



Sample assessment task	
Year level	9
Learning area	The Arts
Subject	Dance
Title of task	Contemporary technique, performance and composition
Task details	
Description of task	<p>Students learn a set, extended sequence in the contemporary genre demonstrating technical dance skills, movement retention and performance skills. In groups of four or five, they choreograph an additional sequence of new movement to create a short dance that reflects the intent of the original set sequence.</p> <p>Students complete a written response, under test conditions, about the importance of warm-up and cool down procedures for dance and rehearsal.</p>
Type of assessment	Formative and summative
Purpose of assessment	To assess students' development in technical dance skills and inform reporting at the end of the teaching cycle.
Assessment strategy	Movement skills Choreographic skills Reflective practice
Evidence to be collected	<ul style="list-style-type: none"> • Teacher observation • Video documentation • Written response
Suggested time	10–12 hours
Content description	
Content from the Western Australian Curriculum	<p>Dance skills that further develop and refine technical competence in relation to body control, accuracy, posture/alignment, strength, flexibility, placement, balance, coordination, articulation and endurance</p> <p>Safe dance practice of style-specific techniques</p> <p>Importance of warm-up and cool down procedures for dance and rehearsal preparation</p> <p>Practical and reflective rehearsal strategies focusing on movement retention, clarity of movement and choreographer's intention</p> <p>Dance performance opportunities, demonstrating appropriate expression, projection, focus, and musicality</p> <p>Improvisation skills to find new movement possibilities for the same idea</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 choreographic structures (narrative, binary, ternary) to create group dance that communicates choreographic intent</p> <p>Group work practices (collaborative dance planning, giving and applying critical feedback) in dance</p> <p>Reflective writing, using dance terminology, on their own and others' work, evaluating the effectiveness of choices made in dance making</p>

Task preparation	
Prior learning	<p>Students have practised skills that develop technical competence in relation to body control, accuracy, posture/alignment, strength, flexibility, placement, balance and coordination safely.</p> <p>Students have practised improvisational skills individually and compositional skills collaboratively when creating meaningful dance.</p> <p>Students have practised performance skills appropriate to the dance genre/style.</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 assessment tasks.</p>
Task preparation	
Assessment conditions	<p>Interim checklist to provide student feedback mid-task</p> <p>Written response (in-class assessment)</p> <p>Performance (assessed by teacher, in class)</p>
Resources	<ul style="list-style-type: none"> • DVD/MP4 of extended sequence • Sound device and music '<i>Clowns</i>' by Billy Lloyd • Choreographic notes • Interim checklist to provide student feedback mid-task • Video camera and tripod to record performances

Instructions for teacher

Firstly, students learn an extended sequence (one–minute duration) in the contemporary genre demonstrating technical dance skills, movement retention and performance skills. Allow approximately four to five hours to learn this sequence.

Secondly, students complete a written, invigilated response about the importance of warm-up and cool down procedures for dance and rehearsal preparation. Allow approximately one to two hours to revise and assess this criteria.

Thirdly, in groups of four, students will add on 30 seconds to one minute of new choreography to the extended sequence. They will select and manipulate the elements of dance and choreographic devices to create a dance that reflects the choreographic intent of the extended sequence. Allow approximately four to five hours to plan, rehearse and present the final dance sequence.

Choreographic intent: *Finding the balance in the ebb and flow of life. As the current of life sweeps you along, how do you ride the waves and find your own sense of balance so you can soar?*

For the performance, students:

- demonstrate dance skills with technical competence in relation to body control, posture/alignment, placement, balance, strength, flexibility, coordination, accuracy, articulation and endurance safely in style-specific techniques
- demonstrate performance skills, including appropriate expression, projection, focus and musicality
- demonstrate accuracy in movement retention, clarity of movement and choreographic intention.

For the choreography, students:

- select and manipulate the movement from the extended sequence using the elements of dance: body, energy, space, time (BEST) to add on between 30 seconds and one minute of new choreography that communicates the choreographic intent
- create a group dance that communicates choreographic intent using at least four of the following choreographic devices: unison, canon, repetition, abstraction, contrast, motif.

Year 9 Contemporary technique interim checklist

	Consolidated	Demonstrated	Developing
Alignment – posture			
Alignment – parallel			
Alignment – turnout			
Body control			
Articulation – spinal/torso			
Articulation – feet/plie			
Strength – plank			
Strength – general			
Flexibility			
Placement – arms			
Placement – pelvis			
Balance – arabesque			
Balance – end position			
Coordination			
Endurance			
Accuracy			
Interpretation of intent			
Expression			
Projection			
Focus			
Musicality			

Sample marking key	
Contemporary technique and performance	
Description	Marks
Alignment	
Sustains a high level of control of body alignment and placement in the execution of a range of movements throughout all set exercises; consistently applies safe dance practices.	4
Controls body alignment and placement through the execution of a range of movements in most set exercises though some inconsistencies are evident; applies safe dance practices.	3
Shows some control of body alignment and placement through the execution of most movements, though with regular inconsistencies; aware of safe dance practices.	2
Shows limited control of body alignment and placement; demonstrates limited safe dance practice.	1
Subtotal	4
Description	Marks
Technique (including strength, flexibility, balance, coordination, articulation and endurance)	
Demonstrates a highly coordinated and skilled execution of a range of dance skills, demonstrating a high level of competence in contemporary technique.	4
Demonstrates a coordinated and skilled execution of most dance skills, demonstrating competence in contemporary technique.	3
Demonstrates a coordinated execution of some dance skills demonstrating an increasing level of competence in contemporary technique; inconsistencies are evident.	2
Demonstrates limited competence in contemporary technique; many inconsistencies are evident.	1
Subtotal	4
Description	Marks
Interpretation of intent	
Performs the dance with a distinct and sustained interpretation of the choreographic intent.	4
Performs the dance with a clear interpretation of the choreographic intent; minor inconsistencies in maintaining the intent are evident.	3
Performs the dance, occasionally interpreting the choreographic intent; inconsistencies are evident.	2
Performs the dance with a limited sense of the choreographic intent.	1
Subtotal	4
Description	Marks
Performance	
Maintains strong performance qualities with consistency in musicality, projection, focus and commitment to the movement.	4
Maintains performance qualities in musicality, projection, focus and commitment to the movement; minor inconsistencies are evident.	3
Performs with some sense of musicality, projection, focus and commitment, but these are inconsistent.	2
Moves with minimal sense of commitment and/or may be distracted with little or no projection; performance may be pedestrian e.g. student marks movement.	1
Subtotal	4
Contemporary technique and performance total	16

Dance composition	
Description	Marks
Improvisation skills in movement creation	
Uses effectively, and with some creativity, improvisation skills to find a range of new movement possibilities for the same idea.	6
Uses effectively improvisation skills to find a range of new movement possibilities for the same idea.	5
Uses effectively improvisation skills to find new movement possibilities for the same idea.	4
Uses improvisation skills to find some new movement possibilities for the same idea.	3
Uses improvisation in a limited way, relies mainly on familiar movement.	2
Uses improvisation in a limited way, relies mainly on familiar movement.	1
Subtotal	6
Description	Marks
Use of dance elements BEST (body, energy, space, time)	
Demonstrates consistently a strong use of BEST with varied and controlled body shape, levels, pathways, time and movement qualities in relation to the choreographic intent.	6
Demonstrates a mostly strong use of BEST with varied and controlled body shape, levels, pathways, time and movement qualities in relation to the choreographic intent.	5
Demonstrates use of BEST with some inconsistencies in varied and controlled body shape, levels, pathways, time and movement qualities in relation to the choreographic intent.	4
Demonstrates use of BEST with inconsistencies in varied and controlled body shape, levels, pathways, time and movement qualities with some relationship to the choreographic intent.	3
Demonstrates use of BEST with many inconsistencies in varied and controlled body shape, levels, pathways, time and movement qualities with limited relationship to the choreographic intent.	2
Demonstrates limited use of BEST with minimal varied and controlled body shape, levels, pathways, time and movement qualities in relation to the choreographic intent.	1
Subtotal	6
Description	Marks
Choreographic development (use of choreographic devices)	
Selects effectively choreographic devices to clearly communicate the choreographic intent.	4
Selects choreographic devices with some effect to communicate the choreographic intent.	3
Uses some choreographic devices with some relevance to the choreographic intent.	2
Uses minimal choreographic devices with limited relevance to the choreographic intent.	1
Subtotal	4

Description	Marks
Group work practices	
Participates consistently and collaboratively when dance planning; giving and applying critical feedback throughout the choreographic process.	4
Participates collaboratively on most occasions when dance planning; giving and applying critical feedback throughout the choreographic process.	3
Participates collaboratively when sometimes dance planning; giving and applying some critical feedback throughout the choreographic process.	2
Participates in dance planning in a limited way; giving and applying critical feedback on occasion throughout the choreographic process.	1
Subtotal	4
Dance composition total	20
Total	36

Written response task: Warm-up and cool down procedures

- You will have 30 minutes to write your responses to the questions below. Use the spaces provided to write your responses.
- Remember to use specific dance terminology and examples to support your ideas.
- Manage your time carefully to ensure you finish this task in the time allocated.

Student name:
Identify three reasons why warm-up is important.
1.
2.
3.
List the three areas of the body that must be included in the warm-up and give two examples of each.
Area 1
Example 1
Example 2
Area 2
Example 1
Example 2
Area 3
Example 1
Example 2
What is the purpose of a cool down?

Identify two examples exercises/activities to do in a cool down
Example 1
Example 2

Written response	
Responses	
Answers all questions in depth and offers accurate, reflective comments	4
Answers most questions with some level of accurate detail	3
Answers some questions with some level of accurate detail	2
Answers may be brief/largely inaccurate	1
Dance terminology	
Responds clearly and coherently with relevant use of a range of dance terminology	2
Responds with some use of dance terminology	1
Written response total	6
Overall Task total	36

Choreographic notes for set sequence

Choreographic intent: Finding the balance in the ebb and flow of life. As the current of life sweeps you along, how do you ride the waves and find your own sense of balance so you can soar?

- 1–2 stand parallel
- 3–4 ripple to high release
- 5–6 stand parallel
- 7–8 ripple to high release
- 1–2 scoop arms and C-curve
- 3–4 push forward and high release
- 5–6 drop swing
- 7–8 reach arms directly above shoulders, palms front
- 1–4 controlled lower of arms directly out from shoulders
- 5–8 arms first position, C-curve
- 1–2 head leads to flat back, arms directly out from shoulders
- 3–4 reverse back to C-curve
- 5–6 roll up through body initiated from knees and arms circle
- 7–8 drop swing with jump
- 1–2 arms swing up, right then left
- 3–4 arms collapse, right then left to end forward fold (5)
- 6 lift torso, arms wide (flat back)
- 7–2 release to forward fold, grabbing each elbow and roll up to standing with arms above head
- 3–4 walk left, right and release arms to sides
- 5–7 slide left foot forward and transfer of weight to back then front in small, circular manner
- 8 articulate right foot to parallel

- 1–2 right arm circles to back using torso, transfer weight to right foot, articulating through to knee
- 3–4 extend right knee and transfer to left, articulating through to knee, left arm/shoulder circles to the back
- 5–6 rebound on left leg to articulate through to knee and left arm/shoulder girdle circles forward
- 7–8 extend left knee and transfer to right, articulating through to knee, right arm/shoulder girdle circles forward
- 1–2 repeat legs to left and keep pelvis to the front, rotate torso to the right and curve over, right arm side, left arm up both slightly curved
- 3 arms 4th, palms forward, left leg parallel retire
- 4–5 step left foot out and bend knee as arms and torso circle clockwise; keep right leg straight and maintain pelvis
- 6 extend right leg balancing on left, arms opposite 4th, creating long line from right fingers to toes
- 7–8 tuck right leg in and spiral down to sit and roll across sit bones. (Don't tuck right toes under, foot must remain elongated)
- 1–2 transfer weight across left knee to right foot
- 3–4 roll back across bones to sit left leg extended and right leg bent
- 5–6 circle left arm around torso reaching overhead
- 7–8 lift onto right knee into full side stretch
- 1–2 left arm circles back and reaches behind you to the floor
- 3 right leg and arm turn to plank
- 4 head turns to front (check alignment)
- 5–7 lower to floor using all counts keeping elbows in (optional lower on knees to maintain alignment)

- 8 roll to the back to constructive rest arms wide
- 1-2 leg swing right leg
- 3-4 return to constructive rest
- 5-6 leg swing left leg
- 7-8 keep length in left leg and swing to long sit facing stage right
- 1-2 both hands reach to floor behind you (1), swing left leg over to lunge facing stage left
- 3 wide plie in 2nd to front
- 4-6 low arabesque standing on right leg, arms 1st arabesque (long line right arm to left foot)
- 7 hold
- 8 arms to side, left leg retire, raise right heel
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- 1-2 step left, right to downstage right corner
- 3-4 step onto left leg and turn right leg side, at 45 degree angle, arms diagonal left down, right up (optional turn on or off-balance)
- 5-6 step right, left to upstage left corner
- 7-8 step onto right leg and turn left leg side, at 45 degree angle, arms diagonal right down, left up (optional turn on or off-balance)
- 1-2 step left to side (stage right) then hop right retire
- 3-4 step back right left
- 5-6 slide to plie in second and turn to the right, arms second to first
- 7-8 repeat 5-6
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- 1-2 step right, hop and retire left leg changing angle to front corner downstage right, left arm circles over
- 3-4 step left, right
- 5-6 step left, hop and retire changing angle to front corner downstage left, right arm circles over
- 7-8 step right, left
- 1 step right
- 2 kick left to side arms second
- 3-5 step back, side, front arms to first
- 6 kick right to side arms second
- 7-8 step back, side
- 1-2 step forward and parallel retire left leg arms diagonal up
- 3-4 hold
- 5-8 lower to parallel