

Task Four: Core Composition Dance/Interview/Rationale

Due Date: 19th June, 2024

Date Distributed: 22nd May, 2024

Task Weighting: Core Composition Dance/Interview/Rationale 10%

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.
- 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.
- H3.4 explores, applies and demonstrates the combined use of compositional principles and technological skills in a personal style in response to a specific concept/intent.

ASSESSMENT OUTLINE

1. WHAT AREAS OF LEARNING DOES THIS ASSESSMENT ADDRESS?

Core Composition - This practical task is the first full presentation of your core composition dance performed by your dancer. This will highlight aspects of the compositional process that may need further development, especially those surrounding overall form/structure. You will also engage in an interview process with your marker where you will be asked questions based around the core composition areas of study.

2. WHY IS THE COMPLETION OF THIS ASSESSMENT IMPORTANT?

Your ability to take on the role of the choreographer and compose your own dance is an important aspect of this course. This skill assists in your understanding of the interrelated nature of the course. You must engage in this process to allow the opportunity for reflection and analysis, which will result in further refinement in the attempt to work towards a high order composition.

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

Task Outline

You will submit your rationale and then partake in an interview process of up to six minutes where you will be asked an initial question based on your rationale and further questions throughout. This will show your understanding of the syllabus and provide opportunity to discuss how you have applied your understanding to the process of creating your dance. You will then need to present your core composition dance to the marker with your selected dancer from your school as the performer. You will be present during the performance.

Details for Submission

You will submit your rationale prior to the examination start time then present your composition interview and dance in the studio space. You will have up to 6 minutes to respond to questions from the marker based around your rationale and the core composition areas of study. Both you and your dancer will need to be dressed in appropriate black form fitting dance attire for the assessment. The core composition needs to be between 3-5 minutes 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.

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

MARKING CRITERIA:

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)

Criteria	4	3	2	1
<p>Criterion 1a: Generating movement in relation to dance composition based on a stated concept/intent.</p> <p>The candidate will be assessed on how well he/she:</p> <ul style="list-style-type: none"> • composes movement in a personal style based on a stated concept/intent within the context of dance as an artform. <p>The candidate demonstrates skills and understanding of:</p> <ul style="list-style-type: none"> –manipulation of the elements of dance (space, time and dynamics); –personal style; –abstraction. 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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
Criteria	7-8	5-6	3-4	1-2
<p>Criterion 1b: Organising movement in relation to a stated concept/intent.</p>	<ul style="list-style-type: none"> • Demonstrates consistent manipulation of the elements of dance to establish motif(s) 	<ul style="list-style-type: none"> • Demonstrates a sound manipulation of the elements of dance to establish motif(s) but may have inconsistencies in 	<ul style="list-style-type: none"> • Makes an attempt to manipulate aspects of the elements of dance, but is limited in 	<ul style="list-style-type: none"> • Attempts to use aspects of the elements of dance but shows minimal evidence of establishing a

<p>The candidate will be assessed on how well he/she:</p> <ul style="list-style-type: none"> organises the motif(s) into phrases relative to the stated concept/intent within the context of dance as an artform. <p>The candidate demonstrates skills and understanding of the manipulation of space, time and dynamics to:</p> <ul style="list-style-type: none"> establish motif(s); manipulate motif(s) to create phrases; develop phrases to support a concept/intent. 	<p>relevant to a concept/intent</p> <ul style="list-style-type: none"> 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>the relationship to a concept/intent</p> <ul style="list-style-type: none"> 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>establishing a motif(s) and/or is inconsistent in the relationship to a concept/intent</p> <ul style="list-style-type: none"> 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>motif(s) and/or a minimal relationship to a concept/intent</p> <ul style="list-style-type: none"> 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
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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>The candidate will be assessed on how well he/she:</p> <ul style="list-style-type: none"> structures the dance in a form relevant to a stated concept/intent, within the context of dance as an artform. <p>The candidate demonstrates skills and understanding of:</p> <ul style="list-style-type: none"> form/structure in relation to concept/intent; organisation of the phrases/sequences/sections which achieves unity in relation to a concept/intent; unity achieved through the use of transition, repetition, variation and contrast in relation to a concept/intent. 	<ul style="list-style-type: none"> Demonstrates a skilled organisation of phrases/sequence s/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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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