Dance 2010
Sample work program
February 2015
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Compiled by the Queensland Curriculum and Assessment Authority

February 2015

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A work program is the school’s plan of a course of study based on the relevant syllabus. Work programs allow for the characteristics of a school and its students to be considered when implementing the syllabus. School work programs must demonstrate that syllabus dimensions and objectives inform student learning.

Work programs provide information about the school’s plan for course organisation, an outline of intended student learning and the assessment plan as outlined in the work program requirements for that syllabus.
## Course organisation

### Semester 1

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<th>Year, semester, title and duration</th>
<th>Context</th>
<th>Genre/style</th>
<th>Suggested subject matter and learning experiences</th>
<th>Assessment</th>
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<td><strong>YEAR 11 Term 1</strong></td>
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<tr>
<td><strong>Unit 1: Cult following</strong></td>
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<td>Formative</td>
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</table>
| 6 weeks                           | • Functional (social, artistic)  
  • Cultural  
  • Sociological | • Bollywood  
  • Latin | • Explore, in an integrated way, the fundamental elements and principles of Choreography, Performance and Appreciation.  
  • Historical analysis of social and artistic dance.  
  • Investigate the functional contexts of dance with the focus of learning experiences on social and artistic dance.  
  • Investigate the origins, influences and development of Bollywood and Latin dance.  
  • Analyse, interpret and evaluate a variety of social/artistic dance styles, including Bollywood and Latin, from film, TV and ‘live’ performances in order to increase knowledge and understanding of choreographic form and performance principles.  
  • Participate in Bollywood, Latin and Zumba classes and workshops, exploring the technique, performance styles and movement vocabulary and dance components associated with these styles and integrating these in performance.  
  • Develop Performance and Choreographic skills through movement sequences learnt in various social/artistic dance styles.  
  • Participate in dance workshops focusing on interpreting choreographic intent.  
  • Use relevant dance components and expressive skills in Bollywood and Latin to interpret choreographic intent. | Task 1: Performance  
• Small group performance of repertoire learnt in the Bollywood or Latin styles  
• Teacher/guest artist devised  
• Individual within a small group  
• 1–3 minutes |
| **Terms 1 & 2**                   |         |             |                                                   |            |
| **Unit 2: Culture vultures**      |         |             |                                                   | Task 2: Choreography  
• Choreography of a hip-hop dance work with a narrative form  
• Individual in a pair  
• 1–2 minute section of the dance work |            |
| 6 weeks                           | • Functional (social, artistic)  
  • Sociological | • Hip hop  
  • Popular culture and dance |                                                   |            |
### Semester 1 (continued)

<table>
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<tr>
<th>Term 2</th>
<th>Unit 3: Aussie culcha</th>
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<tr>
<td>6 weeks</td>
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</table>

- **Functional** (ritual, artistic)
- **Cultural**
- **Australian culture and dance**
- **Indigenous Australian**
- **Contemporary, ballet**

- **Task 3: Appreciation**
  - Written analysis of a professional ‘live’ dance performance by an Australian dance company (e.g. Bangarra, The Australian Ballet, Expressions), in the form of a review. The focus of the review will be a response to a statement or quote regarding the specific company/performance.
  - **Individual**
  - 600–1000 words

- **Experiment with hip-hop movement and choreographic form to create movement sequences in this style.**
- **Explore the narrative form and choreographic intent in popular dance choreography.**
- **Analyse, interpret and evaluate TV and film hip-hop dances in a narrative form.**
- **Select dance components and skills in hip-hop sequences and manipulate these to convey choreographic intent.**

- **Historical investigation of Australian dance, including Indigenous Australian dance, contemporary and ballet.**
- **Evaluate the ‘state of dance’ in Australia and how this might differ from and be influenced by other countries.**
- **Investigate Australian dance companies and choreographers, the history, philosophies, their legacy in the development of Australian dance and the characteristics of their movement content — including Bangarra Dance Theatre, Tasdance, Dance North, Australian Ballet, Leigh Warren and Dancers, Raw Metal, Australian Dance Theatre.**
- **Practical workshops with Australian dance artists including Expressions Dance Company and an Indigenous Australian dance artist.**
- **View professional ‘live’ dance performance.**
- **Analyze, interpret and evaluate Australian dance works in a variety of styles and contexts.**
- **Develop skills in analysing and interpreting the interrelationships between the dance components and skills in different performance sequences from different styles and contexts.**
- **Evaluate dance performance and select specific examples from performance to support conclusions.**
- **Develop skills in writing and talking about dance using dance terminology, appropriate conventions, e.g. essay structure and referencing when writing.**
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<th>Semester 2 (minimum 55 hours)</th>
<th>Year, semester, title and duration</th>
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</table>
| Terms 3 & 4                   | Unit 4: Building a culture        | • Functional (artistic)  
• Historical  
• Ballet  
• Contemporary | • Complete a historical and social analysis of ballet in selected eras, particularly Russian classical ballet and modern ballet.  
• Analyse, interpret and evaluate *Swan Lake* in traditional and modern versions, e.g. Matthew Bourne/Graeme Murphy.  
• Investigate the role of ballet, its relevance and significance, in the history of dance and for modern audiences and society.  
• Investigate the influence on, and connection that ballet has to the development of contemporary dance.  
• Analyse, interpret and evaluate contemporary dance works — choreographic devices, technique, influence of ballet, e.g. Bangarra Dance Theatre, Sydney Dance Company, Mia Michaels, Expressions Dance Company, Travis Wall, Sonya Tayeh, Mandy Moore, Tyce Diorio.  
• Participate in ballet and contemporary technique workshops in order to develop appropriate performance skills and an understanding of the two genres.  
• Develop comparative and analytical writing skills, particularly through interpretation and evaluation.  
• Learn selected adapted repertoire/ teacher-devised routine to prepare for performance in pairs.  
• Rehearse to refine expressive skills and dance components when interpreting choreographic intent.  
• Demonstrate dance components and skills in performance. | **Task 4: Performance**  
• Performance of a contemporary dance, drawing from the technique and styles of both classical ballet and contemporary dance  
• Teacher/guest–artist devised  
• Individual  
• 1–3 minutes  

**Task 5: Appreciation**  
• Comparative analysis of a parallel scene/section from two contrasting productions of *Swan Lake* (The Royal Ballet, Graeme Murphy’s Australian Ballet, Matthew Bourne)  
• Individual  
• 600–1000 words
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<th>Term 4</th>
<th>Semester 2 (continued)</th>
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<tr>
<td>Unit 5: Building a culture ... and beyond</td>
<td>Postmodern</td>
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</table>
| 6 weeks | • Functional (artistic)  
• Philosophical  
• Historical  
• Sociological  
• Technological | • Study of postmodernism in relation to dance as an art form — characteristics, philosophies, historical context.  
• Investigate postmodern choreographers including Merce Cunningham, Twyla Tharp, Gideon Obarzanek, David Parsons, Trisha Brown, Yvonne Rainer.  
• Analyse, interpret and evaluate sections of Cunningham dance works in order to understand his philosophy, choreographic choices, technique, use of technology and space.  
• Explore the use of ‘chance’ to choreograph and structure movement and performance.  
• Participate in postmodern dance workshops to develop knowledge and understanding of dance components and skills in this style and how they can be manipulated to convey choreographic intent.  
• Explore the use of such postmodern choreographic techniques and elements as: non-traditional performance space, architecture, pedestrian movement, props, technology, audience interaction, movement/language patterns, chance and how these can be integrated and drawn together to convey choreographic intent. |
| | Task 6: Choreography | • Choreography of a Postmodern dance work which utilises the characteristics of postmodern dance including non-traditional performance space, the geography/architecture of the space, pedestrian movement, movement/language patterns  
• Individual within a pair or trio  
• 1–2 minute section of a dance work |
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</table>
| **YEAR 12**<br>Term 1<br>Unit 6: Show face<br>9 weeks | **YEAR 12**<br>Term 1<br>Unit 6: Show face<br>9 weeks | Functional (artistic) • Historical • Sociological | Jazz • Tap | • Investigate the historical, social and cultural significance of dance in musical theatre.  
• Study and analyse the choreographic style and significance of musical theatre identity Bob Fosse.  
• Study and analyse the use of dance components and skills in various musicals, including *A Chorus Line*, *Cabaret*, *Chicago*, *Sweet Charity*.  
• Perform selected dance sequences using expressive skills and dance components to interpret choreographic intent.  
• Practical study of the technique and performance styles of musical theatre genres jazz and, in particular, tap.  
• Learn a teacher-devised musical theatre dance, featuring tap and jazz influenced by the style of Fosse, to prepare for **Task 1: Performance**.  
• Explore the use of movement, non-movement components and choreographic devices to choreograph a dance for a solo performance to convey a particular choreographic intent. | **Summative**<br>**Task 1: Performance**<br>• Performance of a teacher-devised musical theatre dance, incorporating tap and jazz<br>• Individual within a pair<br>• 2–4 minutes |
| **Term 2**<br>Unit 7: Show off<br>9 weeks | **Term 2**<br>Unit 7: Show off<br>9 weeks | Functional (artistic) • Philosophical • Historical • Sociological | Contemporary (Graham, Duncan) | • Study of the development of contemporary dance through key pioneers, Isadora Duncan and Martha Graham.  
• In-depth study into the life and philosophies of Martha Graham and her significant contribution to contemporary dance.  
• Study and analysis of Graham’s choreographic techniques and processes, including her choice of stimulus, use of movement and non-movement components to convey intent.  
• Analyse, interpret and evaluate dance works choreographed by Duncan and Graham.  
• Refine essay writing skills focusing on persuasive text. | **Task 2: Choreography**<br>• Choreography of a musical theatre dance work utilising props, narrative, characterisation, lyrics and musical accents<br>• Individual<br>• 2–4 minutes<br>**Task 3: Appreciation**<br>• Persuasive essay in response to a statement regarding Martha Graham’s significance as a pioneer of contemporary dance.<br>• Individual<br>• 800–1200 words |
### Task 4: Performance
- Performance of a teacher/guest artist-devised contemporary dance inspired by Graham technique
- Individual
- 2–4 minutes

### Semester 4

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</table>
| Term 3                            |         | Contemporary (Ailey, Bruce, Page) | • Study of choreographers who make cultural, social or political comments through their dance works.  
• Analyse how a choreographer’s cultural heritage and blood memories influence the subject matter of their dance works.  
• Analyse, interpret and evaluate selected dance works by choreographers particularly Alvin Ailey, Christopher Bruce and Stephen Page to determine how successfully they have communicated their choreographic intent.  
• Investigate the historical, social, cultural and political contexts of selected dance works by Ailey, Bruce and Page.  
• Draw on personal ‘blood memories’ as the stimulus for choreographing a contemporary dance.  
• Explore the use of non-movement components to choreograph a ‘dance theatre’ piece with effective communication of intent. | Task 5: Appreciation  
• Analytical exposition of a selected contemporary dance work by Alvin Ailey or Christopher Bruce, determining how successfully the choreographer has communicated their intended statement  
• Individual  
• 800–1200 words |
| **Unit 8: Show your real self** |         |             |                                                   | Task 6: Choreography  
• Choreography of a contemporary dance work which draws from a personal blood memory as stimulus  
• Individual  
• 2–4 minutes | | Semester 4 (minimum 55 hours) | 9 weeks |
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<th>Term 4 (continued)</th>
<th>Unit 9: Showcase, show time!</th>
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<td>5 weeks</td>
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- Functional (artistic)
- Cultural
- Philosophical
- Personal

<table>
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<tr>
<th>Student's own choice</th>
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</table>

- Explore and develop a personal movement and choreographic style.
- Develop and implement organisational, motivational and leadership skills required for an independent unit of study.
- Investigate all production and design elements to be incorporated into the individual creation of a choreographic dance production.
- Select and explore various dance genres/styles to be used for a dance production to be performed at a concert for a public audience.
- Develop an overall theme/concept/narrative/idea for an individual choreographic work to be presented as the culmination of the two-year Dance course at a showcase concert for a large audience.

### Task 7: Choreography

- Creation, development, production and choreography of a dance work to be presented for a large audience at a showcase concert.
- Student's own choice of genres, styles and concept/theme/idea for the dance work.
- Individual
- 2–4 minutes
Sample Year 12 unit

Semester 4  Unit 8: Show your real self  Time: 55 hours

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<tr>
<th>Overview</th>
<th>Focus</th>
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<tbody>
<tr>
<td>This unit is the second contemporary dance unit studied in Year 12. It will allow students to delve further into the genre of contemporary dance, focusing on dance which makes cultural, social or political comments and draws from a choreographer’s own cultural heritage. In doing so, students will study and explore the choreographic contexts, works, processes and styles of Alvin Ailey, Christopher Bruce and Stephen Page. The dimensions of Choreography, Performance and Appreciation will be explored in this unit of study.</td>
<td>This unit aims to develop and expand on the student’s knowledge of contemporary dance and the role of the choreographer from Australian and international perspectives. They will have the opportunity to view and experiment with a range of contemporary works from Ailey, Bruce and Page. In doing so, students will explore the notion of how choreographers can draw inspiration from their own personal ‘blood memories’, and they will then translate this into the creation of their own choreographic work. Students will investigate how choreographers communicate strong sociopolitical statements through their contemporary dance works.</td>
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Safe dance practices

The teacher models safe dance practices, especially in movements specifically related to contemporary dance. Students:
- use safe dance practices modelled by the teacher
- practise exercises that develop an understanding of the basic anatomical structures; relationships among body parts and systems including breathing and core strength and control; alignment analysis (standing, sitting, lying, axial elongation, organisation of the head, neck and shoulders) and basic injury prevention
- analyse and observe fellow students’ movements to highlight safe dance practices
- realise the limitations safe dance practices may impose on the design of dance works.

Assessment

<table>
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<tr>
<th>Task 5: Appreciation</th>
<th>Task 6: Choreography</th>
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<tbody>
<tr>
<td>Analytical exposition of a selected contemporary dance work by Alvin Ailey or Christopher Bruce, determining how successfully the choreographer has communicated their intended statement.</td>
<td>Choreography of a contemporary dance work which draws from a personal blood memory as stimulus.</td>
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</table>

Proposed learning experiences

**Movement components**: Action, spatial elements, dynamic elements and form
- Explore movement components used by Ailey, Bruce and Page in response to a variety of stimulus and themes.
- Explore movement components developed from a significant personal topic of own choice.
- Practise and experiment with contemporary technique and participate in classes that incorporate complex contemporary sequences and combinations, e.g. fall and recovery, spirals, travelling turns, contraction and release, high release, triplets, spinal rolls, use of breath and focus, use of gravity, shifts of weight, floor work, centre work and travelling sequences.
- Improvise and experiment with movement components by developing motifs in response to stimulus.
- Explore movement components used by Ailey, Bruce and Page to create a ‘dance statement’.
- Experiment with the creation and use of symbols within their own choreography and interpret intent in the choreography of others.
- Recognise and manipulate traditional spatial patterns.
- Experiment with contemporary technique in order to create original motifs, action sequences and abstract movement.

**Non-movement components:** dancers, visual setting and aural elements
- Explore and experiment with the use of sets, props, costume, hair and makeup and performance space in a dance work.
- Examine and analyse the use of non-movement components in a variety of dance works and how they influence the communication of meaning.
- Explore and experiment with the use of non-movement components to create a ‘dance theatre’ piece of choreography.
- Examine and experiment with the use of technology and multimedia in dance, e.g. PowerPoint, data projection, choreographic software, video and their value in the communication of choreographic intent.
- Explore and experiment with a variety of sound sources and styles, e.g. soundscapes, instrumental music, world music, Indigenous Australian music, verbal, sound effects, live music.
- Examine the use of solo/pair/ensemble groupings of dancers and the impact these variations make on the communication of meaning in the dance work.

**Dance skills:** technical and expressive, problem-solving and research
- Participate in contemporary dance technique classes involving centre work, lifts, jumps, leaps, rolls, floor work to develop technical and expressive skills.
- Develop an awareness of the broad range of contemporary styles and techniques available.
- View live performances by Bangarra Dance Theatre/Expressions Dance Company/Sydney Dance Company.
- Observe and discuss choreographic techniques and use of imagery and symbolism used in live and filmed dance works and their application in their own work.
- Examine other Arts disciplines to create ideas for choreographic exploration of a selected theme.
- Individually examine culturally relevant items as stimulus, such as photographs, artwork, artefacts, relics, antiques, family heirlooms, themes, celebrations and performance spaces, and how they could be used as inspiration for movement components in contemporary dance.
- Analyse and discuss technical and expressive skills in contemporary class sequences and professional works.
- Analyse contemporary choreographers, Ailey, Bruce and Page and their works in terms of use of spatial, dynamic and forming elements and devices.
- Analyse, synthesise and evaluate video excerpts of Ailey and Bruce’s works in relation to choreographers and their works in terms of use of non-movement components.
- Analyse, interpret, critically reflect and evaluate own and peers’ dance works.
- Justify choreographic intent by explaining thematic and movement choices using written responses.
- Practise developing skills of critical analysis through using relevant specialist dance terminology and vocabulary appropriate to a context, interpreting and classifying information, explaining to others and expounding a viewpoint, and reaching conclusions.
- Generate extended written responses in preparation for written assignment, extending creative, communication, analytical and critical abilities.
- Research using the internet, newspapers, magazines, journals and other texts to collect information about contemporary dance and the selected choreographers.
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<th>Unit</th>
<th>Instrument no.</th>
<th>Dimension, technique and instrument</th>
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<th>Performance</th>
<th>Appreciation</th>
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<td>Unit 1: Cult following</td>
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<td>Bollywood, Latin</td>
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<td>Unit 2: Culture vultures</td>
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<td>CHOREOGRAPHY of hip-hop dance — pair</td>
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<td>Hip-hop, popular culture and dance</td>
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<td>Unit 3: Aussie culcha</td>
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<td>(Indigenous, ballet, contemporary)</td>
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<td>2</td>
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<td>Unit 5: Building a culture ... and beyond</td>
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<td>Dance in musical theatre</td>
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<td>Contemporary (Graham, Duncan)</td>
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<td>Unit 9: Showcase, show time!</td>
<td>9</td>
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<td>Independent study</td>
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<td>Unit 10: Building a culture</td>
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<td>Interim standard in each dimension at monitoring</td>
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<td>CHOREOGRAPHY of a contemporary dance work — individual</td>
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<td>Dance in musical theatre</td>
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<td>4</td>
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<td>PERFORMANCE of a musical theatre dance — group of four.</td>
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<td>Standard in each dimension at EXIT</td>
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<td>PERFORMANCE of a musical theatre dance — group of four.</td>
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<td>Exit LOA</td>
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