2022 Dance Subject Assessment Advice

Overview

Subject assessment advice, based on the 2022 assessment cycle, gives an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. They provide information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

Teachers should refer to the subject outline for specifications on content and learning requirements, and to the subject operational information for operational matters and key dates.

Across the Assessment Types for this subject, students can present their responses in oral or multimodal form, where 6 minutes is the equivalent of 1000 words. Students should not speed-up the recording of their videos excessively in an attempt to condense more content into the maximum time limit.

From 2023, if a video is flagged by markers/moderators as impacted by speed, schools will be requested to provide a transcript and markers/moderators will be advised to mark/moderate based on the evidence in the transcript, only considering evidence up to the maximum word limit (e.g. up to 2000 words for AT3).

If the speed of the recording makes the speech incomprehensible, it affects the accuracy of transcriptions and it also impacts the ability of markers/moderators to find evidence of student achievement against the performance standards.

School Assessment

Teachers can improve the moderation process and the online process by:

* thoroughly checking that all grades entered in Schools Online are correct
* ensuring the uploaded tasks are legible, all facing up (and all the same way), and removing blank pages
* ensuring the uploaded responses have pages the same size and in colour so teacher marking and comments are clear
* ensuring all video footage is accessible

Assessment Type 1: Performance Portfolio

Students present a performance portfolio of one or more recorded full-length performance(s) or production works for a live audience totalling a maximum of 10 minutes. Performances may be solo or as part of a duo, trio, small or larger group.

Teachers can elicit more successful responses by:

* including opportunities for students to demonstrate their ability to communicate a clear choreographic intent as a performer.
* including performance works that require students to demonstrate their application of dance skills within their range of ability, and with safe dance practice as a key component.
* Ensuring studentincluding complete dances in the Performance Portfolio where possible, or ensuring any clips used are a minimum of two minutes, to ensure that the dancer is seen for a reasonable length of time in each performance.

The more successful responses commonly:

* showed performers who were able to sustain high level skills throughout the entirety choreographic work
* demonstrated strong communication between the performer and the audience, and a stage persona that was appropriate for the intent of the work
* showed performers working within their physical capabilities, with an obvious understanding of their own body, and safe dance practice evident
* demonstrated a clear connection between the student and their fellow performers
* demonstrated an in-depth knowledge of the genre/style of the performance, with nuance and clarity clearly evident
* provided clear video footage, filmed from centre front and taking in the whole performance space
* provided a minimum of 2 minutes of footage for each dance, totalling the required 10 minutes
* demonstrated the student’s ability to adapt to different choreographic intents and moods, across dance genres, as well as their ability to work in an ensemble, small group, duet and in solo moments within the ten-minute portfolio.

The less successful responses commonly:

* showed performers who were attempting to work beyond the range of their physical capacity, negatively impacting the clarity of their movement
* showed performers who did not adjust their stage presence to fit with the needs of the dance
* demonstrated minimal knowledge and understanding of the genre/style.

Assessment Type 2: Dance Contexts

Teachers can elicit more successful responses by:

* encouraging students to widely research their topic for choreography to inform their creative process
* encouraging students to explore past and present work of professional dance practitioners to inform their process.

The more successful responses commonly:

* showed a clear connection between the research and its impact on choreographic choices
* included discussion on process used, and justification of decisions made, drawing on specific examples and inspiration from professional choreographic practitioners (e.g. selection of movement motifs and use of choreographic devices)
* reflected on and evaluated the final product, referring to how effectively the choreographic intent was communicated
* used consistent and accurate dance terminology throughout
* analysed their process and reflected on challenges and how they were overcome
* included highly inventive choreographic ideas explored in well-structured dance works.

The less successful responses commonly:

* provided a recount of the choreographic process, with minimal use or understanding of arts language and dance-specific terminology
* did not reflect on or evaluate the final product
* showed minimal connection between research and choreographic choices
* included simple choreography demonstrating minimal knowledge of structure or form.

External Assessment

Teachers can elicit more successful responses by:

* encouraging students to explore personally relevant skills for their Skills Development Portfolio to ensure engagement and motivation, and the presentation of an assessment relevant to the topic
* supporting students in identifying works by professional performing artists that provide the necessary scope to elicit responses at the highest level.

Assessment Type 3: Investigation

The more successful responses commonly:

* had a clearly articulated topic, relevant to the individual, where skills could be acquired within the allocated timeframe
* included evidence of in-depth research
* reflected on research and used this to justify and evaluate the effectiveness of the program devised
* followed a clearly identified process and made connections between research, analysis, development of the program, and final synthesis
* used consistent and accurate dance terminology throughout
* presented their work using a mode that was relevant to the topic and impactful for the viewer
* analysed results effectively and provided a self-reflection on both the process and the results.

The less successful responses commonly:

* were not carefully planned, or did not outline a clear process
* made superficial observations about their progress
* were designed without sufficient consideration to safe dance practice or the technical foundations required
* lacked in-depth analysis of movement, or success of the overall program
* lacked evaluation of the results or the learning that took place, with superficial reflection.

General Comments

Overall, the work submitted showed a sound understanding of each of the Assessment Types, and a significant range of topics were presented by students in all sections.

When filming for the Performance Portfolio, teachers are reminded that student numbers must be easily identifiable on video and should ensure that lighting and other staging decisions support this clarity. Teachers should support students when compiling and inserting video clips in their assessment tasks by reminding them to check that all videos will open (some Quicktime formats were not able to be opened).

There were a wide range of skills chosen for the Investigation and students who were not necessarily strong technical dancers were still able to achieve high level results by analysing their movement through a well-planned and informed process that demonstrated their understanding. Teachers should monitor students so that they choose a skill to develop that is within safe dance practice, and within the physical capabilities of the student, to avoid putting them at risk. Teachers should also note that rubrics or marking notes should not be attached for Investigation marking.