



Sample assessment task	
Year level	10
Learning area	The Arts
Subject	Dance
Title of task	Dance composition based on prose/text
Task details	
Description of task	<p>In groups of four, students plan, rehearse and formally present a dance (between one and a half minutes to three minutes in length) that is based on one of the given pieces of prose/text.</p> <p>The final performance could be presented in a formal setting such as a Showcase, or Choreography Night and filmed for subsequent viewing and evaluation by students.</p>
Type of assessment	Making and Responding – Formative and summative
Purpose of assessment	<ul style="list-style-type: none">• To assess skill development and plan further teaching, if required• To assess students' development in technical dance skills, and inform reporting at the end of a learning cycle
Assessment strategy	Choreographic skills Reflective practice
Evidence to be collected	<ul style="list-style-type: none">• Live group performances formal and informal• Video of task-based activities and performances• Reflective journals• Formal analysis of viewed dance performances• Dance planning worksheets for composition• Proformas for written responses• Class discussion• Teacher observation notes• Checklist
Suggested time	10–15 hours

Content description	
Content from the Western Australian Curriculum	<p>Choreographic Processes</p> <p>Introduction to structured improvisation to find solutions to simple movement tasks</p> <p>Elements of dance: body, energy, space, time (BEST) selected and manipulated to create dance that communicates choreographic intent</p> <p>Choreographic devices (unison, canon, repetition, abstraction, contrast, motif) and structures (narrative, binary, ternary) selected and combined to communicate choreographic intent in group and duo dance</p> <p>Group work practices (strategies for collaborative dance preparation, evaluation processes) in dance</p> <p>Performance</p> <p>Systematic and corrective rehearsal strategies (practising transitions between dance sequences, exits and entrances appropriate to genre/style)</p> <p>Dance performance opportunities, demonstrating appropriate expression, projection, focus, commitment to movement and musicality</p> <p>Dance Reflecting and Analysing</p> <p>Reflective writing, using dance terminology, on their own and others' work, analysing and evaluating choices made in dance making</p> <p>Analytical writing, using dance terminology, about how the elements of dance, choreographic processes and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging) contribute to the choreographic intention of a dance work</p>
Task preparation	
Prior learning	<p>Students have practised improvisational skills individually and compositional skills collaboratively when creating meaningful dance.</p> <p>Students have been given performance opportunities where they have demonstrated performance skills appropriate to the dance genre/style.</p> <p>Students have previously reflected on and evaluated the choices they have made in their dance making.</p>
Assessment differentiation	<p>Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged.</p> <p>Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.</p>
Assessment task	
Assessment conditions	Performance in formal setting such as a Showcase or Choreography Night
Resources	<ul style="list-style-type: none"> • “Bleak, dark, and piercing cold, it was a night for the well-housed and fed to draw round the bright fire, and thank God they were at home; and for the homeless starving wretch to lay him down and die. Many hunger-worn outcasts close their eyes in our bare streets at such times, who, let their crimes have been what they may, can hardly open them in a more bitter world.” From: Dickens, C. (14837). <i>Oliver Twist</i>. Retrieved September, 2015, from www.goodreads.com/quotes/tag/homelessness • The following links are related to homelessness quotes: <ul style="list-style-type: none"> ○ http://www.doonething.org/quotes/homeless-quotes.htm ○ www.goodreads.com/quotes/tag/homelessness

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| | <ul style="list-style-type: none">• Copies of prose text• Copies of student booklet – choreographic planner• Audio-visual equipment• http://omeleto.com/206567/ Cookies Dance Crew |
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Instructions for teacher

1. Students participate in a series of composition/improvisation workshops to explore dance ideas (three to four hours).
2. Students use BEST and devices of unison, canon, repetition, abstraction, contrast and motif in the improvisation process. Students also use choreographic structures – narrative, binary and ternary and begin to use a choreographic score (dance map).
3. Students bring their choreographic planner to each class to keep track of the most important/interesting/relevant ideas presented.
4. As a class, view Cookies Dance Crew performance.
5. In their choreographic planner, students consider the following questions:
 - a. Who is the audience for this work? How does the work maintain wide audience appeal?
 - b. What makes this work 'contemporary'?
 - c. What makes the choreographic intent of this work very clear?
 - d. What choreographic devices and use of dance elements are evident in the work?
6. Students plan, create and develop ideas for their performance (seven to eleven hours).

Instructions to students

1. You will participate in a series of composition/improvisation workshops to explore dance ideas (three to four hours).
2. Use BEST and choreographic devices of unison, canon, repetition, abstraction, contrast and motif in the improvisation process. Students must also select a choreographic structure – narrative, binary, ternary and begin to use a choreographic score (dance map).
3. Bring your choreographic planner to each class to keep track of the most important/interesting/relevant ideas presented.
4. As a class, view Cookies Dance Crew performance.
5. In your choreographic planner, consider the following questions:
 - a. Who is the audience for this work? How does the work maintain wide audience appeal?
 - b. What makes this work 'contemporary'?
 - c. What makes the choreographic intent of this work very clear?
 - d. What choreographic devices and use of dance elements are evident in the work?
6. Begin to plan, create and develop ideas for your performance (seven to 11 hours).
 - a. In groups, select the prose text you will use as your stimulus.
 - b. Brainstorm ideas for the dance – consider how to use movement from the improvisation sessions in the choreography.
 - c. Consider the structure for the dance and explore elements of dance and choreographic devices to create sequences.
 - d. Choose music and edit, if necessary.
 - e. Create a timeline for the creation, development and rehearsal of your dance.
 - f. Use rehearsal time effectively.
 - g. Keep track of the development of the dance in your choreographic planner – reflect after each rehearsal to note progress and new possibilities.
 - h. As a class, view and discuss the works in progress. What is most successful about each work? What is least successful?
 - i. Use feedback from the in-class showings to reflect on the progress of the work and brainstorm ideas for refinement.
 - j. Implement these changes in the final weeks of rehearsal.
7. Prepare and perform your dance.
 - a. Use techniques for focus and concentration to assist in accurate and effective performance of the dance.
8. Review and reflect upon your work.
 - a. After viewing the video of your performance, write a final reflection on the group's performance addressing the following questions:
 - i. How accurately did you/the group perform the choreography? Consider timing, movement, energy, spacing etc.
 - ii. As a performer, what are your strengths? What are your weaknesses?
 - iii. Was your choreographic intent clear?
 - iv. Did you enjoy watching your work? Was it widely appealing to the audience? What feedback did you receive from audience members?
 - v. How effectively did you use design concepts? How did your costume, lighting, sound, multimedia, props and/or set enhance the work?

Checklist			
Structured improvisation	Consolidated	Demonstrated	Developing
Exploration of movement			
Creating a score (dance map)			
Creativity (moving away from familiar to unfamiliar movement)			
Structured improvisation	Often	Occasionally	Seldom
Engaging in task			
Confidence when improvising			
Focus/concentration			

Sample marking key	
Dance performance	
Description	Marks
Choreographic skills in dance	
Demonstrates consistently an effective use of BEST, with varied and controlled body shape, levels, pathways, time and movement qualities in relation to chosen dance genre.	4
Demonstrates, with some effectiveness, the use of BEST, with minor inconsistencies of varied and controlled body shape, levels, pathways, time and movement qualities in relation to chosen dance genre.	3
Demonstrates with some purpose the use of BEST, including some varied and controlled body shape, levels, pathways, time and movement qualities in relation to chosen dance genre.	2
Demonstrates the use of BEST, with limited variation and control of body shape, levels, pathways, time and movement qualities in relation to chosen dance genre.	1
Subtotal	4
Description	Marks
Communication of choreographic intent	
Communicates the choreographic intent of the dance effectively.	4
Communicates the choreographic intent of the dance with some effectiveness.	3
Communicates some ideas of the dance but there are inconsistencies in the clarity of the ideas presented.	2
Communicates ideas of the dance with limited clarity and with little effect.	1
Subtotal	4
Description	Marks
Rehearsal skills and group work practices	
Participates consistently and collaboratively when dance planning; demonstrating efficient problem-solving skills throughout the choreographic and rehearsal processes.	4
Participates collaboratively on most occasions when dance planning; demonstrating problem-solving skills throughout most of the choreographic and rehearsal processes.	3
Participates collaboratively sometimes when dance planning; demonstrating some problem-solving skills throughout the choreographic and rehearsal processes.	2
Participates in dance planning in a limited way; demonstrating on occasion problem-solving skills throughout some of the choreographic and rehearsal processes.	1
Subtotal	4

Description	Marks
Performance skills	
Performs dance, maintaining strong projection, focus and musicality; where there is a clear sense of clarity and commitment to the movement relevant to the chosen genre.	7–8
Performs dance, mostly maintaining projection, focus and musicality; where there are minor inconsistencies in clarity and commitment to the movement relevant to the chosen genre.	5–6
Performs dance with some projection, focus and musicality; where there are inconsistencies in clarity and commitment to the movement relevant to the chosen genre.	3–4
Performs dance with little minimal sense of commitment and/or may be distracted with little or no projection and focus; performance may be pedestrian e.g. student marks movement.	1–2
Subtotal	8
Description	Marks
Performance report	
Provides a detailed and coherent report that addresses all the questions. Includes insightful and substantiated responses.	9–10
Provides a thorough report that addresses the questions. Includes some insights.	7–8
Addresses all questions; however, provides only a general descriptive response.	5–6
Presents a limited report which includes some basic information on the performance. May address all questions.	3–4
Provides a minimal response. Provides brief, often irrelevant responses to most of the questions.	1–2
Subtotal	10
Dance performance total	30

Description	Marks
<p>Makes regular journal entries that clearly document the choreographic process, ideas, observations, sketches, brainstorm etc., and provide feedback and evaluations about the rehearsal/process.</p> <p>Shows insightful reflection on strengths and limitations of group collaboration and offers constructive strategies to improve the process.</p> <p>Clearly identifies and evaluates the contribution of others and the importance of group work when creating dance.</p>	5
<p>Makes regular journal entries that document the choreographic process, ideas, observations, sketches, brainstorm etc., and provide feedback and evaluations about the rehearsal/process.</p> <p>Reflects on strengths and limitations of group collaboration and makes relevant suggestions for improvement in this process.</p> <p>Identifies obvious reason why the contribution of others and the importance of group work help develop a dance.</p>	4
<p>Usually makes journal entries that document some of the choreographic process, ideas, observations, sketches, brainstorm and/or feedback and evaluations about the rehearsal/process.</p> <p>Identifies some strengths and limitations of group collaboration and offers some ways they can improve in this process.</p> <p>Identifies some relevant links between the contribution of others and the importance of group work when developing a dance.</p>	3
<p>Sporadic journal entries of the choreographic process, ideas, observations, sketches, brainstorm etc., with limited evaluations.</p> <p>Entries show little ability to identify strengths and/or limitations of group collaboration and/or ways to improve the process.</p> <p>Makes superficial comments about the contribution of others and group work.</p>	2
<p>Makes the occasional journal entry of the choreographic process, ideas, observations, sketches etc., with little relevance to the work or evaluations.</p> <p>Token attempts only at identifying strengths and/or limitations of group collaboration and/or ways to improve this process.</p> <p>Makes no attempt to link the choreographic process.</p>	1
Student workbook/Choreographic planner total	5
Total	35