**Using formative assessment rubrics in Performing Arts**

Elements of Dance - Space

Levels 7–10

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**Contents**

[What is formative assessment? 4](#_Toc39071471)

[Using formative assessment rubrics in schools 4](#_Toc39071472)

[The formative assessment rubric 5](#_Toc39071473)

[Links to the Victorian Curriculum F–10 5](#_Toc39071474)

[The formative assessment task 8](#_Toc39071475)

[Description of the task (administration guidelines) 8](#_Toc39071476)

[Evidence collected from this task 8](#_Toc39071477)

[Interpreting evidence of student learning 9](#_Toc39071478)

[Setting the scene 9](#_Toc39071479)

[Action 1: Level 10](#_Toc39071480)

[Evidence of student learning 10](#_Toc39071481)

[Action 2: Direction 10](#_Toc39071482)

[Evidence of student learning 10](#_Toc39071483)

[Action 3: Dimension 10](#_Toc39071484)

[Evidence of student learning 10](#_Toc39071485)

[Action 4: Pathways 10](#_Toc39071486)

[Evidence of student learning 10](#_Toc39071487)

What is formative assessment?

Formative assessment is any assessment that is used to improve teaching and learning. Best-practice formative assessment uses a rigorous approach in which each step of the assessment process is carefully thought through.

Assessment is a three-step process by which evidence is collected, interpreted and used. By definition, the final step of formative assessment requires a use that improves teaching and learning.

For the best results, teachers can work together to interrogate the curriculum and use their professional expertise and knowledge of their students to outline a learning continuum including a rubric of measurable, user-friendly descriptions of skills and knowledge. Teachers can draw on this learning continuum and rubric to collect evidence of each student’s current learning in order to provide formative feedback and understand what they are ready to learn next.

The VCAA’s *Guide to Formative Assessment Rubrics* outlines how to develop a formative assessment rubric to collect, interpret and use evidence of student learning to plan teaching and learning. For more information about formative assessment and to access a copy of the guide, please go to the [Formative Assessment section](https://www.vcaa.vic.edu.au/foundation10/Pages/viccurriculum/formative_assessment.aspx) of the VCAA website.

Using formative assessment rubrics in schools

This document is based on the material developed by one group of teachers in the 2019 Formative Assessment Rubrics project. The VCAA acknowledges the valuable contribution to this resource of the following teachers: Gina Coetzee (St Mary's Primary School, Williamstown), Ian Nash-Gilchrist (Kardinia International College) and Claire Travers (Aquinas College Ringwood) .The Victorian Curriculum and Assessment Authority partnered with the Assessment Research Centre, University of Melbourne, to provide professional learning for teachers interested in strengthening their understanding and use or formative assessment rubrics.

This resource includes a sample formative assessment rubric and task and describes how the teachers implemented the task in their schools and also includes representative student work samples.

Schools have flexibility in how they choose to use this resource, including as:

* a model that they adapt to suit their own teaching and learning plans
* a resource to support them as they develop their own formative assessment rubrics and tasks.

This resource is not an exemplar. Schools are advised to consider whether the sample formative assessment rubric and task meet the needs of their student cohort and is appropriate in the context of their whole-school teaching and learning plan. Additional support and advice on high-quality curriculum planning is available from the [Curriculum Planning Resource](http://curriculumplanning.vcaa.vic.edu.au/).

The formative assessment rubric

The rubric in this document was developed to help inform teaching and learning in Dance. This rubric supports the explicit teaching of space. Space is one component of the Elements of Dance. The higher phases allow for the students to explore other Elements of Dance in conjunction with Space.

Links to the Victorian Curriculum F–10

**Curriculum area:** Dance

Explore and Express Ideas strand

**Levels/Bands:** Levels 7–10

**Achievement standard/s extract:** By the end of Level 6, students structure movements in dance sequences and use elements of dance and choreographic devices to make dances that communicate ideas and intentions.

 By the end of Level 8 students choreograph and perform dances to communicate ideas and intentions. They improvise movement and select and organise the elements of dance, choreographic devices and form to communicate choreographic intent.

By the end of Level 10, students choreograph dances by manipulating and combining the elements of dance, choreographic devices, and form and production elements to communicate their choreographic intent.

**Content Description/s:** Level 5 and 6

 Explore movement possibilities and [choreographic devices](https://victoriancurriculum.vcaa.vic.edu.au/glossary/popup?a=TheArts&t=choreographic+devices) using safe dance practice and the [elements of dance](https://victoriancurriculum.vcaa.vic.edu.au/glossary/popup?a=TheArts&t=elements+of+dance) to create movement ideas, sequences, and phrases [(VCADAE029)](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCADAE029)

 Level 7 and 8

 Use safe dance practice, elements of dance, body actions and improvisations to explore ways of making literal movements into abstract movements [(VCADAE033)](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCADAE033)

 Develop their choreographic intent by applying the elements of dance to select and organise movement [(VCADAE034)](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCADAE034)

 Level 9 and 10

 Explore personal movement style by combining elements of dance and using improvisation and safe dance practice to develop new movement possibilities [(VCADAE040)](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCADAE040)

 Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent [(VCADAE041)](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCADAE041)

|  |  |  |  |
| --- | --- | --- | --- |
| **Learning continuum** Strand: Dance Level 5 – 10Sub-Strand: Explore and Express ideasFocus: Elements of Dance (Space) | **Phase 1** | **Phase 2** | **Phase 3** |
| Student can work through the improvisation process in response to the stimulus and explores the use of space in a variety of ways, but this exploration may not always relate to an intention. Performance moments show the stimulus has inspired the movement. | Student can formulate an intention through the improvisation process. The student can explore some dance phrases that relate to the intention and link these with phrases that explore space but do not consider the underlying intention. Performance moments relate to the intention. | Student can respond to a stimulus in improvisation with a clear intention exploring a range of movement phrases. Student considers and selects movement vocabulary that is relevant to the intention. The intention is clearly communicated in performance through the exploration of a number of space options. |
|  |
| **Organizing element** | **Action** | **Insufficient evidence** | **Quality criteria** |
| Structured improvisation to create movement | 1. Level | 1.0 Insufficient evidence | 1.1 Uses levels throughout the movement. | 1.2 Uses a variety of levels throughout the movement. | 1.3 Uses a variety of levels, more than once, throughout the movement to support the intention. |
| 2. Direction | 2.0 Insufficient evidence | 2.1 Moves facing the direction in which they are travelling and includes forward, backward and side-to-side movement. | 2.2 Moves in varied direction including forwards, backwards, left, right, diagonal and can vary the direction in which they are facing. | 2.3 Selects directions to explore space to support the intention, including positioning in relation to other dancers. |
| 3. Dimension | 3.0 Insufficient evidence | 3.1 Moves using some variety in dimension. | 3.2 Incorporates a variety of dimension including small, medium, large in movement phrases related to providing variety in dance rather than in support of intention.  | 3.3 Explores a range of dimension, crossing the anatomical planes (sagittal, transverse, coronal). Choices support the intention.  |
| 4. Pathways | 4.0 Insufficient evidence | 4.1 Uses linear pathways for the purpose of travelling. | 4.2 Uses linear pathways to consider spatial relationships in support of the intention. | 4.3 Considers and selects linear (straight) and curved pathways to create movement and spatial relationships related to the intention. |

The formative assessment task

The following formative assessment task was developed to elicit evidence of each student’s current learning and what they are ready to learn next.

Description of the task (administration guidelines)

Students create a short sequence of movements using a stimulus. The focus for this task is on the students’ use of space.

Notes for the teacher:

* Assessment using the rubric in this example occurs during a performance or presentation after the task. A video recording of the students completing the task could be made, and assessed later. The video can also assist in giving feedback to the students
* The choice of stimulus can vary, including visual, auditory, kinaesthetic, ideational and tactile.
* When working with higher levels/grades the students may choose their own stimulus under the guidance of the teacher.
* Students will work as individuals or in small groups, depending on their readiness to move beyond their own personal space.
* Adjustments may be made to allow all student to access the task. Some examples may include: definition of personal space in relation to physical disability; could include the assistance of an aide; modification of the task to include assistive technology or equipment; alter the focus of assessment on what can be achieved rather than what a student can’t do.
* Ensure modifications are made in accordance with the individual needs of the students.

**Terminology**

Dimension – in duos and/or group work, it refers to the size of the group. In solo dance works, it refers to the size of the body shapes created (the height, width and depth of the body’s shape in relation to the audience).

Direction – students move or perform facing forwards, backwards, right, left or on diagonals.

Level - student moves in levels; high level including jumps/lifts, medium level including standing and low levels including ground/floor work.

Pathways – a pathway is created in the space by a student. For example, a direct pathway or indirect pathway (it is as though the dancer has paint on their feet and leave a pathway behind them as they move through the space).

See the [Victorian Curriculum F–10: The Arts Glossary](https://victoriancurriculum.vcaa.vic.edu.au/LearningArea/LoadFile?learningArea=the-arts&name=The%20Arts%20Glossary.docx&storage=Glossary) for further information.

Evidence collected from this task

* teacher observation during rehearsal and performance
* video recordings

Interpreting evidence of student learning

Evidence collected from each student was mapped against the rubric:

* The quality criteria that were achieved was shaded in blue.
* The phase that the student is ready to learn next was shaded in green.

Please note, the following annotated student work samples are representative examples only.

Setting the scene

The following work samples were collected from a metropolitan school.

The Year 8 class was asked to use the chosen stimulus. In this case, the class was given African music to create a movement sequence.

The teacher elected to record the performance to assist with the formative assessment process.

The following videos are provided to demonstrate different levels for each action of the rubric, rather than an individual assessment of one student’s performance.

Samples

Action 1: Level

[Evidence of student learning](https://www.vcaa.vic.edu.au/assessment/f-10assessment/formative-assessment/formative-assessment-rubric-samples/Pages/DanceSamples.aspx%22%20%5Cl%20%22action1)

Action 2: Direction

[Evidence of student learning](https://www.vcaa.vic.edu.au/assessment/f-10assessment/formative-assessment/formative-assessment-rubric-samples/Pages/DanceSamples.aspx%22%20%5Cl%20%22action2)

Action 3: Dimension

[Evidence of student learning](https://www.vcaa.vic.edu.au/assessment/f-10assessment/formative-assessment/formative-assessment-rubric-samples/Pages/DanceSamples.aspx%22%20%5Cl%20%22action3)

Action 4: Pathways

[Evidence of student learning](https://www.vcaa.vic.edu.au/assessment/f-10assessment/formative-assessment/formative-assessment-rubric-samples/Pages/DanceSamples.aspx%22%20%5Cl%20%22action4)