# Pre-approved Learning and Assessment Plan

Stage 1 Dance

Pre-approved learning and assessment plans are for *school use only*.

* Teachers may make changes to the plan, retaining alignment with the subject outline.
* The principal or delegate endorses the use of the plan, and any changes made to it, including use of an addendum.
* The plan does not need to be submitted to the SACE Board for approval.

|  |  |  |  |
| --- | --- | --- | --- |
| School | Example | Teacher(s) | J. Doe |

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| SACE school code | | |  | Year |  | Enrolment code | | | | |  | Program variant code (A–W) |
| Stage | Subject code | | | No. of credits (10 or 20) |
| x | x | x | 2020 | **1** | **D** | **A** | **E** | **10** | A |

Addendum – changes made to the pre-approved learning and assessment plan

|  |
| --- |
| Describe any changes made to the pre-approved learning and assessment plan to support students to be successful in meeting the requirements of the subject. In your description, please explain:  what changes have been made to the plan   * the rationale for making the changes * whether these changes have been made for all students, or for individuals within the student group. |

Endorsement

The use of the learning and assessment plan is approved for use in the school. Any changes made to the plan support student achievement of the performance standards and retain alignment with the subject outline.

|  |  |  |  |
| --- | --- | --- | --- |
| Signature of principal or delegate |  | Date |  |

# Assessment overview

Stage 1 Dance

The table below provides details of the planned tasks and shows where students have the opportunity to provide evidence for each of the specific features of all of the assessment design criteria.

Assessment Type 1:Dance Literacy – weighting 30%

| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| --- | --- | --- | --- | --- |
| UD | CD | RD |
| Having viewed Pilobolus’ *Shadowland* (2009), students are to reflect on the success of the following in conveying choreography intention:   * use of body and dance elements * structural devices utilised * production elements.   Students are then to consider how aspects of the production may influence their own choreographic work. | 1, 2 |  | 1 | The dance literacy task should be up to a maximum of 800 words if written or a maximum of 5 minutes if oral and/or multimodal form. |

Assessment Type 2: Creative Explorations – weighting 50%

| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| --- | --- | --- | --- | --- |
| UD | CD | RD |
| **Creative Explorations (Choreography) (20%)**  Students choreograph an original and innovative work for solo, duo, trio, or larger group. Students may present their work as a live performance, film, artistic installation or multimedia presentation.  The choreographic work should be designed to demonstrate an understanding of the elements of dance and choreography and the ability to translate ideas into movement. | 1 | 1, 2 |  | A choreographic work should be between 1 and 2 minutes.  Students present their work as a live performance, film, artistic installation or multimedia presentation. |
| **Creative Explorations (Performance) (30%)**  Students will participate in the learning, composing and performance of up to 2 class routines. | 1 | 1, 2 |  | A dance performance may be as a soloist or as a member of a dance troupe. The creative works may be in different genres.  A performance of one or two pieces should total a maximum of 5 minutes.  Individual students will be identified by a numbered bib. |

Assessment Type 3: Dance Contexts – weighting 20%

| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| --- | --- | --- | --- | --- |
| UD | CD | RD |
| The repertoire of Cloud Gate Dance Theatre of Taiwan and its founder/ artistic director Lin Hwai-min reﬂects the changing status of Taiwan over the past three decades. With reference to works performed by the company, discuss how the work of Cloud Gate reflects the changing identity of Taiwan. | 1, 2 |  | 2 | Students present their findings in a report of 800 words or 5 minutes oral/multimodal. |

*4 assessments.**Please refer to the Stage1 Dance subject outline.*