



SAMPLE COURSE OUTLINE

DANCE

ATAR YEAR 12

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course. Teachers must exercise their professional judgement as to the appropriateness of any they may wish to use.

Sample course outline

Dance – ATAR Year 12

Unit 3 and Unit 4

Semester 1 – Youth voice

Week	Key teaching points	Content descriptors
1–3	<p>Overview of unit and assessment requirements</p> <p>Exercises and sequences that require a demanding level of the components of fitness: strength, flexibility, coordination, muscular endurance and cardiovascular endurance</p> <p>Technique and style applied to dance genres. 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</p> <p>Commence learning set solo. Students view DVD and accompanying choreographer’s notes, discussion on choreographer’s intent</p> <p>Group composition, brainstorming and discussing concepts for dance, using the manipulation of movement and thematic concepts using the elements of dance: body, energy, space and time (BEST); improvisational skills – exploring concept of original movement using improvisational scores– begin choreographic plans to create dance for group performance relation to choreographic intent of own dance work</p> <p>Revise and further explore and develop choreographic devices: unison, canon, motif, contrast, repetition, fragmentation, embellishment, accumulation, reversal and retrograde</p> <p>Revise choreographic structures: narrative, binary, ternary and rondo</p>	<ul style="list-style-type: none"> • exercises and sequences that require a demanding level of the components of fitness: <ul style="list-style-type: none"> ▪ strength ▪ flexibility ▪ coordination ▪ muscular endurance ▪ cardio-vascular endurance • technique and style applied to dance genres • complex and extended sequences • development of complex dance skills in: <ul style="list-style-type: none"> ▪ floor work ▪ standing work ▪ centre work ▪ turning ▪ travelling ▪ elevation • safe execution of skills and technique • manipulation of movement and thematic concepts using the elements of dance: body, energy, space, time (BEST) • improvisational skills – exploring concept of original movement using improvisational scores • choreographic plans to create dance for a group or solo performance • choreographic intent in own and others dance works • choreographic devices: unison, canon, motif, contrast, repetition, fragmentation, embellishment, accumulation, reversal and retrograde • choreographic structures: narrative, binary, ternary and rondo <p>Within the focus of youth voice, students must conduct two case studies, one of which must be Australian</p> <ul style="list-style-type: none"> • Each case study must investigate the following: <ul style="list-style-type: none"> ▪ historical background information ▪ related and relevant dance works: significance of the dance work, choreographic intent, choreographic devices, choreographic structures, movement choices and design concepts

Week	Key teaching points	Content descriptors
	<p>Commence case studies within the focus of youth voice, students must conduct two case studies, one of which must be Australian</p> <p>Each 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 contribution to dance – artform, social commentary, trends in dance</p> <p>Discuss relevance of a youth dance company and/or companies who create dance for youth with a focus on youth voice and a youth choreographer and/or choreographer who creates dance for youth: 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</p> <p>View excerpts such as the DVD <i>Unspeakable</i> 2007 by QL2 (https://www.ql2.org.au/dvd-order); and Australian choreographer Marko Panzic (on YouTube) who utilises an amalgamation of hip-hop and contemporary techniques</p> <p>Discussion of each area: describing the components of dance; discerning the form of dance; analysing, interpreting and evaluating the dance. Application of dance terminology and language when responding to, and reflecting on, dance practices; critical evaluation of dance</p> <p>Using the DVD <i>Reckless Valour</i> 2005 by QL2 (https://www.ql2.org.au/dvd-order); view works and discuss location of setting in Canberra and the partnership with the War Memorial for staging <i>Reckless Valour</i></p> <p>Discuss choreographic intent and 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</p>	<ul style="list-style-type: none"> ▪ 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 <ul style="list-style-type: none"> • youth dance companies and/or companies who create dance for youth • youth choreographers and/or choreographers who create dance for youth <ul style="list-style-type: none"> • application of dance terminology and language when responding to, and reflecting on, dance practices • critical evaluation of dance

Week	Key teaching points	Content descriptors
	<p>generation – use of current company dancers in imagery – creating poignant juxtaposition and contributing to understanding the life experience of generations</p> <p>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</p>	
4–9	<p>Exercises and sequences that require a demanding level of the components of fitness: strength, flexibility, coordination, muscular endurance and cardiovascular endurance</p> <p>Technique and style applied to dance genres. 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</p> <p>Continue learning set solo</p> <p>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</p> <p>Warm-up and cool-down specific to dance genres and performance requirements; physical, emotional, and mental well-being that sustains the developing dancer: rest, relaxation and stress management</p> <p>Group composition</p> <p>Suggest ways to manipulate movement and thematic concepts using the elements of dance (BEST) 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</p> <p>Revise choreographic devices: repetition, fragmentation, embellishment, accumulation, reversal and retrograde</p>	<ul style="list-style-type: none"> • identification and correction of alignment and placement of body based on the biomechanical principles of movement: <ul style="list-style-type: none"> ▪ 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 sustains the developing dancer: rest, relaxation and stress management

Week	Key teaching points	Content descriptors
	<p>Revise choreographic structures: ternary and rondo</p> <p>Task 7 (Week 7): In-class extended response to a viewed performance – describe, analyse and interpret choreographic intent and critically evaluate the performance</p> <p>Evaluate the design concepts which convey meaning and effect: lighting, music/sound, multimedia, costume, props, set and staging</p> <p>Impact of technologies on dance design</p> <p>Continue case study investigations</p>	<ul style="list-style-type: none"> • evaluating design concepts which convey meaning and effect: <ul style="list-style-type: none"> ▪ lighting ▪ music/sound ▪ multimedia ▪ costume ▪ props, set, staging • impact of technologies on dance design
10	<p>Continue with set solo preparation and group composition</p> <p>Complete mapping of choreography and design concepts considering sound/music, set, lighting, projection, costuming; create timeline for creation, rehearsal and performance of work</p> <p>Task 8: In-class extended response to an unseen question based on a case study investigation</p>	
11–12	<p>Continue learning set solo as part of contemporary technique class</p> <p>Continue group composition</p> <p>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 and, therefore, bring greater understanding to his/her role</p> <p>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</p>	<ul style="list-style-type: none"> • techniques to develop a performance persona • development of a personal style

Week	Key teaching points	Content descriptors
13–14	<p>Task 1 (Week 13): Demonstration of technique practical test, including selected sections of the set solo</p> <p>Continue group composition: 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</p> <p>Task 2 (Week 14): Group composition – final presentation of group dance for Year 12 Showcase</p>	<ul style="list-style-type: none"> • maintaining a consistent performance • performance-specific warm up
15	<p>Task 5: Semester 1 practical examination (solo performance, structured improvisation and interview) under examination conditions</p> <p>Task 11: Semester 1 written examination– a representative sample of the syllabus content from Semester 1, 2.5 hours</p>	

Semester 2 – Extending the boundaries

Week	Key teaching points	Content descriptors
1–3	<p>Commence original solo composition – planning the development of ideas and implementation of processes for the original solo composition, looking at how it is different from a group work: challenges/limitations, advantages/new possibilities</p> <p>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</p> <p>Exercises and sequences that require a demanding level of the components of fitness: strength, flexibility, coordination, muscular endurance and cardio-vascular endurance</p> <p>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</p> <p>Continue set solo preparation – application of techniques to develop a performance persona and sustaining a performance focus and persona. 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?</p>	<ul style="list-style-type: none"> • planning that demonstrates the development of ideas and implementation of processes for the original solo composition • exercises and sequences that require a demanding level of the components of fitness: <ul style="list-style-type: none"> ▪ strength ▪ flexibility ▪ coordination ▪ muscular endurance ▪ cardio-vascular endurance • complex and extended sequences • development of complex dance skills in: <ul style="list-style-type: none"> ▪ floor work ▪ standing work ▪ centre work ▪ turning ▪ travelling ▪ elevation • technique and style applied to dance genres • safe execution of skills and technique • sustaining a performance focus and persona

Week	Key teaching points	Content descriptors
4–7	<p>Original solo composition: continue development of ideas</p> <p>Improvisation workshops, including improvisational skills – exploring concept of original movement using improvisational scores; discussion of what makes movement ‘original’. (Not using steps – as the meaning becomes secondary – therefore, original movement necessary to prioritise the choreographic intent)</p> <p>Begin planning own solo, including design concept – selection of music and creating a score</p> <p>Continue set solo preparation</p> <p>Continue original solo preparation documenting process in choreographic planner</p> <p>Revision of manipulation of movement and thematic concepts using the elements of dance: body, energy, space, time (BEST)</p> <p>Revision of choreographic devices: unison, canon, motif, contrast, repetition, fragmentation, embellishment, accumulation, reversal and retrograde</p> <p>Revision of choreographic structures: narrative, binary, ternary and rondo</p> <p>Warm-up and cool-down specific to dance genres and performance requirements; health and safety issues for longevity as a dancer</p> <p>Within the focus of extending the boundaries, students must conduct two case studies, one of which must be Australian; significant dance companies, significant choreographers.</p> <p>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</p>	<ul style="list-style-type: none"> • improvisational skills – exploring concept of original movement using improvisational scores <ul style="list-style-type: none"> • manipulation of movement and thematic concepts using the elements of dance: body, energy, space, time (BEST) • choreographic devices: unison, canon, motif, contrast, repetition, fragmentation, embellishment, accumulation, reversal and retrograde • choreographic structures relevant to concept: 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 <p>Within the focus of extending the boundaries students must conduct two case studies, one of which must be Australian</p> <ul style="list-style-type: none"> • significant dance companies • significant choreographers <p>Each case study must investigate the following:</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> ▪ lighting ▪ music/sound ▪ multimedia

Week	Key teaching points	Content descriptors
	<p>of past and present trends and issues; contribution to dance: artform, social commentary, trends in dance</p> <p>Application of dance terminology and language when responding to, and reflecting on, dance practices; critical evaluation of dance</p>	<ul style="list-style-type: none"> ▪ costume ▪ props, set, staging • 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. • application of dance terminology and language when responding to, and reflecting on, dance practices • critical evaluation of dance
8–9	<p>ATAR course written examination – view stimulus material and supporting documents; critically analyse and evaluate the dance, using dance terminology and language; evaluate design concepts: lighting, music/sound, multimedia, costume, props, set and staging; with its impact of technologies on dance design</p> <p>Continue set solo preparation</p> <p>Case study investigation</p>	<ul style="list-style-type: none"> • evaluating design concepts which convey meaning and effect: <ul style="list-style-type: none"> ▪ lighting ▪ music/sound ▪ multimedia ▪ costume ▪ props, set, staging • impact of technologies on dance design
10–11	<p>ATAR course written examination – view stimulus material and supporting document</p> <p>Continue set solo preparation demonstrating genre-specific technique performed with aesthetic quality and personal style</p> <p>Task 9 (Week 10) In-class extended response based on case study investigation, explored in relation to a range of contextual factors (historical, cultural and social)</p>	<ul style="list-style-type: none"> • genre-specific technique performed with aesthetic quality and personal style
12–14	<p>Task 10 (Week 12) In-class timed response based on case study investigation, explored in relation to a range of contextual factors (historical, cultural and social)</p> <p>Task 3 (Week 12) Demonstration of technique practical test, including the set solo</p> <p>Task 4 (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, including warm-up appropriate for personal performance and sustaining a performance</p>	<ul style="list-style-type: none"> • warm-up appropriate for personal performance

Week	Key teaching points	Content descriptors
	<p>focus and persona for original solo composition</p> <p>Students participate in structured improvisation tasks in preparation for practical examination</p> <p>Students practise interviewing each other in preparation for the practical examination</p> <p>Continue set solo preparation focussing on execution and explanation of correct alignment and placement of the body based on biomechanical principles of movement: centre of gravity, base of support, balance, motion and transfer of weight</p>	<ul style="list-style-type: none"> • execution and explanation of correct alignment and placement of body based on the biomechanical principles of movement: <ul style="list-style-type: none"> ▪ centre of gravity ▪ base of support ▪ balance ▪ motion ▪ transfer of weight
15	<p>Task 6: Semester 2: practical examination (including set solo, original solo composition, structured improvisation and interview) under examination conditions as per the examination design brief</p> <p>Task 12: Semester 2: written examination – a representative sample of the syllabus content from Unit 3 and Unit 4 – using a modified examination design brief from the syllabus – 2.5 hours</p>	