strait Islander people and Asian communities



- investigating the development of dance styles and the influence of histories, societies, cultures and environments



- investigating the role of dance in transmitting cultural information, such as advocating change in relation to contemporary issues (for example, land degradation)



- Considering viewpoints – histories: For example – What historical forces and influences are evident in the dance work? How do the costumes and movements in this dance reflect the era in which it was created?



- recognising ethical issues including acknowledging sources and respecting the intellectual property rights of others in dance



Examples of knowledge and skills in Dance

In this band students develop their knowledge of how ideas and intentions are communicated in and through dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:

Body

- body part articulations - for example, isolation of body parts in combination with each other
- weight transfer - for example, lunge, leap, roll
- body awareness, body bases, body parts, body zones

Elements of dance

Space

- using performance space - for example, confined, large
- using level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space and personal space with increasing complexity/combinations

Time

- using metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat with increasing complexity/combinations

Dynamics

- inaction versus action, percussion, fluidity - for example, wring, dab, mould, flow, bind
- using weight, force, energy and movement qualities with increasing complexity/combinations

Relationships

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

Fundamental movement skills

- combining fundamental movements in increasingly complex ways
- considering conventions and vocabulary of selected dance styles and applying this knowledge to developing movement vocabulary and dance techniques, for example, theatrical styles: modern dance, jazz, street dance, musical theatre

Technical skills

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

Expressive skills

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

Safe dance practices

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

Choreographic devices

- unison
- contrast
- repetition
- sequence
- variation
- abstraction
- transition
- canon

Choreographic forms

- binary
- ternary
- narrative

Years 7 and 8 Achievement Standard

By the end of Year 8, students identify and analyse the elements of dance, choreographic devices and production elements in dances in different styles and apply this knowledge in dances they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through dance.

Students choreograph dances, demonstrating selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent. They choreograph and learn dances, and perform them with confidence and clarity, and with technical and expressive skills appropriate to the dance style.

Years 9 and 10

















In Dance, students:

- build on their awareness of the body and how it is used in particular dance styles
- extend their understanding and use space, time, dynamics and relationships to expand their choreographic intentions
- extend the combinations of fundamental movement skills to include dance style-specific movement skills
- extend technical skills from the previous band, increasing their confidence, accuracy, clarity of movement and projection
- draw on dances from a range of cultures, times and locations as they experience dance
- explore the dance and influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region
- reflect on the development of traditional and contemporary styles of dance and how choreographers can be identified through the style of their choreography
- learn about sustainability through the arts and sustainability of practices in the arts
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance as they make and respond to dance
- evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances they view and perform
- understand that safe dance practices underlie all experiences in the study of dance
- perform within their own body capabilities and work safely in groups.

Years 9 and 10 Content Descriptions

Improvise to find new movement possibilities and explore personal style by combining elements of dance (ACADAM020)



- extending their movement vocabulary to explore their own stylistic preferences and personal identity, for example, using analysis of dance styles from a range of cultures and times to inform their choreographic practice
   
- exploring use of elements of dance in different dance styles, including those from other cultures and times, as a stimulus for improvisation
   
- developing a personal movement vocabulary by combining elements of dance with finding new ways of moving, and establishing a personal style
 
- investigating the use of elements of dance in works of artists, including those from the Asia region, and adapting dance ideas to create movements that represent a synthesis of influences
    
- Considering viewpoints – meanings and interpretations: For example – What meanings are intended by the choreographer?


Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent (ACADAM021)



- improvising with the elements of dance and analysing movement choices to reflect their individuality and to clarify their choreographic intent



- Considering viewpoints – forms and elements: For example – How have the elements of space and dynamics been manipulated in your work to convey your ideas?



- manipulating a variety of style-specific movements safely to support their intent
- setting choreographic goals and developing their own movement vocabulary and style



Practise and refine technical skills to develop proficiency in genre- and style-specific techniques (ACADAM022)



- practising techniques used to perform increasingly complex dances of different genres and styles



- identifying and analysing dance styles and traditions and applying knowledge of the structure and function of the musculoskeletal system to execute movements safely and prevent injury to themselves and others



- refining technical skills in response to self-reflection to develop control, accuracy, strength, balance, alignment, flexibility, endurance, coordination and articulation



- Considering viewpoints – evaluations: For example – How successful were the dancers in conveying the choreographer's stated intent?

Structure dances using movement motifs, choreographic devices and form (ACADAM023)

- structuring dance using devices such as chance theory (for example, dice) and changing the order and pattern of dance movement, phrases or sequences



- developing movement motifs by manipulating the elements of dance to communicate their choreographic intent
- selecting choreographic devices and form appropriate to their choreographic intent
- documenting their creative process, including use of analysis and evaluation strategies, in reflective records



- Considering viewpoints – psychology: For example – What emotion did you feel most strongly as you viewed the dance?



- responding to feedback and using self-evaluation to vary and modify motifs, structure and form



Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent (ACADAM024)



- performing dances with an awareness of a choreographer's intent and style, including contemporary Australian choreographers such as Frances Rings or Stephen Page (Bangarra Dance Theatre)



- Considering viewpoints – cultures: For example – What culturally symbolic movements are evident in this dance?



- refining confidence, clarity of the movement, projection and focus to communicate the choreographer's intent



- manipulating the elements of dance in performance to interpret a choreographer's style and intent in contemporary styles, such as Aboriginal hip hop



- identifying and refining expressive skills in performance, and selecting appropriate expressive skills to sensitively connect with varying social and cultural contexts and audiences



- Considering viewpoints – societies: For example – How does the dance relate to the social context in which it was created?



Evaluate their own choreography and performance, and that of others to inform and refine future work (ACADAR025)



- considering the feedback received from others to develop objective self-evaluation skills and assess if they have been successful in conveying their choreographic intent



- recognising personal capabilities and identifying next steps needed to improve and refine choreographing and performing



- responding to other students' dances to provide feedback



- developing criteria to use when evaluating the quality of their own and others' choreography and performance



Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAR026)



- investigating the influence of Australian dance artists, companies and practices, including Australians who identify as Aboriginal and Torres Strait Islanders and those of Asian heritage



- Considering viewpoints – histories: For example – What historical influences have impacted on this dance?



- considering how global trends in dance influence the development of dance in Australia



- Considering viewpoints – critical theories: For example – How are global trends in street dance influencing Australian dance? How effectively have ballet conventions been manipulated in this work to communicate meaning?
- identifying the impact of media and social and technological changes on dance practice, for example, interactions between kinaesthetic and visual aspects of dance in forms that incorporate digital components



- investigating the practices and traditions in dance and how people are influenced by their histories, societies, cultures and environments



- exploring dance from different viewpoints, for example, analysing philosophies and ideologies that inform dance making in various societies and cultures



- Considering viewpoints – philosophies and ideologies: For example – What political statement is this dance work making?



- identifying how research and new ideas might enhance their own creating and performing practices



Examples of knowledge and skills in Dance

In this band students develop their knowledge of how ideas and intentions are communicated in and through dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:

Body

- body part articulations, weight transfer, body awareness, body bases, body parts and body zones particular to specific dance styles

Elements of dance

Space

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

Time

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

Dynamics

- weight, force, energy and movement qualities applied to specific dance styles and contexts

Relationships

- groupings, spatial relationships and interaction applied to specific dance styles and contexts
- style-specific movement skills
- dance techniques from different genres and styles

Technical skills

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

Expressive skills

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

Safe dance practices

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

Choreographic devices

- abstraction
- motif
- as appropriate to choreographic intent

Choreographic forms

- as appropriate to structure movement ideas to communicate choreographic intent

Years 9 and 10 Achievement Standard

By the end of Year 10, students analyse the choreographer's use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent in dances they make, perform and view. They evaluate the impact of dance from different cultures, places and times on Australian dance.

Students choreograph dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent. They choreograph, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and style.