Dance

Prep–Year 10 example of knowledge and skills

This table shows an example of knowledge and skills for Prep to Year 10. It presents information from www.australiancurriculum.edu.au/f-10-curriculum/the-arts/dance/example-of-knowledge-and-skills/.

		Prep – Year 2	Years 3–4	Years 5–6	Years 7–8	Years 9–10
		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:	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 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	• 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	• body zones/parts/actions — for example, arm and leg gestures that lead toward, away from and around own 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	• body part articulations, weight transfer, body awareness, body bases, body parts and body zones particular to specific dance styles
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	• 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	• 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.	• 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	• 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	• tempo — for example, fast/slow, slowing down, speeding up, moving versus freezing • rhythm — for example, even, uneven	• 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	• rhythm — for example, combinations of regular, irregular • duration — for example, short, long movements • acceleration/deceleration • accent — emphasis placed on a movement	• using metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat with increasing complexity/combinations	• time (metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat) applied to specific dance styles and contexts
	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	• 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	• varying dynamics within a sequence/dance • force — for example, slash, press, flick	• inaction versus action, percussion, fluidity — for example, wring, dab, mould, flow, bind • using weight, force, energy and movement qualities with increasing complexity/combinations	• weight, force, energy and movement qualities applied to specific dance styles and contexts

	Prep – Year 2	Years 3–4	Years 5–6	Years 7–8	Years 9–10
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	• 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	• 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	• 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	• groupings, spatial relationships and interaction applied to specific dance styles and contexts • style-specific movement skills • dance techniques from different genres and styles
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	• 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	• combining locomotor movements and non-locomotor movements and incorporating spatial and dynamic changes, for example, galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding, collapsing	• 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	• with teacher guidance, practising to develop body control, posture, strength, balance and coordination	• body control • accuracy • body awareness • alignment • strength • balance and coordination	• developing technical competence in relation to body control, accuracy, alignment, strength, balance and coordination	• increasing technical competence in control, accuracy, alignment, strength, balance, coordination, placement, flexibility, endurance and articulation	• extending technical competence in control, accuracy, alignment, strength, balance, coordination, placement, flexibility, endurance and articulation
Expressive skills	• for example, facing the audience, looking out to audience (as appropriate) and using facial expression	• for example, projection and focus	• projection • focus • clarity of movement • confidence and facial expression/character	• increasing confidence, clarity of movement and intention, projection, focus and musicality	• extending confidence, clarity of movement and intention, projection, focus and musicality
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	• 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)	• 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	• awareness of their own and others' physical capabilities when performing a specific dance style • knowledge of the musculoskeletal system	• 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	• selecting meaningful movements • combining movements	• contrast • repetition	• canon • unison	• unison • variation • contrast • abstraction • repetition • transition • sequence • canon	• abstraction • motif • as appropriate to choreographic intent
Choreographic forms				• binary • ternary • narrative	• as appropriate to structure movement ideas to communicate choreographic intent