



















Week	Key teaching points	Content descriptors
	<ul style="list-style-type: none"> <li>▪ repetition – a choreographic device whereby a movement or motif are repeated exactly for emphasis or to gain interest</li> <li>▪ unison – two or more people performing the same movement at the same time.</li> </ul> <p><b>Commence Task 3: Group choreography presentation</b></p> <ul style="list-style-type: none"> <li>• Facilitate group choreography influenced by popular dance. <ul style="list-style-type: none"> <li>▪ Revise choreographic process.</li> <li>▪ Students individually brainstorm what popular dance is.</li> <li>▪ Students individually create short phrases inspired by their brainstorming.</li> <li>▪ Students apply devices to manipulate their phrases.</li> <li>▪ Film the created phrases so they can be used to form the beginnings of their group choreography.</li> <li>▪ Create groups of four students or fewer to work on Task 3.</li> </ul> </li> </ul> <p><b>Prepare for Task 7a: Semester 1 practical examination</b></p> <ul style="list-style-type: none"> <li>• Discuss process – explain TCS and Structured Improvisation (SI).</li> <li>• Continue teaching TCS.</li> </ul> <p><b>Commence Task 5: Case study – popular dance</b></p> <ul style="list-style-type: none"> <li>• Explain that a case study is a detailed study of a specific subject (a dance company, choreographer, dancer, genre/style).</li> <li>• Read through several examples of case studies</li> <li>• Watch video of the chosen case study, 'Take Me to Church' by The Dream Dance Company, Marko Panzic/Paris Cavanagh.</li> <li>• Provide formative assessment: students work in pairs to research design concepts and cite a specific example from the work, 'Take Me to Church'. <ul style="list-style-type: none"> <li>▪ Costume – the attire worn by dancers during a performance or rehearsal</li> <li>▪ Lighting – the use of illumination to enhance the visual presentation of a dance performance</li> <li>▪ Music/sound – the intentional selection, arrangement and utilisation of auditory elements to complement, enhance and synchronise with the movements, emotions and themes of a dance performance</li> </ul> </li> </ul>	<p><b>Choreography</b></p> <p><b>Choreographic processes</b></p> <ul style="list-style-type: none"> <li>• create movement to convey choreographic intent</li> <li>• movement exploration through improvisation</li> <li>• introduction to improvisation plans</li> </ul> <p><b>Case study</b></p> <p>Within the focus of popular dance, students must conduct <b>one</b> case study chosen from the following:</p> <ul style="list-style-type: none"> <li>• dance companies</li> <li>• choreographers</li> <li>• dancers</li> <li>• dance genre/style</li> </ul> <p>The case study must investigate the following:</p> <ul style="list-style-type: none"> <li>• background information</li> <li>• related and relevant dance works – choreographic intent, elements of dance, choreographic devices, choreographic structures and design concepts</li> </ul>

Week	Key teaching points	Content descriptors
	<ul style="list-style-type: none"> <li>▪ 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</li> <li>▪ Set – refers to the artistic elements and arrangements used to create the visual environment in which the dance performance takes place</li> <li>▪ Technology – the use of digital, electronic and mechanical tools and systems to enhance the creation, production and performance of dance</li> </ul>	<p><b>Dance language</b></p> <ul style="list-style-type: none"> <li>• describe, explain and evaluate dance</li> </ul> <p><b>Choreography Design concepts</b> Describing design concepts which convey meaning and effect:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• lighting</li> <li>• music/sound</li> <li>• props</li> <li>• set</li> <li>• technology</li> </ul>
6–7	<p><b>Prepare for Task 1: Demonstration of technique and skills – popular dance</b></p> <ul style="list-style-type: none"> <li>• Run workshops consolidating technique and skills for jazz, concentrating on correct alignment and placement.</li> </ul> <p><b>Discuss Task 3: Group choreography presentation</b></p> <ul style="list-style-type: none"> <li>• 1–2 minutes length</li> <li>• Discuss and plan ideas for your dance with your group</li> <li>• Create a time plan for your choreography</li> <li>• Discuss design concepts</li> <li>• Groups finalise intent/theme of their choreography and chosen genre</li> <li>• Groups choose music from examples supplied by teacher and edited to fit time parameters</li> <li>• Combine sequences created in workshops on devices and structure to create choreography</li> <li>• Film the work so students can undertake formative assessment themselves</li> </ul> <p><b>Discuss Task 7a: Semester 1 practical examination</b></p> <ul style="list-style-type: none"> <li>• Explain the set-up of the room and the protocols to be followed: <ul style="list-style-type: none"> <li>▪ leave class 30 minutes prior to examination time to get changed and warm-up</li> <li>▪ wait at chair until collected by marker</li> <li>▪ once in the room, put towel and water bottle on the chair</li> <li>▪ you will have 60 seconds in the space to prepare for the TCS</li> <li>▪ perform TCS</li> <li>▪ collect water bottle/towel and return to desk to collect SI task</li> <li>▪ prepare SI for 7 minutes in the marked space</li> </ul> </li> </ul>	

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	<ul style="list-style-type: none"> <li>▪ return task, planning paper and pencil to desk</li> <li>▪ perform SI – to last between 30 seconds and 2 minutes</li> <li>▪ collect belongings and leave room</li> <li>▪ take no more than 15 minutes to cool down, get changed and return to class.</li> </ul> <ul style="list-style-type: none"> <li>• Practise TCS.</li> <li>• Practise SI.</li> </ul> <p><b>Prepare for Task 7: Semester 1 written examination</b></p> <p>Discuss the structure of the written examination:</p> <ul style="list-style-type: none"> <li>▪ short answer – <ul style="list-style-type: none"> <li>○ two questions related to the stimulus work, Marko Panzic – The Dream Dance Company "Genesis"- Chandelier / Choreographed by Marko Panzic + Stephen Tannos <a href="https://www.youtube.com/watch?v=DGCip61mBU8">https://www.youtube.com/watch?v=DGCip61mBU8</a></li> <li>○ two questions on the syllabus</li> </ul> </li> <li>▪ extended answer – students answer <b>one</b> of two questions based on the case study, popular dance and the syllabus.</li> </ul> <ul style="list-style-type: none"> <li>• Read and discuss examples of past examination papers.</li> <li>• Watch and discuss stimulus work.</li> <li>• Run workshops consolidating technique and skills for jazz, concentrating on correct alignment and placement in preparation for Task 1: Demonstration of technique and skills for jazz.</li> </ul>	
8–11	<ul style="list-style-type: none"> <li>• Discuss and practise the performance qualities required in Task 3: Group choreography presentation and TCS. <ul style="list-style-type: none"> <li>▪ Artistic interpretation – the unique way a choreographer or dancer expresses and conveys the emotions, intentions and narrative of a dance work</li> <li>▪ Commitment – being mentally and emotionally invested in every step, rhythm, and performance</li> <li>▪ Confidence – a dancer's belief in their abilities, skills and artistic expression</li> <li>▪ Engagement – the level of active involvement and participation</li> <li>▪ Expression – the communication of emotions, thoughts and ideas through movement, gesture and physicality</li> </ul> </li> </ul>	<p><b>Performance qualities</b></p> <ul style="list-style-type: none"> <li>• artistic interpretation</li> <li>• commitment</li> <li>• confidence</li> <li>• engagement</li> <li>• expression</li> <li>• focus</li> <li>• musicality</li> <li>• projection</li> </ul>

Week	Key teaching points	Content descriptors
	<ul style="list-style-type: none"> <li>▪ 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</li> <li>▪ 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</li> <li>▪ Projection – the confident presentation of one's body and energy to vividly communicate movement and meaning to an audience</li> <li>• Provide formative assessment: a Kahoot quiz on terminology learnt to date.</li> <li>• Continue preparation for Task 7a: Semester 1 practical examination and Task 7b: Semester 1 written examination.</li> <li>• <b>Task 5: Case study – popular dance</b> <ul style="list-style-type: none"> <li>▪ Continue preparation for the in-class assessment.</li> <li>▪ Students prepare handwritten notes on proforma supplied by teacher and permitted in assessment.</li> </ul> </li> </ul> <p><b>Task 5: Case study – popular dance – due Semester 1, Week 8</b></p>	
12–14	<ul style="list-style-type: none"> <li>• Run workshops consolidating technique and skills for jazz concentrating on correct alignment and placement in preparation for the technique assessment. <ul style="list-style-type: none"> <li>▪ Practise and refine TCS.</li> </ul> </li> <li>• Group choreography <ul style="list-style-type: none"> <li>▪ Continue preparation for assessment.</li> <li>▪ Discuss design concepts in groups.</li> </ul> </li> <li>• Provide formative assessment: video annotation of choreography. <ul style="list-style-type: none"> <li>▪ Students complete video annotation individually.</li> <li>▪ Students note specific detail using the 'Plus, Minus, Interesting' format.</li> </ul> </li> </ul> <p><b>Task 1: Demonstration of technique and skills – popular dance – due Semester 1, Week 12</b></p>	

Week	Key teaching points	Content descriptors
15	<ul style="list-style-type: none"> <li>• Run workshops consolidating technique and skills for jazz concentrating on correct alignment and placement in preparation for the technique assessment. <ul style="list-style-type: none"> <li>▪ Practise and refine TCS.</li> </ul> </li> <li>• Group choreography <ul style="list-style-type: none"> <li>▪ Continue preparation for assessment.</li> <li>▪ Finalise organisation of design concepts.</li> </ul> </li> <li>• Practical and written examinations <ul style="list-style-type: none"> <li>▪ Continue preparation for both examinations.</li> <li>▪ Discuss practices to ensure self-care in preparing for examinations. <ul style="list-style-type: none"> <li>○ Physical well-being – the overall state of health, fitness and vitality of a dancer's body, e.g. Pilates</li> <li>○ Emotional well-being – the state of a dancer's overall emotional health and resilience to manage emotions effectively and maintain positive relationships, e.g. mindfulness</li> <li>○ Mental well-being – cognitive health including the ability to cope with stress and adapt to challenges, e.g. support groups withing the class/school</li> </ul> </li> </ul> </li> </ul> <p><b>Task 3: Group choreography presentation – due Semester 1, Week 15</b></p>	<p><b>Safe and healthy dance</b> Physical, emotional and mental well-being that sustains the developing dancer – rest, recovery and stress management</p>
16	<p><b>Task 7a: Semester 1 practical examination</b></p> <p><b>Task 7b: Semester 1 written examination</b></p>	

## Semester 2 – Youth dance

Week	Key teaching points	Content descriptors
1–2	<ul style="list-style-type: none"> <li>• Introduce Unit 2 – Youth dance by providing an overview, the assessment requirements, expectations etc.</li> <li>• Discuss the question, what is youth dance? Exploration into who is involved in youth dance. How has youth dance evolved? Who are notable people or works in youth dance?</li> <li>• Introduce the chosen genre of hip-hop for Unit 2 – Youth dance. <ul style="list-style-type: none"> <li>▪ Develop a timeline for the history of hip-hop <ul style="list-style-type: none"> <li>○ 1970s – the origins</li> <li>○ 1980s – the golden age</li> <li>○ 1990s – expansion and diversification</li> <li>○ 2000s – the rise of choreographed hip-hop</li> <li>○ 2010s – present – globalisation and new styles</li> </ul> </li> <li>▪ Explore the function of hip-hop and why/how it links to youth dance in terms of: <ul style="list-style-type: none"> <li>○ entertainment</li> <li>○ cultural expression</li> <li>○ social function</li> <li>○ storytelling.</li> </ul> </li> <li>▪ View different examples of hip-hop to identify the following characteristics: <ul style="list-style-type: none"> <li>○ freestyle and improvisation – spontaneity and creative expression</li> <li>○ rhythmic precision – connection to music and isolation emphasising musical nuances and beats</li> <li>○ grounded movement – lower centre of gravity and floorwork (breaking)</li> <li>○ isolation and controlled movements – popping/locking and robot/boogaloo</li> <li>○ energy and attitude – high energy and attitude and confidence</li> <li>○ body control and athleticism – power moves and coordination</li> <li>○ street and social dances – street battles and the influence of social dance and community</li> <li>○ syncopation and musicality – musical interpretation</li> <li>○ cultural and personal storytelling – narrative and expression, and cultural roots.</li> </ul> </li> </ul> </li> </ul>	<p><b>Contextual knowledge</b></p> <p><b>Functions and contexts of dance</b></p> <ul style="list-style-type: none"> <li>• individual and group expression and identity</li> <li>• youth communication through dance</li> </ul>

Week	Key teaching points	Content descriptors
	<ul style="list-style-type: none"> <li>• Provide formative assessment: a quiz on hip-hop.</li> <li>• Run a workshop on hip-hop-specific warm-up and cool downs. <ul style="list-style-type: none"> <li>▪ Warm-ups for hip-hop dance including revision of and exercises to increase fitness. <ul style="list-style-type: none"> <li>○ Cardio to raise heart rate such as rhythmic marching/stepping in different directions – for example, Downtown Dance Factory – VirtualDDF - Hip Hop Warm Up <a href="https://www.youtube.com/watch?v=dUjSR-Kj14I">https://www.youtube.com/watch?v=dUjSR-Kj14I</a></li> <li>○ Joint articulation such as head, neck, shoulder and ankle rolls</li> <li>○ Passive stretches such as hamstring and quadricep stretches</li> <li>○ Strength exercises For example, Planet Calypso – Stick and Roll, Hip Hop Dance Workout <a href="https://www.youtube.com/watch?v=VQVCaDr56xs">https://www.youtube.com/watch?v=VQVCaDr56xs</a></li> </ul> </li> <li>▪ Cool-downs for hip hop <ul style="list-style-type: none"> <li>○ Gentle cardio</li> <li>○ Static stretching such as hamstring, quad and calf stretches</li> <li>○ Deep breathing and relaxation</li> </ul> </li> </ul> </li> <li>• For example, Planet Calypso – Cool Down, Hip Hop Dance Stretchout <a href="https://www.youtube.com/watch?v=8v1ZrcxqPuM">https://www.youtube.com/watch?v=8v1ZrcxqPuM</a></li> </ul> <p><b>Commence Task 2: Application of technique and skills – youth dance</b></p> <ul style="list-style-type: none"> <li>• Run workshops on specific techniques and skills for hip-hop such as: <ul style="list-style-type: none"> <li>▪ isolations</li> <li>▪ freestyling</li> <li>▪ explosive movement</li> <li>▪ footwork</li> <li>▪ body rolls and waves</li> <li>▪ freezes.</li> </ul> </li> <li>• Explore popular styles of hip-hop such as: <ul style="list-style-type: none"> <li>▪ breaking</li> <li>▪ popping and locking</li> <li>▪ krumping</li> <li>▪ tutting</li> <li>▪ house dance</li> <li>▪ boogaloo</li> <li>▪ lyrical hip-hop</li> </ul> </li> </ul>	<p><b>Safe and healthy dance</b></p> <ul style="list-style-type: none"> <li>• warm-up and cool- down specific to dance genre and performance requirements</li> </ul> <p><b>Performance Technique and skills</b></p> <p>Exercises and sequences that involve a competent level of fitness:</p> <ul style="list-style-type: none"> <li>• cardiovascular endurance</li> <li>• coordination</li> <li>• flexibility</li> <li>• muscular endurance</li> <li>• strength</li> </ul> <p>Development of complex dance technique and skills in selected genres, such as:</p> <ul style="list-style-type: none"> <li>• elevation</li> <li>• floor work</li> <li>• standing work</li> <li>• travelling</li> <li>• turning</li> </ul> <p><b>Biomechanical principles</b></p> <p>Uses biomechanical principles to enhance movement:</p> <ul style="list-style-type: none"> <li>• balance</li> <li>• base of support</li> <li>• centre of gravity</li> <li>• force</li> </ul>

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	<ul style="list-style-type: none"> <li>• Students learn simple combinations of hip-hop techniques and skills that will be incorporated into the teacher-choreographed dance.</li> <li>• Students will be assessed on their ability to apply hip-hop techniques and skills in choreography and performance.</li> <li>• Revise biomechanical principles in dance. Discuss how these are applied to hip hop movement. <ul style="list-style-type: none"> <li>▪ Balance – maintaining a stable position during movements</li> <li>▪ Base of support – the area beneath the body that supports it; wider bases provide more stability</li> <li>▪ Centre of gravity – the point where the body’s mass is balanced; changes with movement and body position</li> <li>▪ Force – the energy applied in movements, affecting speed and height.</li> <li>▪ Motion – the way dancers move through space</li> <li>▪ Transference of weight – the shifting of weight from one body part to another during movement, either partially or fully</li> </ul> </li> <li>• Provide formative assessment: each student is given a specific hip-hop movement and discusses how biomechanical principles are used to enhance movement.</li> <li>• Revise what a choreographic process is. Create a safe and comfortable environment to explore movement and experiment.</li> <li>• Run a workshop on manipulating the elements of dance to reflect a concept. <ul style="list-style-type: none"> <li>▪ 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).</li> <li>▪ Dynamics – teacher uses various music genres to explore contrasting dynamics (e.g. sharp vs. soft, fast vs. slow). Have students improvise movements that match the music.</li> <li>▪ Space – students use the dance space to explore levels (high, medium, low), directions (forward, backward, sideways), and pathways (straight, curved). Students to create a phrase that incorporates different levels and directions within their movements.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• motion</li> <li>• transference of weight</li> </ul> <p><b>Choreography</b> <b>Choreographic processes</b></p> <ul style="list-style-type: none"> <li>• manipulate the elements of dance – body, dynamics, space, time (BDST) to reflect concept</li> </ul> <p><b>Choreographic processes</b></p> <ul style="list-style-type: none"> <li>• choreographic structure – binary, narrative, ternary</li> </ul> <p><b>Dance language</b></p> <ul style="list-style-type: none"> <li>• application of dance terminology and language</li> </ul>



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	<ul style="list-style-type: none"> <li>▪ 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.</li> <li>• Revise binary and narrative structure. Link narrative to the idea of storytelling in hip-hop</li> <li>• Introduce ternary choreographic structure. Present students with audiovisual samples of choreography which uses a ternary structure. Discuss the use and limitations of ternary structure in the choreographic process. <ul style="list-style-type: none"> <li>▪ Facilitate an exploration activity in which students create a ternary structure routine. <ul style="list-style-type: none"> <li>○ Students choreograph a phrase for Section A1 of 8–16 counts which must have a specific dynamic such as percussive.</li> <li>○ Students choreograph a phrase for Section B of 8–16 counts with contrasting dynamics such as suspended.</li> <li>○ Students revisit the A phrase and change the space to create A2.</li> <li>○ Students seamlessly join their phrases together and explore different levels or speeds to distinguish each section.</li> </ul> </li> </ul> </li> <li>• Provide formative assessment: quiz on dance terminology explored to this point</li> </ul>	
3–5	<ul style="list-style-type: none"> <li>• Run workshops on specific techniques and skills for hip-hop covering elevation, floor work, standing work, travelling and turning, concentrating on correct alignment and placement.</li> <li>• Continue teaching technique and skills through the choreography of the teacher-choreographed dance.</li> <li>• Revise the choreographic devices: <ul style="list-style-type: none"> <li>▪ canon – a choreographic device in which individuals and groups perform the same movement phrase beginning at different times</li> <li>▪ contrast – a choreographic device where dance elements are altered to create oppositions, thus making contrasts, such as high/low or big/little</li> </ul> </li> </ul>	<p><b>Performance Technique and skills</b></p> <p>Exercises and sequences that require a competent level of fitness:</p> <ul style="list-style-type: none"> <li>▪ technique and style applied to a dance genre</li> <li>▪ complex and extended sequences</li> <li>▪ correct execution and control of technique and skills</li> </ul>

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	<ul style="list-style-type: none"> <li>▪ 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.</li> <li>▪ repetition – a choreographic device in which a movement or motif are repeated exactly for emphasis or to gain interest</li> <li>• unison – two or more people performing the same movement at the same time.</li> <li>• Introduce the new choreographic devices: <ul style="list-style-type: none"> <li>▪ 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</li> <li>▪ embellishment – detail is added to the original movement sequence, e.g. adding arm movement to a simple walk</li> <li>▪ fragmentation – the movement or sequence is manipulated by reordering parts of the movement or counts of the sequence, e.g. if sequence counts are 1, 2, .... 8, you can fragment the sequence by performing the movements as 3, 7, 1, 4, 6, 2, 8, 5.</li> </ul> </li> <li>• Workshop the new devices with techniques and skills learnt as part of the teacher-choreographed dance.</li> </ul> <p><b>Commence Task 4: Duo choreography</b></p> <ul style="list-style-type: none"> <li>• Facilitate duo choreography influenced by youth dance. <ul style="list-style-type: none"> <li>▪ Revise choreographic process.</li> <li>▪ Students find partners for the task (noting some students may opt to do a solo).</li> <li>▪ Pairs brainstorm what youth dance means to them.</li> <li>▪ Pairs create short phrases inspired by their brainstorming.</li> <li>▪ Students apply devices to manipulate the phrase.</li> <li>▪ Film the created phrases so they can be used to form the beginnings of their duo choreography.</li> </ul> </li> </ul> <p><i>Students will manipulate their duo choreography to perform as a solo for the practical examination.</i></p> <p><b>Prepare for Task 8: Semester 2 practical examination</b></p> <ul style="list-style-type: none"> <li>▪ Revise process and introduction of Performance One Solo (P1S), TCS and SI.</li> <li>▪ Start learning the Semester 2 TCS in hip-hop.</li> <li>▪ Revise SI.</li> </ul>	<ul style="list-style-type: none"> <li>▪ alignment and placement of body</li> </ul> <p><b>Choreographic processes</b></p> <ul style="list-style-type: none"> <li>• utilise choreographic devices – accumulation canon, contrast, embellishment, fragmentation, motif, repetition, unison</li> <li>• introduction to improvisation plans</li> </ul>

Week	Key teaching points	Content descriptors
	<p><b>Commence Task 6: Case study – youth dance</b></p> <ul style="list-style-type: none"> <li>▪ Revise that a case study is a detailed study of a specific subject (such as a youth dance company, a company who creates dance for/with youth or a choreographer who creates dance for/with youth).</li> <li>▪ Read through several examples of case studies.</li> <li>▪ Watch a video of the chosen case study, e.g. Keone and Mari Madrid.</li> </ul> <ul style="list-style-type: none"> <li>• Revise design concepts with specific discussion of those in the selected Keone and Mari Madrid dance work. <ul style="list-style-type: none"> <li>▪ Costume – the attire worn by dancers during a performance or rehearsal</li> <li>▪ Lighting – the use of illumination to enhance the visual presentation of a dance performance</li> <li>▪ Music/sound – the intentional selection, arrangement and utilisation of auditory elements to complement, enhance and synchronise with the movements, emotions and themes of a dance performance</li> <li>▪ 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</li> <li>▪ Set – refers to the artistic elements and arrangements used to create the visual environment in which the dance performance takes place</li> <li>▪ Technology – the use of digital, electronic and mechanical tools and systems to enhance the creation, production and performance of dance</li> </ul> </li> </ul>	<p><b>Case study</b></p> <p>Within the focus of Youth dance, students must conduct <b>one</b> case study chosen from the following:</p> <ul style="list-style-type: none"> <li>• youth dance companies</li> <li>• companies who create dance for and/or with youth</li> <li>• choreographers who create dance for and/or with youth.</li> </ul> <p>The case studies must investigate the following:</p> <ul style="list-style-type: none"> <li>• background information</li> <li>• related and relevant dance works – choreographic intent, elements of dance, choreographic devices, choreographic structures and design concepts</li> <li>• cultural and social context of the dance work</li> </ul> <p><b>Dance language</b></p> <ul style="list-style-type: none"> <li>• describe, explain and evaluate dance</li> </ul> <p><b>Choreography</b></p> <p><b>Design concepts</b></p> <p>Describing design concepts which convey meaning and effect:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• lighting</li> <li>• music/sound</li> <li>• props</li> <li>• set</li> <li>• technology</li> </ul>

Week	Key teaching points	Content descriptors
	<ul style="list-style-type: none"> <li>• Safe and healthy dance               <ul style="list-style-type: none"> <li>▪ Revise well-being that sustains the developing dancer.</li> <li>▪ Provide formative assessment: in pairs, students create and present a 10–15-minute session that assists in the well-being of a dancer.</li> </ul> </li> </ul>	<p><b>Safe and healthy dance</b></p> <ul style="list-style-type: none"> <li>• physical, emotional and mental well-being that sustains the developing dancer – rest, recovery and stress management</li> </ul>
6–7	<ul style="list-style-type: none"> <li>• Provide formative assessment: student-run well-being sessions.</li> <li>• Workshops consolidating technique and skills for hip-hop, concentrating on correct alignment and placement in preparation for the technique assessment</li> <li>• Choreograph teacher-choreographed dance.</li> <li>• Discuss group choreography task.               <ul style="list-style-type: none"> <li>▪ Create a dance that is 1–2 minutes length.</li> <li>▪ Discuss and plan ideas for your dance with your partner.</li> <li>▪ Create a time plan for your choreography.</li> <li>▪ Create and develop your dance.</li> <li>▪ Discuss design concepts.</li> <li>▪ Prepare choreography for performance.</li> <li>▪ Perform your work.</li> </ul> </li> <li>• Pairs finalise intent/theme of their choreography and chosen genre.</li> <li>• Pairs select and edit music to fit time parameters.               <ul style="list-style-type: none"> <li>▪ Combine sequences created in workshops on devices and structure to create choreography.</li> <li>▪ Film the work.</li> </ul> </li> <li>• Revise the set-up of the room and the protocols to be followed for the practical examination (including the P1S):               <ul style="list-style-type: none"> <li>▪ leave class 30 minutes prior to examination time to get changed and warm up</li> <li>▪ wait at chair until collected by marker</li> <li>▪ once in the room, put towel and water bottle on the chair</li> <li>▪ you will have 60 seconds in the space to prepare for your P1S</li> <li>▪ perform P1S</li> <li>▪ you will have 90 seconds in the space to prepare for TCS</li> <li>▪ perform TCS</li> <li>▪ collect water bottle/towel and return to desk to collect SI task</li> <li>▪ prepare SI for 7 minutes in the marked space</li> <li>▪ return task, planning paper and pencil to desk</li> </ul> </li> </ul>	<p><b>Choreography</b></p> <p><b>Choreographic processes</b></p> <ul style="list-style-type: none"> <li>• introduction to improvisation plans</li> </ul>

Week	Key teaching points	Content descriptors
	<ul style="list-style-type: none"> <li>▪ perform SI – to last between 30 seconds and 2 minutes</li> <li>▪ collect belongings and leave room</li> <li>▪ take no more than 15 minutes to cool down, get changed and return to class</li> <li>• Work on how to perform partner choreography as a solo.</li> <li>• Learn and practise TCS.</li> <li>• Practise SI.</li> </ul> <p><b>Prepare for Task 8: Semester 2 written examination</b></p> <ul style="list-style-type: none"> <li>• Discuss the structure of the written examination: <ul style="list-style-type: none"> <li>▪ short answer – <ul style="list-style-type: none"> <li>○ two questions related to the stimulus work, ‘Identity’, Keone and Mari – “Identity” Keone &amp; Mari, Beyond Babel Cast, Vibe Dance Competition <a href="https://www.youtube.com/watch?v=O02JZBLJnXQ">https://www.youtube.com/watch?v=O02JZBLJnXQ</a></li> <li>○ two questions related to the syllabus</li> </ul> </li> <li>▪ extended answer – students answer <b>two</b> of three questions based on the case study, popular dance and the syllabus.</li> </ul> </li> <li>• Read and discuss examples of past examination papers.</li> <li>• Watch and discuss stimulus work.</li> </ul>	
8–10	<ul style="list-style-type: none"> <li>• Provide formative assessment: student-run well-being sessions.</li> <li>• Run workshops consolidating technique and skills for hip-hop, concentrating on correct alignment and placement in preparation for the technique assessment. <ul style="list-style-type: none"> <li>▪ Keep working on teacher-choreographed dance.</li> </ul> </li> <li>• Discuss and practise the performance qualities required in the teacher-choreographed dance: <ul style="list-style-type: none"> <li>▪ artistic interpretation – the unique way a choreographer or dancer expresses and conveys the emotions, intentions and narrative of a dance work</li> <li>▪ commitment – being mentally and emotionally invested in every step, rhythm, and performance</li> <li>▪ confidence – a dancer's belief in their abilities, skills and artistic expression</li> <li>▪ engagement – the level of active involvement and participation</li> </ul> </li> </ul>	<p><b>Performance qualities</b></p> <ul style="list-style-type: none"> <li>• artistic interpretation</li> <li>• commitment</li> <li>• confidence</li> <li>• engagement</li> <li>• expression</li> <li>• focus</li> <li>• musicality</li> <li>• projection</li> </ul>

Week	Key teaching points	Content descriptors
	<ul style="list-style-type: none"> <li>▪ expression – the communication of emotions, thoughts and ideas through movement, gesture and physicality</li> <li>▪ 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</li> <li>▪ 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</li> <li>▪ projection – the confident presentation of one's body and energy to vividly communicate movement and meaning to an audience.</li> <li>• Provide formative assessment: Kahoot quiz on terminology learnt to date.</li> <li>• Practical and written examinations               <ul style="list-style-type: none"> <li>▪ Continue preparation for both examinations.</li> </ul> </li> <li>• Case study               <ul style="list-style-type: none"> <li>▪ Continue preparation for the in-class assessment.</li> </ul> </li> </ul> <p><b>Task 6 – Case study – youth dance – due Semester 2, Week 8</b></p>	
11–12	<ul style="list-style-type: none"> <li>• Provide formative assessment: student-run well-being sessions.</li> <li>• Run workshops consolidating technique and skills for hip-hop, concentrating on correct alignment and placement in preparation for the technique assessment.               <ul style="list-style-type: none"> <li>▪ Practise and refine teacher-choreographed dance.</li> </ul> </li> <li>• Duo choreography               <ul style="list-style-type: none"> <li>▪ Continue preparation for assessment.</li> <li>▪ Discuss design concepts in groups.</li> </ul> </li> <li>• Provide formative assessment: video annotation of choreography.               <ul style="list-style-type: none"> <li>▪ Students to complete individually.</li> <li>▪ Students to provide specific detail using the PMI format.</li> </ul> </li> <li>• Practical and written examinations               <ul style="list-style-type: none"> <li>▪ Continue preparation for both examinations.</li> </ul> </li> </ul>	

Week	Key teaching points	Content descriptors
13–15	<ul style="list-style-type: none"> <li>• Run workshops consolidating technique and skills for hip-hop, concentrating on correct alignment and placement in preparation for the technique assessment. <ul style="list-style-type: none"> <li>▪ Practise and refine teacher-choreographed dance.</li> </ul> </li> <li>• Duo choreography <ul style="list-style-type: none"> <li>▪ Continue preparation for assessment.</li> <li>▪ Finalise organisation of design concepts.</li> <li>▪ Convert duo choreography to P1S for examination.</li> </ul> </li> <li>• Practical and written examinations <ul style="list-style-type: none"> <li>▪ Continue preparation for both examinations.</li> <li>▪ Discuss practices to ensure self-care in preparing for examinations. <ul style="list-style-type: none"> <li>○ Physical well-being practices – improve the overall state of health, fitness and vitality of a dancer's body, e.g. Pilates</li> <li>○ Emotional well-being practices – improve the state of a dancer's overall emotional health and resilience to manage emotions effectively and maintain positive relationships, e.g. mindfulness</li> <li>○ Mental well-being practices – improve cognitive health including the ability to cope with stress and adapt to challenges, e.g. support groups within the class/school</li> </ul> </li> </ul> </li> </ul> <p><b>Task 2: Application of technique and skills – youth dance</b></p> <p><b>Task 4: Duo choreography – due Semester 2, Week 13 in performance night/concert</b></p>	
16	<p><b>Task 8a: Semester 2 practical examination</b></p> <p><b>Task 8b: Semester 2 written examination</b></p>	