



SAMPLE COURSE OUTLINE

DANCE

ATAR YEAR 12

Acknowledgement of Country

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Sample course outline

Dance – ATAR Year 12

Unit 3 and Unit 4

Semester 1, Unit 3 – Australian dance

Week	Key teaching points	Syllabus content
1–3	<ul style="list-style-type: none"> • Introduce Unit 3 – Australian dance by providing an overview, assessment requirements, expectations etc. • Discuss the question, ‘What is Australian dance?’ <ul style="list-style-type: none"> ▪ Explore different genres/styles of dance in Australia. ▪ How has Australian dance evolved? ▪ Develop a timeline of Australian dance from Aboriginal and Torres Strait Islander peoples to current day. ▪ What major events in Australia shaped dance in this country? • Introduce chosen genre for Unit 3 – Australian dance: contemporary. • Develop a timeline of the history of contemporary dance, such as: <ul style="list-style-type: none"> ▪ early foundations (early 20th century) ▪ the birth of modern dance (1920s–1930s) ▪ post WWII and the rise of contemporary dance (1940s–1960s) ▪ the rise of postmodern dance (1960s–1980s) ▪ contemporary dance in the 1990s and beyond ▪ contemporary dance today. • Explore the function of contemporary dance and how it evolved in Australia, such as: <ul style="list-style-type: none"> ▪ social and political commentary ▪ cultural exploration and preservation ▪ entertainment and performance ▪ storytelling. • View different examples of contemporary dance to identify the following characteristics: <ul style="list-style-type: none"> ▪ contraction and release ▪ fall and recovery ▪ floor work ▪ opposition ▪ spiral ▪ suspension and momentum ▪ use of breath and body awareness ▪ use of parallel and turnout. • Provide formative assessment: a quiz on contemporary dance. 	<p>Functions and contexts of dance</p> <ul style="list-style-type: none"> • broad overview of the development of dance in Australia from Aboriginal and Torres Strait Islander peoples’ dance to the present day <p>Prescribed genres Students work in the genre of the Set Solo provided by the Authority for Unit 3</p> <p>Dance language</p> <ul style="list-style-type: none"> • describe, interpret and evaluate dance as an artform

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> • Workshop contemporary-specific warm-ups and cool-downs <ul style="list-style-type: none"> ▪ warm-up examples: <ul style="list-style-type: none"> ○ cardio to raise heart rate, such as jogging and triplets ○ joint articulation, such as exercises for ankles, shoulders and spine ○ stretches to improve flexibility, such as leg swings ▪ cool-down examples: <ul style="list-style-type: none"> ○ gentle cardio, such as slow walking ○ static stretching ○ deep breathing and relaxation positions, such as child’s pose and seated forward fold. • Assign students one component of fitness and ask them to develop a demanding contemporary exercise to share with the class, for example: <ul style="list-style-type: none"> ▪ cardiovascular endurance ▪ coordination ▪ flexibility ▪ muscular endurance ▪ strength. <p>Commence Task 1: Demonstration of technique and skills – contemporary dance</p> <ul style="list-style-type: none"> • Workshop specific technique and skills for contemporary dance, covering elevation, floor work, standing work, travelling and turning, such as: <ul style="list-style-type: none"> ▪ contemporary rolls ▪ foot articulation ▪ spinal rolls ▪ c-curve ▪ leg swings ▪ big and little jumps ▪ travel. • Explore styles of contemporary dance, such as: <ul style="list-style-type: none"> ▪ modern ▪ postmodern ▪ Graham ▪ Cunningham ▪ contact improvisation. • Students learn simple exercises for two or three of the technique and skills above that can be built upon, such as: <ul style="list-style-type: none"> ▪ contemporary rolls – extend by adding speed and jumps ▪ foot articulation and tendu – extend by using change of weight and floor work 	<p>Safe and healthy dance</p> <ul style="list-style-type: none"> • warm-up and cool-down specific to a dance genre and performance requirements <p>Technique and skills Exercises and sequences that require a demanding level of fitness:</p> <ul style="list-style-type: none"> • cardiovascular endurance • coordination • flexibility • muscular endurance • strength <p>Technique and skills Development of complex dance technique and skills as applicable to selected genres, such as:</p> <ul style="list-style-type: none"> • elevation • floor work • standing work • travelling • turning <p>Technique and skills Technique and style applied to a dance genre</p> <p>Complex and extended sequences</p> <p>Correct execution and control of technique and skills</p> <p>Alignment and placement of body</p>

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ little and big jumps – extend by combining elevation, travelling and changes of direction. • Revise biomechanical principles in dance. Explain each biomechanical principle and how it relates to contemporary dance: <ul style="list-style-type: none"> ▪ balance – maintaining a stable position during movements ▪ base of support – the area beneath the body that supports it; wider bases provide more stability ▪ centre of gravity – the point where the body’s mass is balanced; changes with movement and body position. ▪ force – the energy applied in movements, affecting speed and height ▪ motion – the way dancers move through space ▪ transfer of weight – the shifting of weight from one body part to another during movement, either partially or fully. • Students participate in biomechanical principles activities. The teacher creates activities focusing on each principle. Students work in pairs to complete and discuss how the principle affects movement. For example, how does performing an arabesque en fondu (bent supporting leg), straight supporting leg and on demi pointe affect balance? • Revise choreographic process. Create a safe and comfortable environment to explore movement and experiment. • Workshop manipulating the elements of dance (BDST). • Move across the space with different parameters, such as: <ul style="list-style-type: none"> ▪ melting candle ▪ ingredients combining ▪ a malfunctioning robot. • Revise Unit 2 choreographic structures: <ul style="list-style-type: none"> ▪ binary – combine two of the above explorations ▪ narrative – create a narrative with one of the above ▪ ternary – extend the binary sequence and change the dynamic quality of A2. • Introduce rondo structure – use one of the explorations from above as A phrase, changing time in A2 and space in A3, use the other two as B and C. • Provide formative assessment: quiz on dance terminology explored to this point. • Writing about dance. Unpack an examination-style, short-answer response. 	<p>Biomechanical principles Application of biomechanical principles to facilitate movement:</p> <ul style="list-style-type: none"> • balance • base of support • centre of gravity • force • motion • transfer of weight <p>Choreographic processes</p> <ul style="list-style-type: none"> • manipulate movement using the elements of dance – body, dynamics, space, time (BDST) to explore themes/ideas • structured improvisation skills – exploring concept of original movement using improvisational plans • choreographic structures relevant to concept – binary, narrative, rondo, ternary <p>Dance language</p> <ul style="list-style-type: none"> • application of dance terminology and language when responding to, and reflecting on, dance practices

Week	Key teaching points	Syllabus content
		<ul style="list-style-type: none"> describe, interpret and evaluate dance as an artform
4–5	<ul style="list-style-type: none"> Provide formative assessment: student-run contemporary fitness exercises. Workshop specific technique and skills for contemporary dance, covering elevation, floor work, standing work, travelling and turning, while concentrating on correct alignment and placement. Students consolidate their skills, adding to the complexity once mastered. Introduce exercises for two or three techniques and skills not yet learnt, such as: <ul style="list-style-type: none"> jumps initiating from turning, or landing with a floor roll leg swings – increase complexity by adding travel, direction changes and floor work introduction of extended sequences. Revise choreographic devices, such as: <ul style="list-style-type: none"> accumulation – new movements are added to existing movements in a successive manner. It generally begins with move 1, then 1 + 2, then 1 + 2 + 3 canon – a choreographic device in which individuals and groups perform the same movement phrase beginning at different times contrast – a choreographic device where dance elements are altered to create oppositions, thus making contrasts, such as high/low or big/little embellishment – detail is added to the original movement sequence, e.g. add arm movement to a simple walk fragmentation – the movement or sequence is manipulated by reordering parts of the movement or counts of the sequence, e.g. if the sequence counts are 1, 2, ... 8, perform the movements 3, 7, 1, 4, 6, 2, 8, 5 to fragment the sequence motif – a movement, gesture or short movement phrase which has the potential to be developed during the dance/work. It is usually repeated and manipulated throughout the dance repetition – a choreographic device whereby a movement or motif are repeated exactly for emphasis or to gain interest unison – two or more people performing the same movement at the same time. Introduce new choreographic devices: 	<p>Choreographic processes</p> <ul style="list-style-type: none"> choreographic devices – accumulation, canon, contrast, embellishment, fragmentation, motif, repetition, retrograde, unison <p>Choreographic processes</p> <ul style="list-style-type: none"> choreographic plans to create dance for a group or solo performance

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ retrograde – the movement phrase is performed backwards, as if rewinding a video. <p>Commence Task 3: Group choreography presentation</p> <ul style="list-style-type: none"> • Present evidence of choreographic processes and performance skills in a group dance work influenced by Australian dance in genre of choice. <p>Students</p> <ul style="list-style-type: none"> ▪ revise the choreographic process ▪ individually brainstorm what Australian dance means ▪ individually create short phrases inspired by their brainstorm ▪ apply devices to manipulate the phrase ▪ film created phrases as these will create the beginnings of the group choreography ▪ create groups of four or less to work on Task 3. <p>Commence preparation for Task 7a: Semester 1 practical examination (modified)</p> <ul style="list-style-type: none"> • Discuss the process ‘What is a Set Solo (SS)?’ and revise the Structured Improvisation (SI). • Set Solo (SS) – performance one during the Semester 1 practical examination, and performance two during the Semester 2 practical examination. • Watch video of SS – front view. • Discuss features of SS and possible intent. • Read through support document. • Watch the video again. • Discuss where and how the intent is demonstrated. • Read the choreographic notes. • Teach first phrase of SS. <p>Commence Task 5: Case study</p> <ul style="list-style-type: none"> • Revise the definition of a case study – a detailed study of a specific subject, dance company, choreographer, dancer or genre/style. • Read through several case study examples. • Watch video of the chosen case study, Illume, by Bangarra Dance Theatre, Frances Rings. • Conduct formative assessment: students work in pairs to research the design concepts and cite a specific example of each from the work, Illume. These are required to fully engage in discussion of the case study work: <ul style="list-style-type: none"> ▪ costume – the attire worn by dancers during a performance or rehearsal ▪ lighting – the use of illumination to enhance the visual presentation of a dance performance 	<p>Case study</p> <ul style="list-style-type: none"> • Students must conduct one case study within the focus of Australian dance from Australian dance companies or Australian dance choreographers <p>Design concepts</p> <p>Evaluating design concepts which convey meaning and effect:</p> <ul style="list-style-type: none"> • costume • lighting

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ music/sound – the intentional selection, arrangement and use of auditory elements to complement, enhance and synchronise with the movements, emotions and themes of a dance performance ▪ props – objects that dancers use or interact with during a performance to enhance the choreography. Props can add layers of meaning, create visual interest and help tell a story, or convey a specific mood ▪ set – refers to the artistic elements and arrangements used to create the visual environment in which the dance performance takes place ▪ technology – the use of digital, electronic and mechanical tools and systems to enhance the creation, production and performance of dance. 	<ul style="list-style-type: none"> • music/sound • props • set • technology
6–7	<ul style="list-style-type: none"> • Provide formative assessment: student-run contemporary fitness exercises. • Workshop consolidating technique and skills for contemporary dance, concentrating on correct alignment and placement in preparation for the technique assessment. • Prepare group choreography – discuss task. Students <ul style="list-style-type: none"> ▪ have a 1.5–3 minute limit for each performance ▪ discuss and plan ideas for the dance with their group ▪ create a time plan for the choreography ▪ create and develop the dance ▪ discuss design concepts ▪ prepare choreography for performance ▪ perform their work. • Groups finalise the intent/theme of their choreography and chosen genre. Groups <ul style="list-style-type: none"> ▪ edit music to the time parameters ▪ combine sequences created during workshops and structure them to create choreography ▪ film work. <p>Prepare for practical examination</p> <ul style="list-style-type: none"> • Discuss the room set-up and protocols to be followed. Students <ul style="list-style-type: none"> ▪ leave class 30 minutes prior to examination time to get changed and warm-up ▪ wait on the chair provided until collected by marker ▪ once in the room, put towel and water bottle on the chair ▪ will have 60 seconds in the space to prepare for the SS ▪ perform the SS 	<p>Choreographic processes</p> <ul style="list-style-type: none"> • choreographic intent in own and others' dance works • choreographic plans to create dance for a group or solo performance <p>Choreographic processes</p> <ul style="list-style-type: none"> • structured • improvisational skills – using stimulus to explore original movement •

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ collect water bottle/towel and return to desk to collect SI task ▪ prepare SI for 7 minutes ▪ return task, planning paper and pencil to desk ▪ perform the SI – between 30 seconds and 2 minutes ▪ collect belongings and leave room ▪ take no more than 15 minutes to cool down, get changed and return to class. <ul style="list-style-type: none"> • Practise the SS: <ul style="list-style-type: none"> ▪ revise first phrase/section ▪ teach next 3–4 phrases/sections. • Practise SI. <p>Commence Task 5: Case study</p> <ul style="list-style-type: none"> • The teacher chooses the case study focus – company or choreographer. • Students <ul style="list-style-type: none"> ▪ research historical background information of chosen focus ▪ discuss the viewed work in terms of choreographic intent, use of the elements of dance, choreographic devices and structure, and design concepts ▪ consider influences of context – cultural, historical and social ▪ discuss significance of company/choreographer to dance in Australia. <p>Commence preparation for Task 7b: Written examination</p> <ul style="list-style-type: none"> • Discuss the structure of the written examination, which includes four short answer and three extended answer questions. Answer two of the extended answer questions. • Short answer – up to four questions related to the stimulus work, Terrain, by Bangarra Dance Theatre. The remaining question/s relate to the syllabus content. • Extended answer – students answer two out of three questions based on the case study, Australian dance and the syllabus. • Read and discuss examples of past examination papers. • Watch and discuss stimulus work, Terrain, by Bangarra Dance Theatre. 	<p>Case study</p> <p>The selected case study must investigate the following:</p> <ul style="list-style-type: none"> • historical background information • related and relevant dance works – choreographic devices, choreographic intent, choreographic structures, design concepts and elements of dance • influences of historical, cultural and social context • significance of the company/choreographer to dance in Australia

Week	Key teaching points	Syllabus content
8–11	<ul style="list-style-type: none"> • Provide formative assessment: student-run contemporary fitness exercises. • Workshop consolidating technique and skills for contemporary dance, concentrating on correct alignment and placement in preparation for the technique assessment. • Discuss and practise the performance qualities required in group choreography: <ul style="list-style-type: none"> ▪ artistic interpretation – the unique way a choreographer or dancer expresses and conveys the emotions, intentions and narrative of a dance work ▪ commitment – being mentally and emotionally invested in every step, rhythm and performance ▪ confidence – a dancer's belief in their abilities, skills and artistic expression ▪ engagement – the level of active involvement and participation ▪ expression – the communication of emotions, thoughts and ideas through movement, gesture and physicality ▪ focus – conscious attention toward a certain point, using eyes, body parts or the direction in which the dancer faces. Focus is not just confined to the eyes; it also involves using the whole body to project and communicate the intention of the dance ▪ musicality – the ability of a dancer to interpret and express movement in sync with the rhythm, tempo, dynamics and mood of the accompanying music; embodying the music ▪ projection – the confident presentation of one's body and energy to vividly communicate movement and meaning to an audience. • Provide formative assessment: Kahoot quiz on terminology learnt to date. • Practical and written examinations: continue preparation for both exams. • Case study: continue preparation for the in-class assessment. <p>Assessment Task 5: Semester 1, Week 8</p>	<p>Performance qualities</p> <ul style="list-style-type: none"> • artistic interpretation • commitment • confidence • engagement • expression • focus • musicality • projection

Week	Key teaching points	Syllabus content
12–14	<ul style="list-style-type: none"> • Workshop consolidating technique and skills for contemporary dance, concentrating on correct alignment and placement in preparation for the technique assessment. • Group choreography: <ul style="list-style-type: none"> ▪ students continue preparation for assessment ▪ group discussion on design concepts. • Provide formative assessment: video annotation of choreography <ul style="list-style-type: none"> ▪ students complete individually ▪ include specific detail using Plus/Minus/Interesting (PMI) format. • Workshop practices to sustain the developing dancer: <ul style="list-style-type: none"> ▪ rest – an important practice which allows a dancer’s body to recuperate from fatigue, prevent overuse injuries and recharge energy levels, e.g. yoga ▪ recovery – the process of resting, recuperating and restoring the body after intense physical activity, rehearsals or performances, e.g. stretching and using a foam roller ▪ stress management – the process of implementing strategies and techniques to cope with the effects of stress on physical, mental and emotional wellbeing, e.g. meditation. • Practical and written examinations: <ul style="list-style-type: none"> ▪ continue preparation for both examinations ▪ discuss practices to ensure self-care in preparation for examinations ▪ Discuss physical wellbeing – overall state of health, fitness and vitality of a dancer's body. ▪ Discuss emotional wellbeing – state of a dancer's overall emotional health and resilience to manage emotions effectively and maintain positive relationships. ▪ Discuss mental wellbeing – cognitive health, including the ability to cope with stress and adapt to challenges. <p>Assess Task 1 – Semester 1, Week 12 Assess Task 3 – Semester 1, Week 13</p>	<p>Safe and healthy dance</p> <ul style="list-style-type: none"> • emotional, mental and physical wellbeing that sustains the developing dancer – recovery, rest and stress management
15–16	<p>Task 7a: Semester 1 practical examination Task 7b: Semester 1 written examination</p>	

Semester 2, Unit 4 – Innovation in dance

Week	Key teaching points	Syllabus content
1–3	<ul style="list-style-type: none"> • Introduce Unit 4 – Innovation in dance by providing an overview, assessment requirements, expectations etc. • Discuss the questions: <ul style="list-style-type: none"> ▪ What is innovation in dance? ▪ What makes dance innovative? Explore how people are innovative in dance. ▪ How has innovation in dance evolved? ▪ Who are notable people that are innovative in dance? ▪ What are some innovative dance works? • Introduce chosen genre for Unit 4 – Innovation in dance: contemporary. • Develop a timeline of dance innovators: <ul style="list-style-type: none"> ▪ foundational pioneers (early twentieth century) ▪ modern dance revolution (1920s–1940s) ▪ ballet and jazz influence (1940s–1950s) ▪ experimental dance and postmodernism (1960s–1970s) ▪ contemporary and street dance movements (1980s–1990s) ▪ globalisation and digital influence (2000s–present). • Explore the function of contemporary dance and why/how it links to innovation in dance: <ul style="list-style-type: none"> ▪ breaking traditional boundaries ▪ incorporating new technologies ▪ interdisciplinary collaboration ▪ exploring new movement concepts ▪ challenging audience expectations ▪ personal and cultural expression ▪ physical innovation. <p>Commence Task 2: Application of technique and skills – contemporary dance</p> <ul style="list-style-type: none"> • Workshop specific technique and skills for contemporary dance, covering elevation, floor work, standing work, travelling and turning while concentrating on correct alignment and placement. • Revise biomechanical principles in dance. Discuss how these are applied in the SS to facilitate movement: <ul style="list-style-type: none"> ▪ balance – maintaining a stable position during movements ▪ base of support – the area beneath the body that supports it; wider bases provide more stability ▪ centre of gravity – the point where the body’s mass is balanced; changes with movement and body position 	<p>Functions and contexts of dance</p> <ul style="list-style-type: none"> • current innovations in dance <p>Prescribed genres</p> <ul style="list-style-type: none"> • Students work in the genre of the Set Solo provided by the Authority for Unit 4 <p>Dance language</p> <ul style="list-style-type: none"> • critical evaluation of dance <p>Technique and skills</p> <p>Development of complex dance technique and skills as applicable to selected genres, such as:</p> <ul style="list-style-type: none"> • elevation • floor work • standing work • travelling • turning <p>Biomechanical principles</p> <p>Application of biomechanical principles to facilitate movement:</p> <ul style="list-style-type: none"> • balance • base of support

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ force – the energy applied in movements, affecting speed and height ▪ motion – the way dancers move through space ▪ transference of weight – the shifting of weight from one body part to another during movement, either partially or fully. • Conduct formative assessment: each student is given a specific biomechanical principle and discusses how it's used to facilitate movement in the SS. • Revise what choreographic process is. Create a safe and comfortable environment to explore movement and experiment. • Workshop how to manipulate the elements of dance to reflect a concept: <ul style="list-style-type: none"> ▪ body – students explore different body parts and how they can move. Students create a phrase focusing on body shapes (e.g. curved, angular, open, closed) ▪ dynamics – teacher uses various music genres to explore contrasting dynamics (e.g. sharp versus soft, light versus heavy). Have students improvise movements that match the music ▪ space – students use the dance space to explore levels (high, medium, low), directions (forward, backward, sideways) and pathways (straight, spiralling). Students create a phrase that incorporates different levels and directions within their movements ▪ time – teacher uses a metronome or music with varying tempos to guide student movement. Students create a phrase that includes syncopation or unexpected pauses to challenge their rhythmic awareness. • Revise structure: binary, narrative, rondo and ternary. <p>Commence Task 6: Case study</p> <ul style="list-style-type: none"> • Revise what a case study is – a detailed study of a specific subject, or dance company/choreographer who is innovative in dance. • Read through several case study examples. • Watch video of the chosen case study, <i>Zero Degrees</i>, by Sidi Larbi Cherkaoui and Akram Khan. • Teacher chooses case study focus: dance company or choreographer. <p>Students</p> <ul style="list-style-type: none"> ▪ research historical background information 	<ul style="list-style-type: none"> • centre of gravity • force • motion • transfer of weight <p>Choreographic processes</p> <ul style="list-style-type: none"> • manipulate movement using the elements of dance – body, dynamics, space, time (BDST) to explore themes/ideas <p>Case study</p> <p>Students must conduct one case study within the focus of innovation in dance</p>

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ discuss the viewed work in terms of choreographic intent – use of dance elements, choreographic devices and structure, and design concepts ▪ examine cultural, historical and social contexts ▪ examine the company's/choreographer's contribution to dance as an art form. • Provide formative assessment: a quiz on dance terminology learnt to date. 	
4–5	<ul style="list-style-type: none"> • Workshop specific technique and skills for contemporary, covering elevation, floor work, standing work, travelling and turning, concentrating on correct alignment and placement. • Continue teaching technique and skills through the choreography of the class dance. • Revise choreographic devices: <ul style="list-style-type: none"> ▪ accumulation – new movements are added to existing movements in a successive manner. It generally begins with move 1, then 1 + 2, 1 + 2 + 3 ▪ canon – a choreographic device in which individuals and groups perform the same movement phrase beginning at different times ▪ contrast – a choreographic device where dance elements are altered to create oppositions, thus making contrasts, such as high/low or big/little ▪ embellishment – detail is added to the original movement sequence, e.g. add arm movement to a simple walk ▪ fragmentation – the movement or sequence is manipulated by reordering parts of the movement or counts of the sequence, e.g. if the sequence counts are 1, 2, ... 8, perform the movements 3, 7, 1, 4, 6, 2, 8, 5 to fragment the sequence ▪ motif – a movement, gesture or short movement phrase which has the potential to be developed during the dance/work. It is usually repeated and manipulated throughout the dance ▪ repetition – a choreographic device whereby a movement or motif are repeated exactly for emphasis or to gain interest ▪ retrograde – the movement phrase is performed backwards, as if rewinding a video ▪ unison – two or more people perform the same movement at the same time. <p>Commence Task 4: Original Solo Choreography (OSC)</p> <ul style="list-style-type: none"> • Prepare the OSC in genre of choice. Students 	<p>Technique and skills</p> <p>Technique and style applied to a dance genre</p> <p>Complex and extended sequences</p> <p>Correct execution and control of technique and skills</p> <p>Alignment and placement of body</p> <p>Choreographic processes</p> <ul style="list-style-type: none"> • choreographic devices – accumulation, canon, contrast, embellishment, fragmentation, motif, repetition, retrograde, unison <p>Choreographic process</p> <ul style="list-style-type: none"> • structured improvisational skills – exploring concept of original movement using improvisational plans <p>Dance language</p> <ul style="list-style-type: none"> • critical evaluation of dance

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ revise the choreographic process ▪ brainstorm ideas ▪ create short phrases inspired by the brainstorm ▪ apply devices to manipulate the phrase ▪ film created phrases, as these will form the beginning of their OSC. • Discuss OSC task. Students <ul style="list-style-type: none"> ▪ have a 1.5–3 minute limit for each OSC ▪ plan work that is inspired by an idea/stimulus ▪ create a time plan for the choreography ▪ create and develop the dance ▪ prepare choreography for performance ▪ perform the work. • Workshop possible ideas/themes/inspirations for students' choreography and chosen genre. Students <ul style="list-style-type: none"> ▪ select and edit music to fit time parameters ▪ create choreography by combining sequences created during workshops ▪ film work. <p>Commence preparation for Task 8a: Semester 2 practical examination</p> <ul style="list-style-type: none"> • Revise the process and introduction of the OSC, SS and SI. • Continue refining the SS. • Revise the SI. • Continue preparation for Task 6. • Revise design concepts, specifically those in <i>Zero Degrees</i>: <ul style="list-style-type: none"> ▪ costume – the attire worn by dancers during a performance or rehearsal ▪ lighting – the use of illumination to enhance the visual presentation of a dance performance ▪ music/sound – the intentional selection, arrangement and use of auditory elements to complement, enhance and synchronise with the movements, emotions and themes of a dance performance ▪ props – objects that dancers use or interact with during a performance to enhance the choreography. Props can add layers of meaning, create visual interest and help tell a story, or convey a specific mood ▪ set – refers to the artistic elements and arrangements used to create the visual environment in which the dance performance takes place ▪ technology – the use of digital, electronic and mechanical tools and systems to enhance the creation, production and performance of dance. 	

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> • Safe and healthy dance: revise wellbeing to sustain the developing dancer. • Provide formative assessment – students create a personal plan for their physical, emotional and mental wellbeing as they prepare for the ATAR examinations, including rest, relaxation and stress management. 	<p>Safe and healthy dance</p> <ul style="list-style-type: none"> • emotional, mental and physical wellbeing that sustains the developing dancer – recovery, rest and stress management
6–7	<ul style="list-style-type: none"> • Provide formative assessment – students discuss personal health plans. • Workshop consolidating technique and skills for contemporary dance, concentrating on correct alignment and placement in preparation for the technique assessment. • Continue teaching technique and skills through the choreography of the class dance. • Continue the OSC development process. • Students seek peer and teacher feedback. • Film work for self-evaluation. <p>Prepare for the practical examination</p> <ul style="list-style-type: none"> • Revise the room set-up and protocols to be followed, including the OSC. <p>Students</p> <ul style="list-style-type: none"> ▪ leave class 30 minutes prior to examination time to get changed and warm-up ▪ wait on the chair provided until collected by the marker ▪ once in the room, put towel/water bottle on the chair ▪ will have 60 seconds in the space to prepare for the OSC ▪ perform the OSC ▪ will have 90 seconds in the space to prepare for the SS ▪ perform the SS ▪ collect towel/water bottle and return to desk to collect the SI task ▪ prepare for the SI for 7 minutes ▪ return task, planning paper and pencil to desk ▪ perform the SI – between 30 seconds and 2 minutes ▪ collect belongings and leave room ▪ take no more than 15 minutes to cool down, get changed and return to class ▪ continue refining the SS ▪ practise the SI. 	

Week	Key teaching points	Syllabus content
	<p>Commence preparation for Task 8b: Semester 2 written examination</p> <ul style="list-style-type: none"> • Discuss the structure of the written examination – four short answer questions and three extended answer questions. <ul style="list-style-type: none"> ▪ Short answer – at least two of the four questions in this section require candidates to analyse critically and evaluate the stimulus dance work. Other questions in this section require the candidate to demonstrate knowledge of syllabus content. ▪ Extended answer – three questions based on case studies and Units 3 and 4 syllabus content. Students answer two questions. • Read and discuss examples of past examination papers. • Watch and discuss stimulus work. <p>Assess Task 6: Semester 2, Week 7</p>	<p>Case study The selected case study must investigate the following:</p> <ul style="list-style-type: none"> • contribution to dance as an art form • historical background information • historical, cultural and social context • related and relevant dance works – choreographic devices, choreographic intent, choreographic structures, design concepts and elements of dance <p>Design concepts Evaluating design concepts which convey meaning and effect:</p> <ul style="list-style-type: none"> • costume • lighting • music/sound • props • set • technology
8–10	<ul style="list-style-type: none"> • Workshop consolidating technique and skills for contemporary dance, concentrating on correct alignment and placement in preparation for the technique assessment. • Keep working on class dance. • Discuss and practise performance qualities required in the class dance: <ul style="list-style-type: none"> ▪ artistic interpretation – the unique way a choreographer or dancer expresses and conveys the emotions, intentions and narrative of a dance work ▪ commitment – being mentally and emotionally invested in every step, rhythm and performance ▪ confidence – a dancer's belief in their abilities, skills and artistic expression ▪ engagement – the level of active involvement and participation 	<p>Performance qualities</p> <ul style="list-style-type: none"> • artistic interpretation • commitment • confidence • engagement • expression • focus • musicality • projection

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ expression – the communication of emotions, thoughts and ideas through movement, gesture and physicality ▪ focus – conscious attention toward a certain point, using eyes, body parts or the direction in which the dancer faces. Focus is not just confined to the eyes; it also involves using the whole body to project and communicate the intention of the dance ▪ musicality – the ability of a dancer to interpret and express movement in sync with the rhythm, tempo, dynamics and mood of the accompanying music; embodying the music ▪ projection – the confident presentation of one's body and energy to vividly communicate movement and meaning to an audience. <ul style="list-style-type: none"> • Provide formative assessment: a Kahoot quiz on terminology learnt to date. • Provide formative assessment: a video annotation of each student's OSC using PMI format. 	
11–12	<ul style="list-style-type: none"> • Workshop consolidating technique and skills for contemporary, concentrating on correct alignment and placement in preparation for the technique assessment. • Practise and refine class dance. • Practise and refine the OSC. • Continue preparation for assessment. • Continue preparation for both practical and written examinations. <p>Assessment Tasks 2 and 4: Semester 2, Week 12 – Performance night/concert</p>	
13–14 Examination weeks	<p>Practical and written examinations</p> <ul style="list-style-type: none"> • Continue preparation for both examinations. • Discuss practices to ensure self-care in preparation for the examinations: <ul style="list-style-type: none"> ▪ physical wellbeing – overall state of health, fitness and vitality of a dancer's body ▪ emotional wellbeing – state of a dancer's overall emotional health and resilience to manage emotions effectively and maintain positive relationships ▪ mental wellbeing – cognitive health, including the ability to cope with stress and adapt to challenges. <p>Assessment Task 8a: Semester 2 practical examination Assessment Task 8b: Semester 2 written examination</p>	