



# ORANGE HIGH SCHOOL

## ASSESSMENT TASK NOTIFICATION

<b>Subject</b>	Dance
<b>Topic</b>	Core Composition
<b>Class Teacher</b>	S.Atchison
<b>Head Teacher</b>	S.Atchison
<b>Year</b>	Preliminary
<b>Date Given</b>	Week 6
<b>Date Due</b>	14/06/22 (Week 8)
<b>Weighting</b>	30%

### Assessment Outline

#### **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 Motif 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 (minimum 2mins) 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 in the Preliminary booklet will be followed regarding the non-completion of assessment tasks.**

**Outcomes Assessed**

P 1.1 Understands dance as the performance and communication of ideas through movement and in written and oral form

P1.3 Develops the skills of dance through performing, composing and appreciating dance

P3.1 Identifies the elements of dance

P3.2 Understands the compositional process

P3.3 Understands the function of structure as it relates to dance composition

P3.4 Explores the elements of dance relating to dance composition

P3.5 Devises movement material in a personal style in response to creative problem solving tasks in dance composition

P3.6 Structures movement devised in response to specific concept/intent

P3.7 Values their own and others' dance activities as worthwhile

Marking Rubric:

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

**(4 marks)**

Criteria	Marks
<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 concept/intent and the generation of movement</li> </ul>	4
<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)**

Criteria	Marks
<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)**

Criteria	Marks
<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:**


---



---



---