



SAMPLE ASSESSMENT TASKS

DANCE
ATAR YEAR 12

Acknowledgement of Country

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Sample assessment task

Dance – ATAR Year 12

Task 4 – Unit 4

Assessment type: Performance/production

Conditions

Period allowed for completion of the task: 13 weeks

Task weighting

10% of the practical mark for this pair of units

Original solo composition

(30 marks)

You are to plan, create, rehearse and perform an original solo that demonstrates choreographic intent. You are to keep a choreographic planner that documents the creation of the work from beginning to end, describing the choices you are making and the reasons behind the choices, the problems you are encountering and how you are solving them, and a final self-evaluation.

Task description

Consider the solo as a choreographic format:

- What are the differences between a group work and a solo?
- What are the limitations of the solo structure? (Spatial formation, temporal devices such as unison and canon etc. Without these eye-pleasing elements, there is a greater need for a 'journey' through a solo to capture the attention of the audience – a beginning, middle and end, or a shift in the work from the beginning to the end.)
- What new possibilities does the solo structure offer? (Potential for greater intricacy and detail in movement, individual interpretation and expression in performance, singular focus for audience, increased potential to communicate a clear intention, importance for devices such as gesture and motif etc)

Identify your choreographic intention and plan your solo:

- Using information about yourself and the world around you, choose your choreographic intent for the solo. It can be as personal, or as universal, as you like.
- Begin to look for appropriate music or sound to support your solo. Once you have made your selection, you may need to edit the track to the desired duration. When planning the dance, note the minimum and maximum times for the choreographed solo work for external examination.
- Listen to your music/sound selection and identify the metre, accents, phrases and moods. Use this information to create a map or score of your sound selection that might help you map the choreographic journey.
- Considering the four dance elements of Body, Energy, Space and Time (BEST), create a score, or map, for your solo: where and how will it begin? Where and how will it end? How will the work unfold from the start to the finish – what will your journey entail? Consider the most effective choices in BEST elements to express your intention. How has your solo achieved a sense of unity through structuring and sequencing your movement?
- Create a timeline for the exploration, creation, rehearsal and performance of your work.

Create and develop your dance:

- Begin to explore movement ideas for your solo. Using the BEST choices identified on your choreographic map as a starting point, improvise to explore the possibilities and allow the ideas to unfold and develop further. You might like to video your improvisation in order to catch interesting moments for further development. Otherwise, you might spend a few minutes immediately following your improvisation to identify new discoveries. Always keep in mind safe dance practice and work within the capabilities of your body.
- Now, begin to create movement phrases, keeping your choreographic intent clearly in your mind and body. Explore the movement to then make specific choices, utilising the Laban Movement Analysis category of 'Effort', as studied in class.
- Document the progress of your work as you go. Reflect on the progress of your work with reference to your choreographic intent. Keep an eye on your choreographic map, remembering that your initial plan might shift and change as the work develops. Record these shifts and analyse why these shifts are necessary. You may wish to video your solo as it develops, so that you can evaluate the success of the choreography from a third-person perspective. Alternatively, you might choose to work with a partner so that you can share in the development of each other's solos and offer more regular feedback.
- Continue creating your work. Use your time effectively; keep an eye on your timeline and be prepared for the work in progress showings.

Prepare, perform and reflect on your work:

- Explore and apply techniques to develop a performance persona to enhance your choreographic intent and evoke an audience response.
- Ensure that you supply a disc for your DVD copy.
- Seek audience feedback. What did they think? Did they understand your choreographic intent? If so, how? What were the strengths in communication? If no strengths, why not? What did they see? Did you achieve unity in the work? Use this feedback in your own reflection on the success of the work.
- Write a final reflection evaluating the success to which you made effective and appropriate choices to demonstrate choreographic intent.

What needs to be submitted for assessment	Due date
<input type="checkbox"/> Performance of an original solo production (20 marks)	
<input type="checkbox"/> Choreographic planner: solo structure, definitions of 'choreographic intent' summaries and descriptions of four Laban Movement Analysis categories, brainstorming, observations and reflections from rehearsals, effective use of rehearsal time, choreographic score, final reflection, including reference to audience feedback (10 marks)	

Marking key for sample assessment task 4 – Unit 4

Description	Marks
Criterion 1: Compose and organise movement in a personal style based on an intention (generating movements as they relate to dance composition – relevance to concept/intent)	
Solo reflects creative engagement with the stated choreographic intent	4
Solo displays a clear connection to the stated choreographic intent	3
Solo displays intermittent connection to the stated choreographic intent	2
Solo has minimal relevance to the stated intent	1
Criterion 2: Organising the dance structure (sequencing, transition repetition variation and contrast, unity – manipulation of the elements of dance (BEST) as they relate to dance composition)	
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 be predictable. Demonstrates competent manipulation of the elements of dance (use of BEST)	4
Sequencing of movement is simple and predictable. Movement choices are from a known source. Demonstrates adequate and/or predictable manipulation of the elements of dance (use of BEST)	3
Sequencing of movement is simple and predictable. Some movement choices are mostly from a known source. 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 BEST	1
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 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
Criterion 4: Performance qualities (expression, personal style, performance persona)	
Performs solo with personal style and expression	3
Performs solo with an emerging personal style and expression	2
Performs solo with appropriate style and expression	1
Performs solo with limited style and expression	0
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
Subtotal	/20

Description	Marks
Choreographic planner: <i>documents choreographic process, ideas, observations, sketches, brainstorming etc. and feedback</i>	
Makes detailed and regular entries in the choreographic planner that comprehensively document the process	5
Makes regular entries in the choreographic planner that clearly document the process	4
Makes regular entries in the choreographic planner that document some of the process	3
Sporadic entries in the choreographic planner documenting the process	2
Makes the occasional entry in the choreographic planner documenting the process	1
Reflections and evaluations about the rehearsals/process	
Evaluates final performance of solo impartially and articulately with insightful references to audience feedback	5
Provides a clear, thoughtful evaluation of final solo performance with appropriate reference to audience feedback	4
Provides an adequate evaluation of final solo performance with occasional references to audience feedback	3
Provides a superficial evaluation of the final solo performance with little reference to audience feedback	2
Makes a limited attempt at evaluating final performance. Comments are unsupported or mostly irrelevant with no reference to audience feedback	1
Subtotal	/10
Total task marks	/30
Task weighting: Convert to 10% of practical mark	/10

Sample assessment task

Dance – ATAR Year 12

Task 8 – Unit 3

Assessment type: Response

Conditions

Time for the task: 45 minutes

Task weighting

15% of the written mark for this pair of units

Task 7: In-class timed response

(30 marks)

After a series of lessons related to a case study investigating a company that creates dance for youth, you will prepare an in-class timed response. The question will relate to how historical, cultural and social factors can shape the creation of a dance work.

Use the internet: www.ql2.org.au to research information about QL2 DANCE addressing the following questions:

1. When did the company form? Where is it based? Make a copy of the company's mission statement from its website.
2. List the program of performances over the past six years. Examine the themes/ideas in this program and describe how these relate to youth issues and the company's mission statement.
3. Outline the main areas in which the company operates e.g. school performances, community events. Discuss the benefits these may have to the company and the community.
4. Examine those factors that shape the dance works produced by this company, using the note making framework for contextual analysis. The class will analyse one dance work in detail.
5. Examine the contribution QL2 Dance has made to contemporary youth dance in Australia, and the future direction of the company.
6. Prior to the in-class extended response, you will spend time refining and organising your notes and ideas to create a skeleton structure to achieve improved clarity and coherence. The question will be scaffolded in such a way to allow you to shape your response, addressing the dot points.

Unseen question

Dance companies create works for youth that are influenced by historical, cultural and social factors of the time. Discuss this statement with reference to **one** case study and **one** dance work from the case study.

- Provide an overview of the case study and the dance work (6 marks)
- Discuss the historical, cultural and/or social issue/s explored in the dance work (8 marks)
- Analyse how the choreography and design concepts (sound, lighting, set design and costume) of the time contributed to creating meaningful dance relevant to youth (12 marks)
- Write your extended response in a well-organised and clear manner, using dance terminology where appropriate (4 marks)

Marking key for sample assessment task 8 – Unit 3

Description	Marks
Provides, within the context of the question, an overview of the case study and the dance work	
Provides a comprehensive and focused overview of the case study and dance work. Information presented is accurate	6
Provides a competent overview of the case study and dance work. Information presented is accurate	5
Provides an overview of the case study and dance work. Information presented is accurate	4
Provides a general overview of the case study and dance work. Some obvious facts are overlooked and/or some information referenced is inaccurate	3
Provides, with some clarity and some relevance, an overview of the case study and dance work. Obvious facts are overlooked or some information referenced is inaccurate	2
Overview is superficial or overview is disjointed. Information is largely irrelevant or inaccurate	1
Subtotal	/16
Discusses, within the context of the question, the historical, cultural and/or social issue/s explored in the dance work	
Sustains a comprehensive, focused and insightful discussion of the historical, cultural and/or social issue/s explored in the dance work, using relevant and accurate information	8
Sustains a detailed and focused discussion of the historical, cultural and/or social issue/s explored in the work, using relevant and accurate information	7
Provides a focused and clear discussion of the historical, cultural and/or social issue/s explored in the work, attending to relevant and accurate information	6
Provides a clear discussion of the historical, cultural and/or social issue/s explored in the work, attending to relevant and sometimes accurate information	5
Provides a general discussion of the dance work, including the historical, cultural and/or social issue/s explored	4
Discussion is superficial or the discussion is disjointed. Information is largely irrelevant or inaccurate or issues are not explored or they are mentioned briefly	3
Makes superficial comments. Limited comments on one or two aspects of the question	2
Response lacks clarity and/or relevance is tenuous	1
Subtotal	/18

For each of choreography (6 marks) and design concepts (6 marks): analyses how each of these in the dance work contributed to creating meaningful dance relevant to youth	
Sustains a clear, focused and insightful analysis, exploring convincingly how the choreography/design concepts in the dance work contributed to creating meaningful dance relevant for youth. Uses pertinent information to support analysis	6
Provides a detailed and clear analysis, explaining convincingly how the choreography/design concepts in the dance work contributed to creating meaningful dance relevant for youth. Selects relevant information to support analysis. Analysis of choreography and design concepts is detailed and mostly balanced	5
Analyses with some detail how the choreography/design concepts in the dance work contributed to creating meaningful dance relevant for youth. Selects mostly relevant information to support analysis, although some aspects of the analysis are presented in greater detail than other aspects	4
Provides some suitable ideas and/or concepts in an attempt to explain how the choreography/design concepts in the dance work contributed to creating meaningful dance relevant for youth	3
Makes superficial comments, loosely inferring connections between the choreography/design concepts and how they have contributed to creating meaningful dance that maybe relevant for youth. Discussion is supported sometimes with relevant information	2
Makes generalised statements. Limited comments on one or two aspects of the question	1
Subtotal	/12
Organisation and clarity of extended answer, using dance terminology where appropriate	
Writes coherently and purposefully, using dance terminology where appropriate, to construct a clear and cogent response	4
Writes coherently in a well-organised manner, using dance terminology where appropriate	3
Writes generally. Response adequately expresses ideas. Uses some dance terminology where appropriate	2
Writes superficially and/or awkwardly. Ideas are disjointed. Limited use of dance terminology	1
Subtotal	/4
Total	/30
Task weighting: Convert to 15% of the written mark	/15