2019 Dance Subject Assessment Advice

Overview

Subject assessment advice, based on the previous year’s 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.

School Assessment

Assessment Type 1: Skills Development (50%)

Technique, Choreography and Folio are evenly weighted in this assessment type.

Technique exercises from Jazz, Tap, Ballet, Contemporary or Break Dance genre may be used. Prepared work that has been rehearsed and polished is then filmed in small groups.

Students have the choice of one, two or three choreographic pieces that total 4 minutes for their presentation. A Choreographic Folio or Technique Folio supports either of the other two assessment areas.

The more successful responses commonly:

* presented work with appropriate complexity and demonstrated a range of skills in the technique assessment
* presented innovative choreographic works that explored choreographic devices thoroughly
* researched choreographic practices and drew upon experiences of watching live performances
* provided clarity in communicating intent of choreographic works
* provided in-depth research and analysis in folio.

The less successful responses commonly:

* presented simplistic exercises that did not provide the opportunity to explore a range of material and showcase the student’s skill
* demonstrated unsafe dance practices and limitations in technical ability
* had limited movement, vocabulary and insufficient creative ideas choreographically
* discussed movement content for choreographic folio rather than the process
* recounted rather than evaluated the process in the folio.

Assessment Type 2: Response (20%)

Students may prepare two 1,000 word, or equivalent, responses or one 2,000 word, or equivalent, response on Historical Perspectives and/or Contemporary Issues.

The more successful responses commonly:

* constructed a response that lent itself to in-depth research
* used sophisticated language and in-text referencing
* provided accuracy in content and examples of work to substantiate their argument
* communicated ideas and opinions with clarity and appropriate use of dance terminology.

The less successful responses commonly:

* had a limited exploration of topic and made unsupported claims
* contained incorrect dance related fact/terminology
* attempted topics that were too broad
* did not specifically address the question – response tended to be a generalization
* gave a simple recount or biographical information only rather than analysis of topic.

External Assessment

Assessment Type 3: Performance (30%)

Students are assessed on one of the following: a dance performance; a choreographic work; a presentation of one or more off-stage roles chosen from the list in the area of study.

Dance performers are assessed in a group production, with approximately 15 minutes of time on stage. All performers must be seen in a solo, duo, or trio capacity for at least 1 minute consecutively. This may occur within group choreography. Students who are assessed in choreography or one or more off-stage roles must conduct a presentation of between 10 and 15 minutes following the performance.

The more successful candidates commonly:

* demonstrated the ability to apply an in-depth knowledge and understanding of the genre being performed, with clear and obvious use of safe dance practice
* presented their work with consistent energy, showing the nuances of the technique within a specific mood
* demonstrated the ability to adapt to various moods and themes, clearly presenting the choreographic intention of the work
* showed a clear understanding of the musicality required with highly proficient use of dynamic variation in performing the movement
* interacted with meaning and integrity with other members of the ensemble
* showed a high degree of confidence and clarity when performing independently and in collaboration with others
* spoke with authority and analysis when discussing the process of their offstage role
* presented a cohesive and well-structured presentation of an offstage role using specific examples to reference particular problem-solving situations that needed to be addressed.

The less successful candidates commonly:

* lacked confidence and surety in their presentation of movement and when engaging with fellow performers
* were unable to demonstrate a clear knowledge and understanding of the genre in which they were performing with minimal attention to detail
* presented a superficial explanation of the processes involved in working in an offstage role, with very little reference made to specific examples.