# Government of South Australia LogoSACE Board Logo2024 Dance Subject Assessment Advice

Overview

This subject assessment advice, based on the 2024 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. It provides information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

The Subject Renewal program has introduced changes for many subjects in 2025; these are detailed in the change log at the front of each subject outline. When reviewing the 2024 subject assessment advice, it is important to consider any updates to this subject to ensure the feedback in this document remains accurate.

# 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

When filming the Performance Portfolio teachers need to ensure that student identification numbers will be visible in the video; it is not appropriate for costuming alone to be used as identification. When compiling the portfolio, some students included an arrow or other indicator to show their position on stage at the beginning of the dance, which assisted moderators in identifying the correct student immediately. Filming for the Performance Portfolio should also be done from the front only; teachers are advised not to use a variety of camera angles that are then edited for the final film.

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 the range of their ability, and with safe dance practice as a key component
* including 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 entire 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 safe dance practice evident, and an obvious understanding of their own body
* demonstrated a clear connection between the student and their fellow performers
* demonstrated an in-depth knowledge of the genre/style of the performance, with evidence of nuance and clarity
* 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, within one genre or 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 the needs of the dance
* demonstrated minimal knowledge and understanding of the genre/style.

Assessment Type 2: Dance Contexts

For Assessment Type 2, there were a wide range of themes explored for choreographic work. The evaluation should include detailed commentary relating to both the process and final outcome with reference to the initial intent. The use of descriptive language and demonstrating a clear understanding of dance specific and choreographic terminology is strongly encouraged for this Assessment Type.

Teachers can elicit more successful responses by:

* encouraging students to widely research their topic for choreography to inform their creative process
* ensuring that students provide a strong explanation of the process used and movement devised, with clear links to the context chosen, research and theme of the work
* 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, how aspects of research conducted inspired choreographic choices (e.g. selection of movement motifs, application of elements of dance and use of choreographic devices)
* provided examples in their work of how the movement language was devised, along with examples of the application of choreographic devices within the work through short video clips
* 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
* approached their selected theme from a superficial level, with minimal ideation and refinement of ideas
* showed minimal connection between research and choreographic choices
* included simple choreography demonstrating minimal knowledge of structure or form.

# External Assessment

Assessment Type 3: Investigation

A wide range of skills were chosen by students for the Investigation. Teachers should continue to monitor students so that they choose a skill to develop that is within safe dance practice and within their physical capabilities to avoid putting them at risk, as exploring an acrobatic trick outside the experience and skills might.

Teachers may need to guide students in what background information is relevant to include in the introductory stages of the Investigation. Some responses included supporting information about the genre, or the structure of a dance class, which tended to stand alone, rather than explaining how the information is relevant to the study of the specific skill.

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 to select their own focus for the investigation, rather than providing a heavily scaffolded task that selects a focus for them
* supporting students to select a focus that is either a technique or performance, rather than a topic that focuses on the development of the student as a creator
* supporting students in identifying works by professional performing artists that provide the necessary scope to elicit responses at the highest level.

The more successful responses commonly:

* focused on only one or two skills, providing them with an opportunity for a more in-depth investigation, rather than attempting to complete a broad study of number of skills
* 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:

* analysed works developed by less experience dancers, who often performed solely for a social-media audience, which limited their ability to critique and evaluate a work at the highest levels
* 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
* tended toward recounting events rather than analysing and evaluating the learning journey.

General

Appendices are not included in word count or assessed as part of student responses. All relevant information, images, and diagrams for consideration should be included in the main student response.