



# ORANGE HIGH SCHOOL

## ASSESSMENT TASK NOTIFICATION

<b>Subject</b>	Dance
<b>Topic</b>	Performance and Composition
<b>Class Teacher</b>	S. Atchison
<b>Head Teacher</b>	P. Frost
<b>Year</b>	HSC
<b>Date Given</b>	Week 5
<b>Date Due</b>	Week 7
<b>Weighting</b>	20%

### Assessment Outline

#### PERFORMANCE

#### **TASK DESCRIPTION:**

**(20 MARKS)**

The assessment has **TWO** parts:

#### PART ONE

Presentation of your **Core Performance Dance** learnt during class time as an individual for the class teacher.

Full plain dance attire is required – jewellery removed and hair tied back off face.

During your performance you will demonstrate your ability to perform combinations, phrases and sequences with due consideration to **safe dance practices**. **Safe dance practices** include having correct **alignment** and **body placement** while performing and being aware of your **body's limitations** so injuries do not occur.

You will be assessed on your ability to demonstrate **DANCE TECHNIQUE** incorporating safe dance practice, applied to the **DANCE** performed. **(Criterion 1 – 12 marks)**.

You will also be assessed on your ability to demonstrate **QUALITY** applied to the **DANCE** performed. **(Criterion 2 – 8 marks)**.

#### PART TWO

**Dance Interview** – following your performance an informal interview will occur between yourself and the examiner. The question relating to safe dance is to be answered orally. During your interview you will be assessed on how well you demonstrate a clear understanding of safe dance practice relevant to the question, use correct terminology, demonstrate and explain clearly and use relevant examples.

## **COMPOSITION**

### **TASK DESCRIPTION:**

**(20 MARKS)**

The assessment has **TWO** parts:

### **PART ONE**

**Rationale** – Students are to hand in a rationale minimum 300 words in length. This must include: Intentions, Concept/Intent, Motif/s, Floor patterns, Transitions, Formal Structure and Sequencing.

**Dance Interview** – An informal interview will occur between yourself and the examiner before the performance of your Core Composition Dance. The question relating to Composition is to be answered orally. During your interview you will be assessed on how well you demonstrate a clear understanding of elements of Composition relevant to the question, use correct terminology, demonstrate and explain clearly and use relevant examples.

### **PART TWO**

Presentation of your **Core Composition Dance** as an individual. Full plain dance attire is required – jewellery removed and hair tied back off your face.

During your composition you will demonstrate your ability to use the **elements of composition** in a **personal style** in response to a **specific intent**. Your **Process Diary** for your Core Composition Dance also needs to be handed in. This should include intentions and motivations, research undertaken, decisions made, solutions to problems and evaluation relative to the intent of the solo **DANCE**.

You will be assessed on your ability to **compose movement in a personal style**, based on a concept/intent.

**(Criterion 1a – 4 marks)**

You will be assessed on your ability to **organise the movement** as it relates to dance composition.

**(Criterion 1b – 8 marks)**

You will be assessed on your ability to **organise the dance**: form/structure as it relates to the solo dance.

**(Criterion 2 – 8 marks)**

### **Non-completion of Task:**

If you know you are going to be away on the day that the task is due, you must make alternative arrangements with your teacher beforehand. If you are suddenly away on the day that the task is due, you must contact your teacher or Head Teacher on your return to school. Documentation will be required in both classes.

### **Plagiarism:**

Plagiarism, the using of the work of others without acknowledgement will incur serious penalties and may result in zero award. Any cheating will also incur penalties.

**Failure to follow the above procedures may result in a zero award.**

**The policies and procedures that are outlined on the ROSA booklet will be followed regarding the non-completion of assessment tasks.**

## Outcomes Assessed

- H1.1** understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form
- H1.2** performs, composes and appreciates dance as an artform
- H1.3** appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dances
- H2.1** understands performance quality, interpretation and style relating to dance performance
- H2.2** performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration of safe dance practices
- H2.3** values the diversity of dance performance
- H3.1** identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent
- H3.2** demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent
- H3.3** recognises and values the role of dance in achieving individual expression.

Marking Rubric:

## PERFORMANCE

**Criterion 1: *Dance Technique and Safe Dance Practice***

**(12 marks)**

<b>A Student in this range:</b>	<b>Range</b>
<ul style="list-style-type: none"><li>• Sustains a skilled performance of a range of complex body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the dance performed)</li><li>• Consistently demonstrates understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance</li><li>• Physically and orally demonstrates a consistent understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li></ul>	10–12
<ul style="list-style-type: none"><li>• Demonstrates a sound performance of a range of body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the dance performed)</li><li>• Demonstrates a sound understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the dance</li><li>• Physically and orally demonstrates a sound understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li></ul>	7–9
<ul style="list-style-type: none"><li>• Presents a limited range of body skills, locomotor and non-locomotor sequences of varying complexity (using aspects of the elements of dance applied to the dance performed)</li><li>• Demonstrates a limited understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the dance</li><li>• Physically and orally demonstrates limited understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li></ul>	4–6

<ul style="list-style-type: none"> <li>• Presents minimal body skills, simple locomotor and non-locomotor sequences (using minimal aspects of the elements of dance applied to the dance performed)</li> <li>• Demonstrates a minimal understanding and/or control of anatomical structure and/or alignment and/or body limitations and/or capabilities and/or body maintenance</li> <li>• Physically and orally demonstrates minimal understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li> </ul>	1–3
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**Criterion 2: Performance Quality**

**(8 marks)**

<b>A Student in this range:</b>	<b>Range</b>
<ul style="list-style-type: none"> <li>• Sustains control and consistency in the manipulation of space, time and dynamics performed which leads to a clear interpretation of the dance performed</li> <li>• Sustains commitment, focus, projection and consistently controls quality of line and kinaesthetic awareness, in relation to the dance performed</li> <li>• Physically and orally demonstrates a consistent understanding of Performance Quality applied to the dance performed, within the study of dance as an artform</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates sound control and manipulation of the elements of dance but may not maintain overall consistency which affects the interpretation of the dance performed</li> <li>• Demonstrates commitment, focus, projection, quality of line and kinaesthetic awareness, but may not sustain these consistently in relation to the dance performed</li> <li>• Physically and orally demonstrates a sound understanding of Performance Quality applied to the dance performed, within the study of dance as an artform</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Presents movement with limited use and/or variation of aspects of the elements of dance, which limits the sense of interpretation</li> <li>• Presents movement with limited evidence of aspects of commitment and/or focus, and/or projection, and/or quality of line, and/or kinaesthetic awareness in relation to the dance performed</li> <li>• Physically and orally demonstrates a limited understanding of aspects of Performance Quality applied to the dance performed, within the study of dance as an artform</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Moves with minimal use of the elements of dance with minimal sense of interpretation</li> <li>• Moves with minimal sense of commitment and/or focus and/or projection and/or quality of line and/or kinaesthetic awareness</li> <li>• Physically and orally demonstrates minimal understanding of Performance Quality applied to the dance performed within the study of dance as an artform</li> </ul>	1–2

**COMPOSITION**

**Criterion 1a: Generating movement in relation to dance composition based on a stated concept/intent**

**(4 marks)**

<b>A Student in this range:</b>	<b>Range</b>
<ul style="list-style-type: none"> <li>• Demonstrates a skilled, personalised manipulation of the elements of dance in response to a clearly established concept/intent</li> <li>• Consistently composes appropriately abstracted movements in response to a clearly established concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a</li> </ul>	4

concept/intent and the generation of movement	
<ul style="list-style-type: none"> <li>• Demonstrates a sound, personalised manipulation of the elements of dance but may lack consistency in establishing relevance to a concept/intent</li> <li>• Demonstrates sound skills in composing abstracted movements but has inconsistencies in relation to the appropriateness of the abstraction to support the establishment of a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the generation of movement</li> </ul>	3
<ul style="list-style-type: none"> <li>• Demonstrates a limited use of aspects of the elements of dance and/or personalisation in establishing a concept/intent</li> <li>• Shows a limited level/appropriateness of abstraction in establishing a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the generation of movement</li> </ul>	2
<ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance but has minimal personalisation and/or relationship to a concept/intent</li> <li>• Attempts movements with minimal abstraction and/or minimally linked to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the generation of movement</li> </ul>	1

**Criterion 1b: Organising movement in relation to a stated concept/intent**

**(8 marks)**

<b>A Student in this range:</b>	<b>Range</b>
<ul style="list-style-type: none"> <li>• Demonstrates consistent manipulation of the elements of dance to establish motif(s) relevant to a concept/intent</li> <li>• Demonstrates consistent manipulation of motif(s) to create and develop phrases relevant to a concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of movement</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates a sound manipulation of the elements of dance to establish motif(s) but may have inconsistencies in the relationship to a concept/intent</li> <li>• Demonstrates sound manipulation of motif(s) to create and develop phrases but with inconsistencies and/or inconsistencies in the relationship to a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of movement</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Makes an attempt to manipulate aspects of the elements of dance, but is limited in establishing a motif(s) and/or is inconsistent in the relationship to a concept/intent</li> <li>• Makes an attempt to create phrases but this is not clearly developed using motif(s), and/or not linked to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of movement</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance but shows minimal evidence of establishing a motif(s) and/or a minimal relationship to a concept/intent</li> <li>• Shows movements with minimal evidence of phrases and/or link to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of movement</li> </ul>	1–2

**Criterion 2: *The candidate demonstrates in the dance and rationale, the ability to organise the dance based on a concept/intent within the context of the study of dance as an artform.***  
**(8 marks)**

<b>A Student in this range:</b>	<b>Range</b>
<ul style="list-style-type: none"> <li>• Demonstrates a skilled organisation of phrases/sequences/sections which achieves a clear sense of unity in a form relevant to a concept/intent</li> <li>• Demonstrates a skilled application of transitions, repetition, variation and contrast which contributes to the achievement of unity in relation to a concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of the dance</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates a sound organisation of phrases/sequences/sections but with inconsistencies affecting unity relative to form and/or a concept/intent.</li> <li>• Demonstrates a sound application of transitions, repetition, variation and contrast but with inconsistencies which affect unity, relative to a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of the dance</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Attempts organisation of phrases/sequences/sections but with inconsistencies throughout affecting unity relative to form and/or a concept/intent</li> <li>• Shows limited skills in the use of transitions and/or repetition and/or variation and contrast in relation to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of the dance</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Shows minimal understanding of the organisation of the dance in relation to form and/or a concept/intent</li> <li>• Shows minimal understanding of the use of transitions, repetition, variation and contrast, in relation to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of the dance</li> </ul>	1–2

**Feedback:**

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