



Dance ATAR course practical (performance) examination marking key

2025

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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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Dance ATAR course practical (performance) examination

100% (63 marks)

Performance 1: Original solo composition

35% (20 marks)

Description	Marks
Criterion 1: Choreographic intent (expression of an idea, purpose behind the performance)	
Solo reflects an imaginative connection to the stated choreographic intent.	4
Solo displays a clear connection to the stated choreographic intent.	3
Solo displays an intermittent connection to the stated choreographic intent.	2
Solo demonstrates some relevance to the stated choreographic intent.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	/4
Criterion 2: Organising the dance structure (choreographic processes – sequencing, transition, repetition, variation and contrast, unity – manipulation of the elements of dance [BEST])	
Solo demonstrates unity of structure through sophisticated sequencing of movement. Sustains a skilled, personalised selection and manipulation of the elements of dance (use of BEST).	6
Solo demonstrates unity of structure through skilled sequencing of movement. Uses a skilled selection and manipulation of the elements of dance (use of BEST) throughout most of the solo.	5
Solo demonstrates unity of structure. Sequencing of movement and use of space may sometimes be predictable. Demonstrates competent manipulation of the elements of dance (use of BEST).	4
Sequencing of movement is simple and/or predictable. Demonstrates adequate and/or predictable manipulation of the elements of dance (use of BEST).	3
Sequencing of movement is simple and predictable. Demonstrates limited and/or ineffective manipulation of the elements of dance (use of BEST).	2
There is a basic structure to the solo with ineffective use of the elements of dance (use of BEST).	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	/6
Criterion 3: Presentation (confidence, engagement, projection, focus, commitment)	
Performance presented is compelling, committed and focused. Performance completely engages the viewer.	5
Performance presented is confident, committed and focused. Performance mostly engages the viewer.	4
Performance presented is mostly confident. Commitment to the movement and focus are sometimes inconsistent.	3
Some of the performance presented lacks confidence, focus and commitment to the movement.	2
Performance presented lacks confidence. Limited commitment and focus throughout solo. Movements are largely marked rather than fully performed.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	/5

Criterion 4: Performance qualities (expression, personal style [<i>distinctive or individualistic manner of expressing an idea</i>], performance persona [<i>i.e. sustained use of body, facial expression and/or gesture</i>])	
Performs solo with expression, personal style and performance persona.	3
Performs solo with an emerging expression, personal style and/or performance persona.	2
Performs solo with some style and expression.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	/3
Criterion 5: Safe dance practices and alignment	
Consistently applies safe dance practices. Generally, demonstrates good use of alignment principles.	2
Mostly applies safe dance practices. Demonstrates some use of alignment principles.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	/2
Total	/20

Performance 2: Set solo in the contemporary genre**35% (25 marks)**

Description	Marks
Criterion 1: Execution of technical dance skills (fluent control of the body, coordination, quality of line, breadth of movement, transfer of weight, capacity to move in and out of the floor, precision and control such as shunts, around the world)	
Executes the range of technical dance skills in the set solo with consistent control.	6
Executes the range of technical dance skills in the set solo with minor inconsistencies in control.	5
Executes most of the technical dance skills in the set solo.	4
Executes most of the technical dance skills in the set solo with minor inconsistencies in control.	3
Executes some of the technical dance skills in the set solo with many inconsistencies in control.	2
Executes minimal technical dance skills in the set solo with inadequate control.	1
Does not demonstrate the technical skills in the set solo.	0
Subtotal	/6
Criterion 2: Body alignment (posture, pelvis placement, knee alignment, parallels, carriage of the arms, landing from jumps, balance and off-balance actions)	
Consistently maintains a high level of control of body alignment appropriate to the choreography of the set solo.	5
Displays control of body alignment appropriate to the choreography of the set solo.	4
Displays some inconsistencies in control of body alignment relating to the choreography of the set solo.	3
Displays many inconsistencies in control of body alignment relating to the choreography of the set solo.	2
Displays inadequate control of body alignment relating to the choreography of the set solo.	1
Displays no body alignment throughout the set solo.	0
Subtotal	/5
Criterion 3: Interpretation of choreographic intent (spatial clarity, movement style, nuance, contrast within the distinct worlds of the solo)	
Performs a considered interpretation of the set solo that captures the nuances of the choreography, the spatial clarity and style.	4
Performs a sound interpretation of the set solo that mostly maintains a clear connection to the choreographic intent and shows appropriate spatial clarity and style.	3
Performs the set solo with intermittent connection to the choreographic intent and some spatial clarity and style.	2
Performs the set solo with limited connection to the choreographic intent and limited spatial clarity and style.	1
Performs the set solo with no connection to the choreographic intent and no spatial clarity or style.	0
Subtotal	/4

Criterion 4: Musicality (rhythmic accuracy, embodiment of choreography)	
Displays a strong sense of rhythmic accuracy and clearly and consistently embodies the choreography through the contrasts in the music. Sustains accurate timing of specific movements within the set solo.	3
Displays some rhythmic accuracy and/or embodies most of the choreography through the contrasts in the music. Shows minor inconsistencies with timing of specific movements within the set solo.	2
Displays minimal rhythmic accuracy, limited musicality and incorrect timing of movements within the set solo.	1
Displays inadequate rhythmic accuracy and lack of musicality throughout the set solo.	0
Subtotal	/3
Criterion 5: Presentation (confidence, focus, commitment)	
Presentation skills are sustained throughout the set solo. Performance is confident, committed and focused.	4
Presentation skills are mostly sustained throughout the set solo. Performance is mostly confident, committed and focused.	3
Presentation skills in some sections of the set solo are inconsistent. Some sections of the performance lack confidence, commitment and focus.	2
Overall performance lacks confidence. Limited commitment and focus throughout set solo. Movements are largely marked rather than fully performed.	1
No attempt at presentation.	0
Subtotal	/4
Criterion 6: Performance accuracy (significant omission/changes in choreography)	
Performs the choreography of the set solo with no/insignificant errors.	3
Performs the choreography of the set solo with minor errors.	2
Performs the choreography of the set solo with significant errors.	1
Does not complete the choreography of the set solo.	0
Subtotal	/3
Overall total	/25

Performance 3: Structured improvisation**20% (9 marks)**

Description	Marks
Criterion 1: Ideas and movement choices in responding to task (choreographic processes, exploration of movement, development of ideas, clear structure)	
A clear structure and development of ideas and choreographic processes relating to the task from start to end and contributes an imaginative exploration of movement and response.	5
A competent use of choreographic processes and structure relating to the task from start to end and contributes an exploration of movement and response.	4
Uses choreographic processes and given structure relating to the task. Some exploration of movement and response.	3
Some use of choreographic processes and structure are shown. Rearranges known movement with some exploration.	2
Limited use of choreographic processes and structure are shown. Rearranges known movement with limited exploration.	1
Makes no attempt to respond to the task and/or does not meet the minimum time requirements.	0
Subtotal	/5
Criterion 2: Confidence and commitment in performance	
Presents an engaging performance with confidence and commitment.	4
Presents a confident and committed performance.	3
Presents a mostly confident performance.	2
Presents a performance that lacks confidence.	1
Makes an inadequate attempt at the task.	0
Subtotal	/4
Total	/9

Interview**10% (9 marks)**

Description	Marks
Criterion 1: Response	
Discusses characteristics and personal qualities of own dance and processes relevant to the question.	5
Explains characteristics and qualities of own dance and processes relevant to the questions.	4
Describes own dance processes with some relevance to the questions.	3
Outlines own dance processes with some relevance to the questions.	2
Briefly comments on own dance processes with limited relevance to the questions.	1
Shows no awareness of own dance and/or processes.	0
Subtotal	/5
Criterion 2: Dance terminology and language	
Effectively uses a range of appropriate dance terminology and language in responses.	4
Uses a range of appropriate dance terminology and language in responses.	3
Uses some appropriate dance terminology and language in responses.	2
Limited use of dance appropriate terminology and language in responses.	1
No use of dance terminology and language in response.	0
Subtotal	/4
Total	/9