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FOUNDATION TO YEAR 10 – DRAFT AUSTRALIAN CURRICULUM: THE ARTS

Feedback prepared By Dr Katrina Rank and Julie Dyson with advice from Victorian and Queensland teachers and several individuals.

THE ARTS – DANCE

General feedback

“I have sat down to read and write my responses for the draft three times now, and each time I finish thinking ‘When can I start teaching this?’ – Kerrin Rowlands, dance teacher, SA.

Introduction

ACARA, the writers and the advisory group are to be congratulated on the development of the Draft *Australian Curriculum: The Arts* (Dance). The general feedback from the dance Industry is that it is well pitched at each band, has enough scope for a range of teaching outcomes and is sequenced to enable real progression in learning through Dance.

“The transitions between bands are well connected and logically and effectively more sophisticated at each level.”

The following responses reflect the views of dance teachers from across the country, but mainly from Victoria and Queensland. We understand others have responded either as individuals or as part of a school, department or industry group. The Ausdance response only includes *comments* on each section rather than scaled responses for each of the statements.

Overview of concerns

- We note that para 3 of each of the Band Descriptions F-10 are the same, and are the same as in other art forms such as Drama. We question whether this repetition is necessary.
- Representatives of the sector were concerned with the number of Content Descriptions from F–6, and what the implications might be in terms of assessment

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and reporting. While all Content Descriptions were seen as important and necessary, practising Primary dance teachers wondered if it would be possible to cover all areas, as principals will determine a range of delivery options that might include F–6 Dance sessions once a week over the period of a year, or F–6 Dance sessions with one term of Dance every second year. Those with more time may have more capacity to address all 9 Descriptors, while a regular but intermittent delivery model may not.

- Dance teachers pointed out that improvisation can be seen as a dance making and performance method – improvisation *as* dance making and performance, as opposed to improvisation *for* dance making (i.e. a choreographic tool). This is particularly pertinent to early primary school where students may improvise within a specific structure, making a dance as they are performing the dance for others.
- Concern was raised regarding the suggestion to *perform* Indigenous dances. Even learning and rehearsing Indigenous dances requires adherence to cultural protocols. Teachers will not automatically know what these are, and the protocols will not be generic across Australia. ACARA must support teachers in their understanding and application of this strong cross curriculum emphasis.
 - Suggestion: *Foundation to Year 10 students view, experience aspects of and respond to Australian and international dance, including dance from the traditions of Aboriginal and Torres Strait Islander peoples.*
- Diagram (p.6): Some respondents believe this diagram is confusing. The diagram on the opposite page is much more coherent.
- It appears that 'Learning in The Arts' (bottom of p.5) is in the wrong place, and is then included in 'Responding' on p.6. Some teachers found this confusing.
- While we support the cross curriculum perspective and acknowledge their importance, there is concern that some teachers may believe there is no requirement to learn about the dance of other cultures. Australia is a multicultural country with students from many countries and regions. It's important that the curriculum empowers teachers and students to explore the traditional and contemporary dance forms of students' heritage. This will further enhance the development of cultural appreciation, identity, empowerment and empathy.
- There could be good arts examples in links with Science, e.g. dance (gravity, physics, etc.).

Rationale

The Dance Rationale requires a much stronger statement regarding the importance of Dance in a child's education. We must articulate that studies in dance will inspire, support and engage all students, that they will be cognitively, creatively and kinaesthetically engaged, increasing their capacity for other learning by the actual development of new neural pathways that are established through moving and learning.

The Rationale for Dance describes what dance is over three paragraphs and only begins to describe the benefits of dance in the last paragraph. Para 2: the comment "Like all art

forms” does not support a rationale for Dance. It could be more concise without losing value or meaning. Victorian teachers’ suggestion:

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 expression. Dance has the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative, physical and expressive potential.

Dance enables students to develop a movement vocabulary with which to imagine and explore ways of moving, both individually and collaboratively. They choreograph, rehearse, perform and respond as they engage with dance practice and practitioners in their world, and in the worlds of other cultures and communities.

Paragraph 4: Inconsistent use of the word composition – should be using “choreography”. This paragraph focuses on what students do, but not why they should do it. Victorian teachers’ suggestion follows:

Students use the elements of dance to explore choreography and performance and to practise choreographic, technical and expressive skills. Students respond to their own and others’ dances. When choreographing, dancing and performing, they apply critical and transformative thinking skills while developing new neural pathways that contribute to the development of retention skills and stronger capacity for immediate recall. The collaborative and disciplined nature of Dance studies enhances social and personal competencies while building physical and creative skills.

Active participation as dancers and choreographers promotes wellbeing and social inclusion as well as understanding and empathy for others’ motivations and processes.

Learning in and through dance engages students with knowledge and understanding of diverse cultures and contexts enhancing their personal, social and cultural identity.

Can we also incorporate:

- Appreciation – analysis, interpretation and evaluation of own and others’ dance works.
- Form/structure of a dance. *Add form when referring to choreographic structures.* This is an integral part of choreography, appreciation and performance work. The deconstruction and construction of a dance work is based on an understanding of form, which helps to make meaning for audiences.

Aims

- These are better written than the holistic aims at the start of the document.
- Clear and concise – they make sense.

Learning in Dance

THE TWO-STRAND STRUCTURE MAKING AND RESPONDING IS CLEARLY EXPLAINED FOR DANCE.

COMMENTS

The description of “making” and “responding” needs unpacking for experienced dance teachers – i.e. articulating the way performance is embedded into both strands

Second para, second line should read ‘two or more dancers form relationships to manipulate the Elements of Dance – space; time; dynamics’.

Inaccurate definition of The Elements of Dance, an umbrella term for Space; Time; Dynamics/Energy used internationally by institutes concerned with educational dance theory.

All elements of dance use the body and are related. Relationships do not need to be an Element of Dance.

The elements of *movement* are Space; Time; Dynamics/Energy.

- Space cannot manipulate the body. The body can manipulate itself in the space.
- Time cannot manipulate the body. The body can manipulate the use of time – momentum; speed; rhythm; tempo; phrasing; accents; stillness.
- Dynamics/Energy cannot manipulate the body. The body can manipulate the use of the body, weight and the movement qualities that produce variations in force and flow.

Relationships should be studied as connections and interactions between two or more dancers.

- Two or more dancers have relationships with each other within the Space.
- Two or more dancers have relationships with each other in the way they use Time within phrases.
- Two or more dancers have relationships with each other in the way they use variations of Dynamics/energy within phrases.

NB These changes will need to be addressed throughout the document.

Years F – 2

Band Description

THE BAND DESCRIPTION IS CLEAR, THAT IS EXPLAINS IN UNDERSTANDABLE LANGUAGE THE BREADTH OF LEARNING TO BE COVERED IN THE BAND

COMMENTS

*“Across Foundation to Year 10 students view, **perform** and respond to Australian and international dance including dance from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from dance traditions across other parts of the*

world including the Asia region. They explore dance practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each."

- To put "perform" here with regard to Indigenous dances is to put generalist dance teachers in a precarious position. The document does point out that this should be done respectfully and that there are protocols and conventions, but most teachers will not know what they are. What does culturally sensitive infer? What do teachers have to do to be culturally informed and responsible? Are teachers aware of the levels of permission required to a) learn a dance b) rehearse a dance c) perform the dance d) represent/perform the dance on another occasion? We hear many anecdotes of well-meaning teachers who have learnt an Indigenous dance from the internet and taught this to their students. *Protocols need to be developed.*

SA teacher: "I am particularly impressed with the emphasis at F–2 on student self discovery of movement. It then forms the basis for the complexity that builds. Whilst many students may arrive at school with sophisticated dance knowledge in a particular dance style, it will challenge even the experienced ballet student to explore their own movement in the school environment."

Content Descriptions

COMMENTS

As a general point, the elaborations need to provide examples and focus on the key words in each of the descriptions. In many cases, the elaborations ask for more than what is asked for in the content description.

Content Elaborations

COMMENTS

- 2.1 Elaboration: Teachers feel that the use of spontaneous and focused play is a bit misleading, that the teacher has very little part to play. Also, jumping like a frog and rolling like a log are probably NOT part of everyday experiences. (Victorian teachers) prefer:

Engaging in *directed, improvised* movements, for example 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.*

[Note: Fundamental motor skills need to be included in Glossary. (Diamondstein, Geraldine. *Children Dance In The Classroom*. New York. Macmillan, 1971: This is a key text for fundamental motor skills]

- 2.3 Dot point 1: connecting a series of meaningful movements from *directed improvisation* activities into a clear beginning, middle and end. Delete seated or standing positions – not needed (or add travelling if seated etc stays)

Dot point 2: using simple diagrams or pictures (of the dance movements and steps) *delete* to record movement ideas.

Dot point 3: It is unclear as to what is meant by "arranging movements based on socially and culturally sensitive feedback". The example does not illustrate the point.

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Dot point 4: seems incomplete and irrelevant to the content description.

- 2.4 Practise and perform fundamental dance movements safely demonstrating control and expressive qualities:

Dot Point 2: practising movements to develop skills of body control *though static and dynamic balance*, strength and coordination when sharing dances with a familiar audience (peers, teachers, parents).

- 2.5 Dot Point 3: listing only peers for students to perform to is inconsistent with 2.4, Dot Point 2, where peers, parents and teachers are listed as a familiar audience.

- 2.6 Dot Point 2: “acknowledging animals in their natural environment” doesn’t make sense.

- 2.6 Dot Point 3: school “incursion” – should this be excursion?

- 2.7 Dot Point 1: Describing how they felt when they were participating in a simple movement sequence, *for example, which parts they liked best and some reasons why*, e.g. ‘What mood does the movement of the body suggest?’ and ‘Did you feel excited when you watched the dance? Why?’

Dot Point 4: Ensure students are asked to support their opinion by asking “why?”.

- 2.8. Identifying the elements of *body, space, time, energy and relationships* (please see earlier comments) in their own movement, for example crawling at a low level, tip-toeing *quietly?*, moving arms, legs or head while in a seated position.

Using basic dance terminology to describe what they have performed and seen, for example ‘The dance had lots of jumping in the air, running and fast movements in a big area...’

Respecting *all dancers and dance works in performance* by remaining calm and quiet, applauding at appropriate times, listening to the opinions of others and valuing diversity.

- 2.9 Dot Point 3: the use of the terms “critical theories” and “institutions” needs to be defined in the glossary the same as they are on p.7. The definition of institutions in the glossary is media related.

Achievement Standards

COMMENTS

- The capabilities of this age group are respected and acknowledged, providing challenge and offering opportunities of success for all.
- What expressive qualities are expected in F–2? Is this too much to expect?

- The students should be given access to professional dance works to appreciate, not just their own and their peers
- Not clear about the mode of response. They can write, draw or speak about their feelings about a dance work.
- Include professional or community based dance works for students to respond to (Out of the Box and Arts Council etc), or video such as Beatrix Potter, DVDs, YouTube, cultural groups, contemporary dance.

Years 3 & 4

Content Elaborations

COMMENTS

- 4.1 Dot point 2: Add *Imagine and create new movement through improvisation*. Progressively, it would be better to “*respond* to a stimulus such as stories and memories to generate movement”
- 4.2 Reorder elaboration dot points so that they follow the same order as the key words in the description, i.e swap order of dot points 1 and 2.
- 4.2 Add... to make movements more interesting.
- 4.2 What is the link between dot point 4 and the description?
- 4.3 What are the simple choreographic devices mentioned in the content description?

Suggested wording:

- Selecting and combining movements from improvisation activities *to apply to a beginning, middle and end in dance works*.
 - Working in a small group or with a partner to apply choreographic devices such as contrast and repetition to movement phrases.
 - Recording movements using diagrams or video (*need to link with a purpose for development*).
 - Modifying their dances by reflecting during the dance making/creative process (to create interest) *delete in brackets*.
 - Adding contrast to a movement sequence by adding movements learned in a dance from the Asia region (*only the Asia region?*)
- 4.4 Refine fundamental and technical skills and expressive qualities safely to present dance in a safe and socially and culturally sensitive manner to a range of audience types.
- Dot point 2: focusing on *body* accuracy, control, *through static and dynamic balance* body awareness, alignment, strength and balance and coordination in the technical performance of locomotor (rolling, skipping, turning, leaping) and non-locomotor (swaying, pivoting, curling, expanding, melting) movements for an audience
- 4.7 Dot Point 3: use the term evaluation e.g. “identifying, discussing and evaluating...”

Discussing *and recording* their *movement* creation processes, considering alternative approaches and identifying key decisions.

- 4.8 Suggested wording for dot points:
- explaining the interplay between the elements (*body, space, time, energy and relationships*), for example using time and *energy* to express a coming thunderstorm, with slow/gentle movements building to fast/strong movements
 - discussing *and documenting* how movements make students feel, for example 'What sort of movements made you feel sad/happy?'
 - developing specific dance terminology to support their description
 - respecting *all dancers* by being an attentive audience member and acknowledging the opinions of others.
- 4.9 Dot Point 1: what does "in the media" mean at the end? Suggest deleting the end of this, from "live or

Years 5 & 6

Content Descriptions

COMMENTS

- 6.3 The order of the content description is a little awkward – you wouldn't be documenting the dance using choreographic devices. Perhaps "construct short dances using choreographic devices and document these dances". Does documenting belong here? This task could be subsumed in 6.7
- 6.4 Suggestion: Demonstrate an extensive *range of fundamental and technical skills and expressive qualities, using safe dance practices to perform a range of dances from a variety of contexts.*

We have taken out the Australian and Asian contexts here, as the focus of this capability is on the skill and technique which should be able to be demonstrated in any context, not just limited to dances from a specific region!

Content Elaborations

COMMENTS

- 6.1 Improvise movement in response to stimuli to problem-solve:
- Dot point 1 – inventing new movement through spontaneous movement explorations to extend their dance movement vocabulary (*generalist teacher – but how??*)
- We suggest: *Exploring new movement possibilities through improvisation.*
- 6.3 Dot point 1: Selecting, combining, *arranging and* refining movement using choreographic devices such as canon and unison.
- Dot point 2: Developing and using a (simple) *delete in parenthesis*, system to record their dances, for example creating symbols or figures to represent basic actions.

Dot point 2: *Documenting and* reflecting on the effectiveness of choreographic devices used in the dance-making *process*.

6.4 Suggested wording:

Dot Point 1: performing learnt and their own dances with an awareness *and appreciation* of their body capabilities.

Dot Point 2: demonstrating skills with increasing *body control through static and dynamic balance*, accuracy, alignment, strength, and coordination in loco-motor (sliding, slithering, crawling, hopping, stepping to side, rolling, *jumping, leaping and turning*) and non loco-motor movements (*spinning, shrinking, exploding, collapsing*) when performing for an audience.

6.5 Dot Point 2: needs to be divided into two dot points to make sense

6.7 Dot Point 4: the questions aren't examples of constructive feedback that may be given. Suggested wording: *Consider performance skills, for example, engaging with the audience*, for example 'What is the relationship between the dancers and the audience?', 'How was your mood changed by the energy in the dance?'

6.8 Dot point 1: *Analysing the attributes(?)* of dance works, using knowledge of the elements of dance, the creative process, and social and cultural perspectives, such as 'Which dance elements were used and for what purpose?'

Dot point 2: Developing a presentation responsibly using available sustainable technologies to show features of a dance (*this is very vague and wordy*)

6.8 One of the elaborations needs to link to the 'communicate meaning' part of the content description, i.e. describe elements of dance and interpret how they have communicated meaning, e.g. The girl kneeling on a low level, rocking back and forward and then slowly circling her head showed that she was feeling sad and confused.

Achievement Standards

COMMENTS

Needs to align better with content descriptions, e.g. use terms technical and expressive skills (as per 6.4) in the last sentence of the first paragraph of this section.

Para 1: 'They organise their movements into sequences using choreographic devices. They *practise, rehearse* and perform a variety of dances

Years 7 & 8

Content Elaborations

COMMENTS

8.1 Abstraction is quite a complex idea and students may not be ready for this at this point in the course. More time spent focussing on the *interrelation of the dance elements to create meaning* would be better at this point. Previously the dance elements seemed to be looked at individually, which is appropriate at the stage of the course.

- Suggest using choreographic devices to assist with the abstract of literal movements. This could be added to Dot Point 2.

8.2 Add an idea about using gesture and/or motifs to create meaning; explore how these can be manipulated.

8.2 and throughout document: Need to clarify the purpose of documenting dance, i.e. Students can use it to analyse and evaluate their choices. This again should be in the responding section.

8.3 Again, the order of the content description is a little awkward – you wouldn't be documenting the dance using choreographic devices. Does documenting belong here? This task could be subsumed elsewhere?

8.4 The “exploratory tasks” seems tacked on and unnecessary. This part belongs in the content elaborations section.

Dot Point 4: “feedback.... *As a result of self, peer and/or teacher evaluation*”.

8.5 Good to finally see a mention of form – clear and well explained.

- Is there a clarification in the document between genre (e.g. ballet) and style (e.g. Classical, Romantic)?
- Give an example of style-specific techniques e.g. cha cha as opposed to the waltz.

8.6 Dot Point 1: add lighting

8.7 Responding to feedback and taking the initiative *to apply new ideas* to their own choreography and performance.

New dot point:

- document own movement creation processes and identify areas for improvement in their dance work.

Dot Point 2: more explanation needed i.e. Responding how to feedback?

8.8 Higher order is missing – need to look at relationships between the dance elements and how they work individually and together to create meaning; interpret and evaluate

Achievement Standards

COMMENTS

Mention of values in last sentence but this is not explored elsewhere or expected in the content descriptions. Be consistent in language in all sections.

Years 9 & 10

Band Description

COMMENTS

Paragraph 3: First two sentences are exactly the same as Years 7 & 8. Some indication that the students have progressed/are progressing in these areas is important.

Content Elaborations

COMMENTS

Elaborations need more cross-curriculum priorities and cultural diversity.
On the whole, this section provides more clarity, particularly in the elaborations, than in previous sections.

- 10.2 Dot Point 1: add.... “to communicate the choreographic intent”.
- 10.3 Dot Point 1: “by manipulating the elements of dance” not needed
- 10.3 Dot Point 4: this point does not seem to link to the content description
- 10.4 Add genre i.e. “genre and style-specific”
- Dot Point 1: add strength, balance, alignment, flexibility etc to align with other content elaborations
 - Dot Point 4: response to ... add “audience” ... feedback and self reflection
- 10.6 Dot Point 2: add “costumes”
- 10.7 Add a dot point along the lines of... “analyse and evaluate if they have been successful in conveying their choreographic intent.”
- Dot point 2: recognising personal capabilities and identifying *next steps needed* to improve and refine choreographing and performing.
- Dot point 3: responding to feedback from a variety of sources to *make more informed decisions when evaluating their own dance work*.
- 10.8 Add a dot point ... describe and interpret movement and non-movement elements and how successfully these convey the choreographer’s stated intent.

Across the band levels for Dance, draft achievement standards:

- “Will there be some sense of reporting a level of achievement (standard) within each content description? For example, when a student completes Making 2.1 Create spontaneous movements through use of imagination and familiar play activities, will the student be able to achieve this with ‘Not Achieved’, ‘Achieved’, ‘Achieved with Merit’, ‘Achieved with Excellence’? These degrees of achievement may not be needed nor desirable at Primary school level, but I believe will be necessary at Secondary school level.
- “Currently in NZ the NCEA curriculum reads very similar to The Australian Curriculum. The NCEA upper age groups years 10-13 introduced ‘levelness’ in order to recognise excellent work and also motivate the students to aspire to higher standards. It has been an amendment that has worked very well.” – *Dr Ralph Buck*

“Achievement standards are absolutely necessary in primary school too, for both teachers and students. They need to be aspirational, achievable and specific. At present they're too vague and will not support generalist teachers with design and delivery. There is an enormous growth in learning from Foundation to 2, for instance. To have one (fairly vague) achievement standard to reflect this is inadequate. (Compare what is expected in terms of reading and writing, we should be insisting the same.) It's crucial that young people, by the time they are 7, have developed foundation and fundamental motor skills (and we need to establish as an Arts Subject what these are specifically for Dance). After that age, the development of the physical skills becomes more laboured and less likely to be embodied, affecting motor skills and the development of more complex motor skills.” – *Dr Katrina Rank*

Other Comments

ADDITIONAL COMMENTS ON THE DRAFT AUSTRALIAN CURRICULUM:– DANCE.

- “Overall, *The Australian Curriculum: The Arts* provides a comprehensive and clear account for arts education from Foundation to Year 10. This document touches all the right bases in terms of cross-disciplinary education, rationale and life skills. The inclusion of five arts disciplines: Dance, Visual Art, Drama, Media Arts and Music is excellent. The year band groupings make sense and the content descriptions and elaborations for each band are appropriate. Making and Responding are two clear and logical organisers for the curriculum content across the five arts forms.”

“The *Australian Curriculum: The Arts* is teachable, providing a strong articulation of arts education as an important component of every child's education.”

The *Australian Curriculum: The Arts* articulates a clear philosophy and rigour while also remaining user friendly for teachers. I believe the Australian Curriculum reflects the UNESCO goals for arts education as expressed in the document Seoul Agenda: Goals for the Development of Arts Education.” – *Dr Ralph Buck*

- “Achievement Standards: Student work samples that illustrate expected learning and help teachers make judgments would be very helpful.”

CROSS-CURRICULUM PRIORITIES

Overview

The Australian Curriculum has been written to equip young Australians with the skills, knowledge and understanding that will enable them to engage effectively with and prosper in a globalised world. Students will gain personal and social benefits, be better equipped to make sense of the world in which they live and make an important contribution to building the social, intellectual and creative capital of our nation.

Accordingly, the Australian Curriculum must be both relevant to the lives of students and address the contemporary issues they face. With these considerations and the *Melbourne Declaration on Educational Goals for Young Australians* in mind, the curriculum gives special attention to these three priorities:

- [Aboriginal and Torres Strait Islander histories and cultures](#)
- [Asia and Australia's engagement with Asia](#)
- [Sustainability](#).

Cross-curriculum priorities are embedded in all learning areas. They will have a strong but varying presence depending on their relevance to the learning areas.

The content descriptions that support the knowledge, understanding and skills of the cross-curriculum priorities are tagged with icons. The tagging brings to the attention of teachers the need and opportunity to address the cross-curriculum priorities at this time. Elaborations will provide further advice on how this can be done, or teachers can click on the hyperlink which will provide further links to more detailed information on each priority.

General comments

Comments in this section are by Annalouise Paul, dance artist and educator.

CULTURAL DIVERSITY:

Culturally diverse art and dance forms must be referred to as being reflective of Australia's society, in order to be current and accurately express our multilayered society and the multiplicity of practice and understanding of what culture means.

The cross curricular strands for ATSI and Asian arts and culture do not fully address Australia's diverse society. Where is the possibility for Polynesian, Arabic, African and South American dance forms for example? Given that 50% of Australia's population now comes from a CALD background this must be updated so it reflects our society today and can continue to be adapted as we change further in years to come.

Suggestion: Asian arts strand renamed or 'Culturally Diverse Arts in Australia Today' or 'Asia-Pacific Arts'? (at the very least).

TERMINOLOGY

'Intercultural' is currently a highly-contested word; there is worldwide debate about this term which does not reflect sufficiently nor accurately the diversity of practice in art making. The word is constantly interchanged with cross-cultural, trans-cultural and multicultural, incorporating any and all of the diverse methodologies and perceptions on culturally diverse

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practices. It was suggested at Multicultural Arts Forum 2012 that a new arts policy might be called 'Arts in a Culturally Diverse Society'.

Suggestion: ICU could be renamed 'Arts in a Culturally Diverse Society' with acronym ACDS.

CULTURAL DANCE FORMS TERMINOLOGY

This is paramount to distinguish between indigenous, traditional, folk, social and popular forms in culturally diverse art. The curriculum must address clear distinctions between cultural forms otherwise it increases issues around marginalisation and otherness between peoples.

There are diverse cultural forms that are classical (just as classical ballet is) e.g. Indian dance and music, Persian music, Chinese opera. Presenting Bollywood dance as Indian dance could be considered insulting to many Indian communities. This modern form is often called 'filmy dance' and is akin to MTV or similar popular dance culture only. (This was also spoken about at WDA Conference in 2011)

Suggestion: Create a topic that addresses cultural forms in their complexity and differences, e.g. what makes one a 'living' traditional culture from a folk culture.

PROTOCOLS AND PERMISSIONS

All cultural dance forms, like those from Aboriginal and Torres Strait Island cultures utilise protocols for practice, and many have community elders that can support the understanding of cultural content and its use in art making and appreciating. Understanding that these protocols exist is the first step toward harmony, respect and racial tolerance.

Suggestion: Engagement with local communities is the first step towards breaching this broad and important topic.

Suggestion: Discuss diverse methodologies and paradigms in cultural forms e.g. Indian and Flamenco dance forms have an integral relationship with music, where dancers lead musicians into direct accompaniment of footwork (rather than dance following music in other forms) never using recorded music for authentic creation of dances in performance.