SAMPLE COURSE OUTLINE

DANCE
ATAR YEAR 12
# Sample course outline

## Dance – ATAR Year 12

### Unit 3 and Unit 4

#### Semester 1 – Youth voice

<table>
<thead>
<tr>
<th>Week</th>
<th>Key teaching points</th>
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| 1–3  | Overview of unit and assessment requirements  
Exercises and sequences that require a demanding level of the components of fitness: strength, flexibility, coordination, muscular endurance and cardiovascular endurance  
Complex and extended sequences in the contemporary genre that develop dance skills in: floor work, standing work, centre work, turning, travelling and elevation, including the safe execution of skills and technique  
Commence learning set solo. Students view DVD and accompanying choreographer’s notes, discussion on choreographer’s intent  
Group composition, brainstorming and discussing concepts for dance, using improvisational scores to create original movement – begin choreographic plans to create group dance in relation to choreographic intent  
Case study investigation on youth dance company (e.g. QL2) or choreographers who create dance for youth. The case study investigates the following: historical background information; related and relevant dance works; significance of the dance works; choreographic intent, choreographic devices, choreographic structures, movement choices and design concepts; historical, cultural and social context in terms of time and place; influences of past and present trends and issues and the contribution to dance – artform, social commentary, trends in dance  
Discuss relevance of a youth dance company: training for aspiring professionals; building confidence in young people; immediate and future audience development for the art form; giving ‘voice’ to the issues; immediate role-modelling for youth audiences (i.e. health message) thoughts and opinions of youth culture; inclusion of sub-culture influences such as hip-hop, new technologies  
View excerpt of Unspeakable 2007; Marko Panzic’s ‘MANic’ and ‘The power of voice’; ‘MANic’ – amalgamation of hip-hop and contemporary techniques, all-boy cast exemplifying minority culture of boys in dance, social issue of ‘masculinity’ – stereotypical aggression contrasted by broader emotional range and individuality. Relevance of theme for the dancers as well as the audience. ‘The power of voice’ summing the theme of the production  
Discussion of each area: describing the components of dance; discerning the form of dance; analysing, interpreting and evaluating the dance  
**Discuss Reckless Valour 2005**  
View excerpt and discuss location of QL2 in Canberra – our nation’s capital. Partnership with the War Memorial for Reckless Valour  
Discuss/debate the theme of war as a relevant theme for youth today  
Influence of changing technology on dance: use of AV to tie past generations (images from World Wars I and II) with current generation – use of current company dancers in imagery – creating poignant juxtaposition and contributing to understanding the life experience of generations  
Giving young Australians an in-depth look at Australian history at an important time; providing more knowledge to allow young people to form their own opinions and make their own decisions today |
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<td>4–9</td>
<td>Exercises and sequences that require a demanding level of the components of fitness: strength, flexibility, coordination, muscular endurance and cardiovascular endurance. Complex and extended sequences in the contemporary genre that develop dance skills in: floor work, standing work, centre work, turning, travelling and elevation, including the safe execution of skills and technique. Continue learning set solo. Identification and correction of alignment and placement of body based on the biomechanical principles of movement: centre of gravity, base of support, balance, motion, transfer of weight. Warm up and cool down specific to dance genres and performance requirements; physical, emotional, and mental well-being that sustain the developing dancer: rest, relaxation and stress management. Group composition. Suggest ways to manipulate movement to enhance specific intention (will vary from group to group); variation in tempo, spacing, locomotor or non-locomotor, incorporating gesture/motif, manipulating into a duet, altering the force, effort and/or flow of the movement. <strong>Task 6 (Week 7)</strong> In-class extended response to a viewed performance – describe, analyse and interpret choreographic intent and evaluate the performance. Evaluate the design concepts which convey meaning and effect: lighting, music/sound, multimedia, costume, props, set and staging. Continue case study investigation.</td>
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<td>10</td>
<td>Continue with set solo preparation and group composition. Complete mapping of choreography and design concepts considering sound/music, set, lighting, projection, costuming etc.; create timeline for creation, rehearsal and performance of work. <strong>Task 7</strong> In-class extended response to an unseen question based on a case study investigation.</td>
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<td>11–12</td>
<td>Continue learning set solo as part of contemporary technique class. Group composition continues. Techniques to develop a performance persona and a personal style by mapping the individual journey of the work for each performer, which will be more specific than the overall map created at conception stage: offers each performer a chance to study his/her own pathway through the work, therefore bringing greater understanding to his/her role. Conducting own research on the theme as relevant to the overall vision for the work; reading, writing, discussing, sketching, drawing, mind-mapping. Taking note of corrections and shifts or changes that occur and analysing why these shifts have been made to give greater depth of understanding to performance. <strong>Task 1 (Week 13)</strong> Demonstration of technique practical test (Week 3,) including aspects of the set solo. Group composition continue application of techniques to develop a performance persona and maintain a consistent performance in group composition, finalise design concepts for performance presentation. Performance specific warm up. <strong>Task 2 (Week 14)</strong> Group composition – final presentation of group dance for Year 12 Showcase.</td>
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<td>13–14</td>
<td><strong>Task 4</strong> Semester 1 Practical examination (solo performance, structured improvisation and interview) under examination conditions. <strong>Task 9</strong> Semester 1 Written examination – a representative sample of the syllabus content from Semester 1.</td>
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### Semester 2 – Extending the boundaries

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| 1–3  | Commence original solo composition—planning the development of ideas for the solo, looking at how it is different from a group work: challenges/limitations, advantages/new possibilities  
Defining 'choreographic intent' and selecting own intention. Choreography as a process of 'making choices' and 'problem-solving'. Brainstorm concept for own solo choreography using choreographic planner  
Exercises and sequences that require a demanding level of the components of fitness: strength, flexibility, coordination, muscular endurance and cardiovascular endurance  
Complex and extended sequences in the contemporary genre that develop dance skills in: floor work, standing work, centre work, turning, travelling and elevation, including the safe execution of skills and technique  
Continue set solo preparation – application of techniques to develop a performance persona and sustaining a performance focus. Map the solo – trace energies and moments when energy 'shifts', include specific gestures, map pathway of focus etc. Does the map offer a new understanding or new perspective? |
| 4–7  | Original solo composition: continue development of ideas  
Improvisation workshops, including developing improvisational scores (plan) to encourage 'original movement’ – discussion of what makes movement ‘original’? (Not using ‘steps’ – as the meaning becomes secondary – therefore, original movement necessary to prioritise the choreographic intent)  
Begin planning own solo, including design concept – selection of music and creating a score  
Continue set solo preparation  
Continue original solo preparation documenting process in choreographic planner  
Revision of manipulation of movement and thematic concepts using the elements of dance: body, energy, space, time (BEST)  
Revision of choreographic devices: unison, canon, motif, contrast, repetition, fragmentation, embellishment, accumulation, reversal and retrograde  
Revision of choreographic structures: narrative, binary, ternary and rondo  
Warm-up and cool-down specific to dance genres and performance requirements; health and safety issues for longevity as a dancer  
Commence case study investigation; with the focus on extending the boundaries of dance, select either significant dance companies or significant choreographers  
Each case study investigates the following: historical background information; related and relevant dance works – significance of the dance work, choreographic intent, choreographic devices, choreographic structures, movement choices and design concepts (evaluating design concepts which convey meaning and effect: lighting, music/sound, multimedia, costume, props, set, staging and the impact of technologies on dance design), historical, cultural and social context in terms of time and place, influences of past and present trends and issues contribution to dance – artform, social commentary, trends in dance |
| 8–9  | ATAR course written examination – view stimulus material and supporting document; critically analyse and evaluate the dance, using dance terminology and language; evaluating design concepts: lighting, music/sound, multimedia, costume, props, set and staging  
Continue set solo preparation  
Case study investigation |
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| 10–11 | ATAR course written examination – view stimulus material and supporting document  
Continue set solo preparation  
**Task 8 (Week 10)** In-class timed response based on case study investigation, explored in relation to a range of contextual factors (historical, cultural and social) |
| 12–14 | **Task 3 (Week 13)** Original solo composition and complete choreographic planner including the final reflection with reference to audience feedback; complete refinements in preparation for Mock Practical examination  
Students participate in structured improvisation tasks in preparation for practical examination  
Students practise interviewing each other in preparation for the practical examination  
Continue set solo preparation |
| 15 | **Task 5** Semester 2: Practical examination (including set solo, original solo composition, structured improvisation and interview) under examination conditions as per the examination design brief  
**Task 10** Semester 2: Written examination – a representative sample of the syllabus content from Semester 1 – using a modified examination design brief from the syllabus – 2 ½ hours |