

**Date Distributed: 10/06/2020**

**Task Weighting: 50%**

**(Core Perf 20%, Core Comp 10%, Major Study 20%)**

### Outcomes

- H1.1 understands dance from artistic, aesthetic and cultural perspectives through movement and in written and oral form.
- H1.2 performs, composes and appreciates dance as an artform.
- H1.3 appreciates and values dance as an artform through the interrelated experiences of performing, composing and appreciating dance.
- H2.1 understands performance quality, interpretation and style relating to dance performance.
- H2.2 performs dance skills with confidence, commitment, focus, consistency, performance quality and with due consideration of safe dance practices.
- H2.3 values the diversity of dance performance.
- H3.1 identifies and selects the appropriate elements of composition/choreography in response to a specific concept/intent.
- H3.2 demonstrates the use of the elements of composition/choreography in a personal style in response to a specific concept/intent.
- H3.3 recognises and values the role of dance in achieving individual expression.

## ASSESSMENT OUTLINE

### 1. WHAT AREAS OF LEARNING DOES THIS ASSESSMENT ADDRESS?

The trial examination assesses students' knowledge and understanding of all practical areas of study in the Dance stage 6 syllabus.

### 2. WHY IS THE COMPLETION OF THIS ASSESSMENT IMPORTANT?

Students must engage in this process to ensure they are in the best position possible in regards to their knowledge and understanding of course content before completing their practical and theory HSC final assessment.

### 3. WHAT STEPS DO I TAKE TO COMPLETE THIS TASK?

#### Task Outline

##### CORE PERFORMANCE

PART A – You are required to perform your core performance dance that was taught by your teacher and rehearsed during class time.

PART B – You then engage in an interview where you will respond to questions asked by the marker/s based around the areas of study in your syllabus.

##### CORE COMPOSITON

PART A - You will need to partake in an interview process where you will be asked an initial question by a marker based around the core composition areas of study and further questions throughout, to show your understanding of the syllabus and discuss how you have applied their understanding the process of creating your dance.

PART B - You will then need to present your core composition dance to the marker/s.

.....

## MAJOR STUDY PERFORMANCE

PART A – You are required to perform your major study performance work that was taught by your teacher and rehearsed during class time.

PART B – You then engage in an interview by responding to questions by the marker/s based around the areas of study in your syllabus.

## Details for Submission

### CORE PERFORMANCE

You will perform your dance then engage in an interview in the hall and have up to 6 minutes to respond to questions. You will need to be dressed in appropriate black form fitting dance attire for the assessment. The core performance needs to be between 3-5minutes in length.

### CORE COMPOSITION

You will engage in your interview then present your dance in the hall and have up to 6 minutes to respond to questions. You will need to be dressed in appropriate black form fitting dance attire for the assessment. The core composition needs to be between 3-5minutes in length and have appropriate accompaniment that can be played on the studio sound system and has been checked prior to the day of the exam.

### MAJOR PERFORMANCE

You will perform your work then engage in an interview in the hall and have up to 9 minutes to respond to questions. You will need to be dressed in appropriate black form fitting dance attire with any props, if required, for the assessment. The core performance needs to be between 4-6minutes in length.

## 4. HOW WILL MARKS BE AWARDED TO MEASURE MY LEARNING?

### MARKING CRITERIA: CORE PERFORMANCE DANCE & INTERVIEW 10%

| Criteria   | 10-12   | 7-9  | 4-6   | 1-3   |
|--|---|--|---|---|
| <b>Student demonstrates Dance Technique applied to the dance performed, and/or during the interview, within the context of the study of dance as an artform. Student demonstrates control of complex locomotor and non-locomotor sequences, relative to strength, flexibility, endurance and coordination and the application of the elements of dance to the performance of body skills. Student demonstrates Safe Dance Practice applied to the dance performed, and/or during the interview. Student demonstrates knowledge</b> | Sustains a skilled performance of a range of complex body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the dance performed). Consistently demonstrates understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance. Physically and orally demonstrates a consistent understanding of Dance Technique incorporating Safe Dance Practice | Demonstrates a sound performance of a range of body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the dance performed). Demonstrates a sound understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the dance. Physically and orally demonstrates a sound understanding of Dance Technique incorporating Safe Dance Practice applied | Presents a limited range of body skills, locomotor and non-locomotor sequences of varying complexity (using aspects of the elements of dance applied to the dance performed). Demonstrates a limited understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the dance. Physically and orally demonstrates limited understanding of Dance Technique incorporating Safe Dance Practice applied to the dance | Presents minimal body skills, simple locomotor and non-locomotor sequences (using minimal aspects of the elements of dance applied to the dance performed). Demonstrates a minimal understanding and/or control of anatomical structure and/or alignment and/or body limitations and/or capabilities and/or body maintenance. Physically and orally demonstrates minimal understanding of Dance Technique |

|  |   |   |  |   |
|--|---|---|--|---|
| <b>of anatomical structure in relation to execution; body awareness and limitations; placement and control of alignment; body maintenance.</b>   | applied to the dance performed, within the study of dance as an artform.  | to the dance performed, within the study of dance as an artform.  | performed, within the study of dance as an artform.  | incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform.  |
| <b>Criteria</b>  | <b>7-8</b>  | <b>5-6</b>  | <b>3-4</b>   | <b>1-2</b>  |
| <b>Student demonstrates Performance Quality applied to the dance performed, and/or during the interview, within the context of the study of dance as an artform. Student demonstrates skills and understanding of: control and manipulation of the elements of dance as they relate to performance; quality of line; projection and focus; commitment and consistency; kinaesthetic awareness.</b> | Sustains control and consistency in the manipulation of space, time and dynamics performed which leads to a clear interpretation of the dance performed. Sustains commitment, focus, projection and consistently controls quality of line & kinaesthetic awareness, in relation to the dance performed. Physically and orally demonstrates a consistent understanding of Performance Quality applied to the dance performed, within the study of dance as an artform. | Demonstrates sound control and manipulation of the elements of dance but may not maintain overall consistency, which affects the interpretation of the dance performed. Demonstrates commitment, focus, projection, quality of line & kinaesthetic awareness, but may not sustain these consistently in relation to the dance performed. Physically and orally demonstrates a sound understanding of Performance Quality applied to the dance performed, within the study of dance as an artform. | Presents movement with limited use and/or variation of aspects of the elements of dance, which limits the sense of interpretation. Presents movement with limited evidence of aspects of commitment and/or focus, and/or projection, and/or quality of line, &/or kinaesthetic awareness in relation to the dance performed. Physically and orally demonstrates a limited understanding of aspects of Performance Quality applied to the dance performed, within the study of dance as an artform. | Moves with minimal use of the elements of dance with minimal sense of interpretation. Moves with minimal sense of commitment and/or focus and/or projection &/or quality of line and/or kinaesthetic awareness. Physically and orally demonstrates minimal understanding of Performance Quality applied to the dance performed within the study of dance as an artform. |

**MARKING CRITERIA: CORE COMPOSITION DANCE & INTERVIEW 10%**

Criterion 1: The candidate demonstrates in the dance and rationale the ability to compose movement in a personal style based on a concept/intent, which is then organised into phrases within the context of the study of dance as an artform (12 marks)

| <b>Criteria</b>   | <b>4</b>   | <b>3</b>  | <b>2</b>   | <b>1</b>  |
|---|--|---|--|---|
| <b>Criterion 1a: Generating movement in relation to dance composition based on a stated concept/ intent. The candidate will be assessed on how well he/she:</b><br><br>• composes movement in a personal style based on a stated concept/intent within the context of dance as an artform.<br><br>The candidate demonstrates skills and understanding of:<br>–manipulation of the elements of dance (space, time and dynamics);<br>–personal style; –abstraction. | Demonstrates a skilled, personalised manipulation of the elements of dance in response to a clearly established concept/ intent. Consistently composes appropriately abstracted movements in response to a clearly established concept/ intent. Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the generation of movement. | Demonstrates a sound, personalised manipulation of the elements of dance but may lack consistency in establishing relevance to a concept/intent. Demonstrates sound skills in composing abstracted movements but has inconsistencies in relation to the appropriateness of the abstraction to support the establishment of a concept/intent. Physically and orally demonstrates a sound understanding of the link between a concept/ intent and the generation of movement. | Demonstrates a limited use of aspects of the elements of dance and/or personalisation in establishing a concept/intent. Shows a limited level/appropriateness of abstraction in establishing a concept/intent. Physically and orally demonstrates a limited understanding of the link between a concept/intent and the generation of movement. | Attempts to use aspects of the elements of dance but has minimal personalisation and/or relationship to a concept/ intent. Attempts movements with minimal abstraction and/or minimally linked to a concept/ intent. Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the generation of movement. |
| <b>Criteria</b>   | <b>7-8</b>   | <b>5-6</b>  | <b>3-4</b>   | <b>1-2</b>  |
| <b>Criterion 1b: Organising movement in relation to a stated concept/intent.</b>  | Demonstrates consistent manipulation of the elements of dance to establish motif(s) relevant to a concept/   | Demonstrates a sound manipulation of the elements of dance to establish motif(s) but may have inconsistencies in the  | Makes an attempt to manipulate aspects of the elements of dance, but is limited in establishing a motif(s)   | Attempts to use aspects of the elements of dance but shows minimal evidence of  |

|  |  |  |   |  |
|--|--|--|---|--|
| <p><b>The candidate will be assessed on how well he/she:</b></p> <ul style="list-style-type: none"> <li>organises the motif(s) into phrases relative to the stated concept/intent within the context of dance as an artform.</li> </ul> <p><b>The candidate demonstrates skills and understanding of the manipulation of space, time and dynamics to:</b></p> <ul style="list-style-type: none"> <li>establish motif(s);</li> <li>manipulate motif(s) to create phrases;</li> <li>develop phrases to support a concept/ intent.</li> </ul> | <p>intent. Demonstrates consistent manipulation of motif(s) to create and develop phrases relevant to a concept/ intent. Physically and orally demonstrates a consistent understanding of the link between a concept/ intent and the organisation of movement.</p> | <p>relationship to a concept/intent. Demonstrates sound manipulation of motif(s) to create and develop phrases but with inconsistencies and/or inconsistencies in the relationship to a concept/ intent. Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of movement.</p> | <p>and/or is inconsistent in the relationship to a concept/intent. Makes an attempt to create phrases but this is not clearly developed using motif(s), and/or not linked to a concept/ intent. Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of movement.</p> | <p>establishing a motif(s) and/or a minimal relationship to a concept/intent. Shows movements with minimal evidence of phrases and/or link to a concept/intent. Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of movement.</p> |
|--|--|--|---|--|

Criterion 2: The candidate demonstrates in the dance and rationale, the ability to organise the dance based on a concept/intent within the context of the study of dance as an artform (8 marks)

| Criteria   | 7-8  | 5-6   | 3-4  | 1-2   |
|--|--|---|--|---|
| <p><b>The candidate will be assessed on how well he/she:</b></p> <ul style="list-style-type: none"> <li>structures the dance in a form relevant to a stated concept/intent, within the context of dance as an artform.</li> </ul> <p><b>The candidate demonstrates skills and understanding of:</b></p> <ul style="list-style-type: none"> <li>form/structure in relation to concept/intent;</li> <li>organisation of the phrases/sequences/sections which achieves unity in relation to a concept/intent;</li> <li>unity achieved through the use of transition, repetition, variation and contrast in relation to a concept/intent.</li> </ul> | <p>Demonstrates a skilled organisation of phrases/sequences/ sections which achieves a clear sense of unity in a form relevant to a concept/intent. Demonstrates a skilled application of transitions, repetition, variation and contrast which contributes to the achievement of unity in relation to a concept/ intent. Physically and orally demonstrates a consistent understanding of the link between a concept/ intent and the organisation of the dance.</p> | <p>Demonstrates a sound organisation of phrases/ sequences/ sections but with inconsistencies affecting unity relative to form and/or a concept/ intent. Demonstrates a sound application of transitions, repetition, variation and contrast but with inconsistencies which affect unity, relative to a concept/intent. Physically and orally demonstrates a sound understanding of the link between a concept/ intent and the organisation of the dance.</p> | <p>Attempts organisation of phrases/ sequences/ sections but with inconsistencies throughout affecting unity relative to form. and/or a concept/ intent Shows limited skills in the use of transitions and/or repetition and/or variation and contrast in relation to a concept/ intent. Physically and orally demonstrates a limited understanding of the link between a concept/ intent and the organisation of the dance.</p> | <p>Shows minimal understanding of the organisation of the dance in relation to form and/or a concept/intent. Shows minimal understanding of the use of transitions, repetition, variation and contrast, in relation to a concept/ intent. Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of the dance.</p> |

### MARKING CRITERIA: MAJOR PERFORMANCE DANCE & INTERVIEW 20%

| Criteria  | 17-20   | 13-16   | 9-12   | 5-8  | 1-4  |
|---|---|---|--|--|--|
| <p><b>Student demonstrates Dance Technique applied to the work performed, and/or during the interview, within the context of the study of dance as an artform. Student demonstrates skills and understanding of; the execution of body skills in the Work performed; control of complex locomotor and non-locomotor sequences, relative to strength, flexibility, endurance and coordination and the application of the elements of dance to the performance of</b></p> | <p>Sustains a skilled performance of a range of complex body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the work performed). Consistently demonstrates understanding and control of anatomical structure, alignment, body limitations, capabilities and body</p> | <p>Demonstrates a sound performance of a range of body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the work performed). Demonstrates a sound understanding and control of anatomical structure, alignment, body</p> | <p>Demonstrates an adequate execution of body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the Work performed). Demonstrates an adequate understanding and control of aspects of anatomical structure, alignment, body limitations, capabilities and body maintenance, with</p> | <p>Presents a limited execution of body skills, locomotor and non-locomotor sequences of varying complexity (using aspects of the elements of dance applied to the dance performed). Demonstrates a limited understanding and/or control of aspects of anatomical structure, alignment, body limitations, capabilities and body maintenance,</p> | <p>Presents minimal body skills, simple locomotor and non-locomotor sequences (using minimal aspects of the elements of dance applied to the dance performed). Demonstrates a minimal understanding and/or control of aspects of anatomical structure and/or alignment and/or body limitations</p> |

|   |   |   |  |   |   |
|---|---|---|--|---|---|
| <p><b>body skills. Student demonstrates Safe Dance Practice applied to the work performed, and/or during the interview. The candidate demonstrates skills and understanding of: fundamental body mechanics; anatomical structure in relation to execution; body awareness and limitations; placement and control of alignment; body maintenance.</b></p>  | <p>maintenance. Physically and orally demonstrates a consistent understanding of Dance Technique incorporating Safe Dance Practice applied to the work performed, within the study of dance as an artform.</p>  | <p>limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the work. Physically and orally demonstrates a sound understanding of Dance Technique incorporating Safe Dance Practice applied to the work performed, within the study of dance as an artform.</p>  | <p>inconsistencies seen in the application throughout the Work. Physically and orally demonstrates an adequate understanding of aspects of Dance Technique incorporating Safe Dance Practice applied to the Work performed, within the study of dance as an artform.</p>   | <p>with inconsistencies seen in the application throughout the dance. Physically and orally demonstrates limited understanding of aspects of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform.</p>   | <p>and/or capabilities and/or body maintenance. Physically and orally demonstrates minimal understanding of aspects of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform.</p>   |
| <p><b>Criteria</b></p>  | <p><b>17-20</b></p>   | <p><b>13-16</b></p>   | <p><b>9-12</b></p>   | <p><b>5-8</b></p>   | <p><b>1-4</b></p>   |
| <p><b>Student demonstrates Performance Quality applied to the Work performed and/or during the interview, within the context of the study of dance as an artform. The candidate demonstrates skills and understanding of: control and manipulation of the elements of dance as they relate to performance; quality of line; projection and focus; commitment and consistency; kinaesthetic awareness; interpretation/intent related to a context; the link between the accompaniment and the physical realisation of the Work; the language of dance.</b></p> | <p>Sustains control and consistency in the manipulation of space, time and dynamics, which leads to a clear interpretation of the Work performed. Sustains commitment, focus, projection, and consistently controls quality of line, kinaesthetic awareness and the link between the accompaniment and the physical realisation of the Work. Physically and orally demonstrates a consistent understanding of Performance Quality and the language of dance applied to the Work performed, within the study of dance as an artform.</p> | <p>Demonstrates sound control and manipulation of the elements of dance, but not able to maintain overall consistency which affects the interpretation of the Work performed. Demonstrates commitment, focus, projection, quality of line, kinaesthetic awareness and the link between the accompaniment and the physical realisation of the Work, but may not be able to sustain these consistently. Physically and orally demonstrates a sound understanding of Performance Quality and the language of dance applied to the Work performed, within the study of dance as an artform.</p> | <p>Demonstrates adequate control and manipulation of aspects of the elements of dance, but not able to maintain overall consistency which affects the interpretation of the Work performed. Demonstrates aspects of commitment, focus, projection, quality of line, kinaesthetic awareness and the link between the accompaniment and the physical realisation of the Work, but may not be able to demonstrate these consistently. Physically and orally demonstrates an adequate understanding of aspects of Performance Quality and/or the language of dance applied to the Work performed, within the study of dance as an artform.</p> | <p>Presents movement with limited use and/or variation of aspects of the elements of dance, which limits the sense of interpretation, so that it becomes a dance. Presents movement with limited evidence of aspects of commitment and/or focus, and/or projection, and/or quality of line, and/or kinaesthetic awareness and/or the link between the accompaniment and the physical realisation of the dance. Physically and orally demonstrates a limited understanding of aspects of Performance Quality and/or the language of dance applied to the dance performed, within the study of dance as an artform.</p> | <p>Moves with minimal use of aspects of the elements of dance with minimal sense of interpretation. Moves with minimal sense of commitment, and/or focus and/or projection, and/or quality of line and/or kinaesthetic awareness, and/or the link between the accompaniment and the physical realisation of the dance. Physically and orally demonstrates minimal understanding of aspects of Performance Quality and/or the language of dance applied to the dance performed, within the study of dance as an artform.</p> |