



## Purpose of the literacy and numeracy learning progressions

The purpose and intent of the progressions are to provide a tool to:

- locate the literacy and numeracy development of students
- plan for student progress in literacy and numeracy
- facilitate shared professional understanding of literacy and numeracy development
- support a whole school approach to literacy and numeracy development.

### Literacy and numeracy in the learning areas

The learning areas provide rich opportunities for extending and enriching literacy and numeracy. To effectively plan for differentiated teaching of literacy and numeracy in the learning areas, teachers draw on their knowledge of the Australian Curriculum and their knowledge of their students. Recognising that students learn at different rates; the learning progressions provide a continuum for teachers to identify and build on students' literacy and numeracy skills. The intention is that students will develop their literacy and numeracy expertise purposefully, in meaningful contexts.

### Literacy and numeracy in The Arts

Arts learning programs based on Australian Curriculum: The Arts Years 7-10 can provide opportunities for students to:

- develop aspects of the literacy and numeracy identified in the learning progressions that are also associated with specific arts practices, forms, skills, techniques and processes including processes for analysing, evaluating, critiquing and reflecting and interpreting ideas, meanings and messages
- apply and build on literacy and numeracy capabilities acquired in other learning areas and in earlier years of schooling. This might involve applying knowledge and skills in different contexts, for different purposes or deepening and broadening prior learning to explore new aspects of a concept or skill.

Through Arts learning students develop verbal and auditory working memory, visuo-spatial reasoning and their ability to interpret and use symbols and symbol systems to create meaning. These skills are transferrable across learning contexts and support development of literacy and numeracy capabilities.

## Using this advice and the learning progressions to plan for student progress in literacy and numeracy

This advice illustrates how the learning progressions can be used in Dance to support student progress in literacy and numeracy. This advice:

- identifies the sub-elements of the learning progressions that are most relevant to studying Dance
- identifies some aspects of an achievement standard that include literacy or numeracy demands
- lists some relevant indicators at one or more levels of the learning progressions to illustrate how the learning progressions might be unpacked to support student progress in literacy and numeracy in the study of Dance
- identifies how students can develop literacy and numeracy capabilities purposefully and in meaningful contexts through Dance.

Figure 1 illustrates how the learning progressions are to be used by teachers to identify where students are located on the literacy and numeracy continuum and plan for their ongoing development within the learning areas. Therefore, this advice can support use of the learning progressions in developing explicit and targeted programs to ensure students are able to access discipline-specific knowledge, concepts, understanding and skills. While advice is provided on the most relevant sub-elements of each learning progression for the discipline of Dance, whole school planning may address other sub-elements to progress students' literacy and numeracy.

Targeted Achievement Standard	Indicators of literacy development related to the standard		
A. Year 9	B. Level LIS2	C. Level LIS5	D. Level LIS8
<p>Students:</p> <ul style="list-style-type: none"> <li>interpret, process, analyse and organise information from a range of primary and secondary sources and use it as evidence to answer inquiry questions</li> </ul>	<ul style="list-style-type: none"> <li>responds to spoken texts (uses facial expressions, movements, turns towards the speaker)</li> <li>responds to short phrases relying on key words and tone of voice and intonation</li> <li>follows a simple one-syllable rhyme words (see Phonological awareness)</li> <li>repeats familiar words heard in a text or conversation</li> </ul>	<ul style="list-style-type: none"> <li>listens to texts to engage with learning area content</li> <li>recalls specific information from learning area text</li> <li>attempts to sequence and report ideas</li> <li>uses learning strategies (asking questions to elicit extra information, asking others' contributions to check own comprehension)</li> </ul>	<ul style="list-style-type: none"> <li>identifies and paraphrases key points of a speaker's arguments (interprets speeches and uses own words to identify key historical events and arguments)</li> <li>identifies and explains the points of view expressed</li> <li>identifies any shifts in direction, purpose or focus</li> <li>critically identifies the points of view expressed</li> <li>identifies any shifts in direction, purpose or focus</li> <li>critically identifies the points of view expressed</li> </ul>

Figure 1: Annotated example of how to use learning area advice and the progressions to progress learning

## Literacy in Dance

Learning in Dance aligns with, supports and reinforces students' development of literacy capability. Students develop their literacy through the processes of choreography and performance by, for example, reading, viewing and interpreting stimulus material, documenting dance-making and responding to dances they view, choreograph and perform. Across all these activities students learn and use language and subject- or style/genre-specific vocabulary.

Through Dance students learn to communicate effectively for a variety of purposes to different audiences. They share ideas and opinions and evaluate their own work and the viewpoints of others when making, performing and appreciating dance.

### Using the literacy learning progression to support students in Dance

The most relevant sub-elements of the literacy learning progression for Dance are *Understanding texts* and *Interacting, Speaking and Creating texts*. These sub-elements are essential for students to develop discipline-specific knowledge, understanding and skills and to demonstrate the learning described in the Dance achievement standards. The following descriptions of the role of each sub-element in Dance are organised by productive and receptive modes:

- Receptive – *Understanding texts*
- Productive – *Interacting, Speaking and Creating texts*.

### Receptive Modes

#### *Understanding texts*

This sub-element involves students using skills and strategies to access and interpret spoken, audio, written, visual and multimodal texts. In the study of Dance, students employ these skills as artists and as audience.

In Dance, students read, interpret, analyse and critically evaluate texts about dances, dancing, dancers and dance-makers. They use reading, viewing and interpreting processes to access and understand ideas, structures and language features of dance-related texts and stimulus material and to:

- reflect on the development and practice of traditional and contemporary styles/genres of dance
- learn about sustainability through the arts and sustainability of practices in the arts
- explore meaning and interpretation, devices, forms and elements, and social, cultural and historical contexts of dance, as they make and respond to dance.

Texts in dance are wide-ranging and include print and online, performance programs, interviews, reviews, news and magazine articles, reports, diagrams and videos. Engaging with these texts helps students to learn about dance styles and traditions, explore ways of working as a choreographer, recognise and respect the cultural and social role of dance and examine dance practice from diverse viewpoints.

## Understanding texts

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
<b>Year 8</b>	<b>Level UnT7</b>
<p>Students:</p> <ul style="list-style-type: none"> <li>identify and analyse the elements of dance, choreographic devices and production elements in dances in different styles and apply this knowledge to dances they make and perform</li> <li>evaluate how they and others from different cultures, times and places communicate meaning and intent through dance.</li> </ul>	<p>A student:</p> <p><b>Comprehension</b></p> <ul style="list-style-type: none"> <li>reads and views predictable texts and some moderately complex texts (views examples of dances in different styles and analyses the use of space such as levels or pathways)</li> <li>recognises that texts can present different points of view (recognises that two descriptions of the same dance can highlight different characteristics and features and draw different conclusions about the execution of the dance)</li> </ul> <p><b>Processes</b></p> <ul style="list-style-type: none"> <li>cites text evidence to support inferences (refers to text evidence when analysing use of ways fundamental movements are combined in different dance styles)</li> <li>uses common signposting devices such as headings, subheadings, paragraphs, navigation bars and links to navigate texts (uses navigation bars and links to access videos of dances in different styles or from different times and places)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>interprets creative use of language (interprets use of figurative language and metaphor in descriptions of dance works).</li> </ul>



## Productive modes

### *Interacting, Speaking and Creating texts*

In Dance students interact with teachers and peers as they choreograph and perform dances and build technical and expressive skills. Interaction also occurs when students participate in classroom conversations, discussions and debates where they analyse and evaluate their own and others' dances and provide feedback as part of the dance-making process.

Students can use speaking, writing or multimodal texts to introduce a dance performance and evaluate a dance work. They can also use texts when they analyse how dances from different cultures, times and places communicate meaning.

The Interacting, Speaking and Creating texts sub-elements involve students composing different types of texts for a variety of purposes to different audiences (see Table 1). These texts can include spoken, written, visual and multimodal texts, such as charts, graphs, diagrams, pictures, maps, physical performances and visual media.

The *Interacting and Speaking* indicators involve students creating formal and informal texts as part of classroom learning experiences including group and class discussions that explore and investigate learning area topics, formal and informal presentations and debates.

Refer to the *Grammar* indicators for guidance on how grammar can support students to produce effective texts.

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Table 1: Text types and purpose of the range of texts students may develop in Years 7-10 Dance<sup>1</sup>

Broad text purpose	Text type family	Text type	Purpose
Informative	Procedural	Procedure	to instruct someone how to do something through a sequence of steps such as supporting another student in performing a skill with greater accuracy or control
		Protocol	a list of conditions under which something is to be done, such as the safe dance practices, or the protocols for working with Aboriginal and Torres Strait Islander Peoples to learn about traditional dances in their local area
		Procedural recount/design brief	to record the steps taken to carry out a procedure, such as the sequence of movements and phrases in a dance they have choreographed
	Chronicling	Factual recount	to record information such as knowledge about accent and rhythmic patterns that are characteristic of a style of dance
		Historical recount	to recount events from the past before making a judgement or drawing conclusions about change over time, such as the role dance has played historically in defining cultures and cultural identities
	Reporting	Factual description	to describe the characteristic features of people, places and objects, such as identifying the movement qualities of dances in a specific style
		Descriptive report	to describe and provide generalised information about dance, such describing audience response to a dance performance
	Explaining	Sequential explanation	to explain in a sequence the phases of a process to reveal how the process occurs, such as describing the movements involved in safely lunging, leaping or rolling
		Causal explanation	to explain why a process occurs, including cause and effect, such as how varying the speed of movements in a dance can create a different effect for an audience
		Factorial explanation	to explain the multiple causes of one outcome such as evaluating dancers' success in using accuracy, clarity of movement and projection to communicate the choreographers' intentions
		Consequential explanation	to explain the multiple outcomes or effects of one phenomenon such as explaining why people respond to dance differently depending on their experiences of the world
	Persuasive	Persuading	Exposition (analytical)
Exposition (hortatory)			to argue that a particular action should be taken (persuading to), for example, how dance could be used to persuade people to a particular view about an issue or concept
Discussion			to discuss two or more points of view before making a judgement, for example, discussing different options for organising movement to communicate intended meaning
Challenge			to argue against a point of view such as another student's interpretation of a style-specific movement skill

<sup>1</sup> Adapted from Humphrey, S., Droga, L., & Feez, S. (2012). *Grammar and meaning*. Newtown, NSW: Primary English Teaching Association Australia.

## Interacting

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
<b>Year 8</b>	<b>InT5/6</b>
<p>Students:</p> <ul style="list-style-type: none"> <li>• identify and analyse the elements of dance, choreographic devices and production elements in dances in different styles</li> <li>• evaluate how they and others from different cultures, times and places communicate meaning and intent through dance</li> <li>• choreograph dances, demonstrating selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent</li> <li>• choreograph and learn dances and perform them with confidence and clarity and with technical and expressive skills, appropriate to the dance style.</li> </ul>	<p>A student:</p> <ul style="list-style-type: none"> <li>• initiates interactions confidently in group and whole-class discussions (contributes ideas and provides feedback, for example, when choreographing or deciding on production elements for a performance of a learnt work)</li> <li>• asks pertinent questions to make connections between a range of ideas (asks questions of peers to connect responses to stimulus material when exploring ideas for a dance work)</li> <li>• interacts with school or the broader community, adjusting language and responses to suit purpose and audience (uses everyday language to unpack dance terminology when introducing a dance performance).</li> </ul>

## Speaking

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
<b>Year 10</b>	<b>SpK7</b>
<p>Students:</p> <ul style="list-style-type: none"> <li>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</li> <li>evaluate the impact of dance from different cultures, places and times, on Australian dance</li> <li>choreograph dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent</li> <li>choreograph, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and style.</li> </ul>	<p>A student:</p> <ul style="list-style-type: none"> <li>speaks on topics which explore issues drawn from research or learning area content (contributes to discussion with personal responses/observations based on criteria about a choreographer's use of elements of dance)</li> <li>uses technologies and multimodal resources to enhance meaning and effect in presentations (uses a combination of images, videos and written text to enhance spoken presentations)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>selects vocabulary to intensify and sharpen the focus (strong, high elevation, rippling arm movement)</li> <li>uses a range of evaluative language to express opinions or convey emotion (intense focus, powerful leap, tight formations)</li> <li>uses a range of emotive language appropriate to topic, purpose and audience (captivating imagery, small, meditative movements, dramatic entrance)</li> <li>uses rich, evocative descriptive language (the dancers don't walk, they meander)</li> <li>uses figurative language (wriggling like a guilty conscience, standing still as a statue).</li> </ul>



## Creating texts

Targeted Achievement Standard	Examples of how indicators relate to the AC standard	
	Informative texts	Persuasive texts
Year 8	CrT10	CrT10
<p>Students:</p> <ul style="list-style-type: none"> <li>identify and analyse the elements of dance, choreographic devices and production elements in dances, in different styles</li> <li>evaluate how they and others from different cultures, times and places communicate meaning and intent through dance</li> <li>choreograph dances, demonstrating selection and organisation of the elements of dance, choreographic devices and form, to communicate choreographic intent</li> <li>choreograph and learn dances and perform them with confidence and clarity and with technical and expressive skills appropriate to the dance style.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes to explain and analyse (analyses how choreographers use choreographic devices in specific styles of dance)</li> <li>intentionally selects structural elements for effect (uses dot points and diagrams in instructive texts about choreographic intent)</li> <li>organises ideas to support the reader (groups examples of how a choreographer has used the elements of dance under headings)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>uses present or timeless present tense consistently throughout text (dancers enter stage left) (see Grammar)</li> <li>selects multimodal features to expand ideas in written texts (includes visual and/or digital representations of movements)</li> <li>uses adjectives in noun groups to create more accurate descriptions (its long, extended arm) (see Grammar)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses a range of learnt topic words to add credibility to information (uses dance-specific terminology such as popping or pli��).</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes to discuss, evaluate and review (maintains a blog to record dance-making process and evaluate how intended ideas are being communicated through the dance)</li> <li>intentionally selects structural elements for effect (includes an appropriate conclusion that sums up or recommends when evaluating the impact on the audience of a dance)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>Uses passive voice and nominalisation strategically (choreographer’s intention to communicate a sense of weightlessness was realised through free-flowing phrases)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses topic-specific vocabulary to add credibility and weight to arguments (uses style-specific names for choreographic devices when evaluating movement vocabulary).</li> </ul>