

Dance *DNC315124*

External Assessment Specifications

External Assessment Specifications inform the development of external assessments. The primary audience for this document is the course Marking Coordinators, markers, teachers and students.

These specifications must be read in conjunction with the current course document, available on the [TASC Courses](#) webpage.

FORMAT AND STRUCTURE

The external assessment for this course consists of two components:

- Practical performance
 1. Solo
 2. Group
- Folio
 1. an analytical essay and
 2. a major performance proforma

CRITERIA TO BE ASSESSED

The criteria to be externally assessed are:

- Criterion 1 select and use choreographic and compositional devices to structure dance works
- Criterion 3 create a personal movement vocabulary to express an intent
- Criterion 4 analyse dance works
- Criterion 5 communicate about dance works
- Criterion 8 create and perform resolved solo and group dance works.

All elements of all criteria listed above will be assessed.

PRACTICAL PERFORMANCE

- Solo choreography of 2 – 3 minutes in length
- Group choreography of 3 – 4 minutes in length
- The major performance proforma will be uploaded to TRACS prior to the practical examination.

Assessed Criteria

The criteria to be externally assessed for the practical performance are:

- Criterion 1 select and use choreographic and compositional devices to structure dance works
- Criterion 3 create a personal movement vocabulary to express an intent
- Criterion 8 create and perform resolved solo and group dance works

Assessment

All criteria are assessed using extended alpha marking: A+, A, A-, B+, B, B-, C+, C, C-, t+, t, t-, z.

Final results will be awarded as a rating of A, B, C, t or z in the above criteria. These ratings are used in determining the final award according to the algorithm in the course document.

FOLIO

The folio has 2 parts:

- a major performance proforma
- an analytical essay that:
 - compares and contrasts at least two dance works either live or recorded that are significantly different
 - addresses dance works that have been viewed throughout the current year.

Assessed Criteria

The criteria to be externally assessed through the folio are:

- Criterion 4 analyse dance works
- Criterion 5 communicate about dance works.

Analytical Essay Guidelines (C4 and C5)

Learners will:

- choose one of the following options for their analytical essay
- write the chosen essay question at the beginning of their essay:

OPTION 1

Analyse how the choreographers of two dance works you have seen this year conveyed meaning through their choreography. In your analysis, compare and contrast their choice of movement vocabulary and choreographic devices. Additionally, consider the dancers' performance skills and evaluate how successfully these elements work together to communicate the choreographic intent.

OR

OPTION 2

Compare and contrast the use of compositional structure in two dance works you have seen this year, focusing on the choreographers' artistic choices. Analyse how structure and form, use of space and technical elements shaped each work. Discuss the success or otherwise of these elements in conveying the choreographic intention.

Analytical essay options will be updated every **three (3)** years.

Learners **must** use a recognised referencing system when incorporating text or images other than their own.

Students are required to critically analyse, in essay form, **two (2)** live or recorded **discrete**, professional dance works they have seen this year. They must compare and contrast the two discrete dance works and decide which one was the most successful in terms of communicating a choreographic intention to an audience. Dance works produced by dance companies such as *Bangarra Dance Theatre*, *Sydney Dance Company*, *Nederlands Dans Theatre* or *Tasdance* will have strong choreographic intentions they convey to their audiences through refined and manipulated movement.

Teachers must sight and provide feedback on drafts prior to final submission.

Dance pieces that are presented as pure entertainment; for example, in television shows such as *So You Think You Can Dance* and *Dancing With the Stars*; music videos such as Sia's *Chandelier*; or live dance shows such as *Burn The Floor* are to be avoided.

In many cases these pieces are '*dance for dance sake*' highlighting the technique and skill of the dancer rather than the skill of the choreographer. Music and production tools are often the drivers of these dance pieces rather than movement designed to communicate a choreographic intention.

The Critical Analysis word length must be between 1000 – 1500 words. Critical Analysis that does not meet the word limit will not be deemed sufficient to adequately address the question and may result in a reduced rating on the relevant criteria. Exceeding the word limit of 1500 words may also result in a penalty on the relevant criteria.

Major Performance Proforma (C4 and C5)

- Students complete a revised proforma and include a more detailed statement of intent. This will inform the practical solo and group pieces (C1, C3, C8).
- The proforma will be completed as a guide for examiners before the final practical assessment takes place.
- The proforma is provided in the current course document with the following advice:
 - Providers may use this template internally to align with work requirements or tasks so that learners can practise what is needed for the externally assessed folio.
 - This template is to be used as the major performance proforma for the external assessment. A word version of the template has been included in the Supporting Documents folder for this course.
 - The date for submission of the proforma via TRACS will be released by TASC.

Learners **must** use a recognised referencing system when incorporating text or images other than their own.

Proforma Guidelines

These guidelines provide students, teachers and markers with details about what students are required to do for the Choreographic Reflections folio that forms part of their external assessment for this course.

Choreography

Students will be penalised and receive a ‘t’ rating if they do not adhere to the time requirements.

The works must exhibit a diverse range of movement vocabulary. Students must carefully consider the theme they choose for their piece. Primarily the movement and structure of the choreography must convey the intention of the dance work.

Note: Production tools such as music, lighting and costume or dance clothing must be carefully selected to support the intention but not to dominate it. Hair is to be tied back unless relevant to the choreographic intention.

Performance

Students are required to perform in a solo choreographed by self and in a group dance work choreographed by self or another student.

Students will introduce themselves using only their first name as it appears on the proforma and indicate that they wish to be assessed for performance.

A maximum of three students can be assessed for criterion 8 in any one piece.

All dancers in the group pieces will be enrolled in TASC-accredited Dance Level 2 or Dance Level 3 courses, or another arts subject at the school. In extreme cases, students may be enrolled in a TASC-accredited Dance course at another school.

Note: While the minimum number of dancers in a group piece is three and no maximum number has been set, students should be aware that it is difficult to properly assess dancers amongst a large group.

ADVICE TO STUDENTS

Without submission of the folio a Preliminary Achievement (PA) is the highest award possible for this course.

You are advised to check the document carefully prior to submission as TASC will not be responsible for files that are non-operational and cannot be viewed by examiners, therefore cannot be assessed.

Presentation

Your folio must be submitted as a PDF.

Your analytical essay must use 1.5 spacing only. This makes it easier for examiners to read your work on electronic devices. Use Times New Roman size 12 font.

Every page **must** be paginated.

Your TASC ID should appear in the header of every page of the folio.

Your name or the name of your school **must not** appear anywhere in the folio.

ADVICE TO TEACHERS

Venue

The venue for the practical examination is the responsibility of the school that enrolls students for *Dance* (DNC315124). The provision of the venue is not necessarily a special requirement for the examination, but that it is the sort of venue used throughout the course for the required formative performance assessments. Schools may collaborate to provide a suitable examination venue. All costs incurred are the responsibility of the schools. For the benefit of the students involved, it is expected that they would have been given adequate spacing and technical rehearsals in the examination venue. As stated in the course, opportunity for the presentation of choreographed pieces **must** be provided regularly throughout the year, so that the practical examination is a natural progression in the assessment process.

Three (3) copies of the Running Order Sheet must be submitted by the teacher to the marking panel on their arrival at the exam venue.

Three (3) copies of the Practical Assessment Examiner Sheet must be submitted by the teacher to the marking panel on their arrival at the exam venue.

Both the Running Order Sheet and Practical Assessment Examiner Sheet can be found in the Supporting Documents section on the TASC website.

Technical requirements

The minimum staging and technical requirements listed below should have been available throughout the year, so that students are familiar with these as part of the choreographed process.

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- **Performance space:** The designated space must be allocated for external assessment purposes for the duration of the practical examination and remain uninterrupted by other school functions during that time.
The floor area should be a minimum of 10 metres wide and 8 metres deep. It must be a safe dance floor (e.g., sprung wooded) as well as a safe surface (Tarkett where necessary).
- **Technical equipment:** This should be of the type that is available for use throughout formative performance assessments. All technical equipment operation (e.g., lighting, sound) is the responsibility of the school.
- **Sound:** A good quality audio system must be available where students are utilising recorded or amplified sound. Good quality recordings must be used. All recording and editing must be of a quality that enhances the student's work. Soft and unobtrusive background music may play between examination pieces.
- **Lighting:** Blackout facility should be provided where possible. Where other than natural lighting is required by the students, sufficient lighting which will enable the examiners to see the work being assessed and those students being assessed for performance must be provided. Special lighting effects must only be used where appropriate to the intention of the piece.
Resetting of lighting equipment (angle, focus, gels, etc.) must occur during the allocated set up time of three minutes. Dim lights would be appropriate for the reading of programs between pieces.
- **Props/set:** Any staging/prop materials selected by the student must support the intention of the piece and must be positioned during the allocated set up time of three minutes.
- **Costumes and dance etiquette:** Costumes must facilitate the intention of the piece while also allowing clear identification of performance students. Students must not wear socks, ('foot undies' can be used), hair must be tied back (unless it is crucial to the intention of the piece), and examiners expect students to wear supportive undergarments with good overall coverage.
- **Music:** If a song lyric has been used as inspiration for the choreography, it could be best to find an alternative song to do the dance to so as to not run the risk of the piece looking 'mimed'. As a general rule, it is better to find one piece of music that suits the choreographic intention and goes for the right duration. The dance must dominate rather than the music. In other words, if the music is fast, movements can be made slow. It is acceptable to go against the music. Joining music can spoil the flow of a piece, especially if cross-fades are not smooth.
- No more than two pieces of music are to be joined for a performance. Candidates are encouraged to find music that has inherent dynamic changes (if needed) rather than join disparate pieces of music.

Note: It is not compulsory for students to use production tools for the external assessment. However, students must present a polished piece of work. If used, students must make considered decisions regarding the use of any sound, lighting, costume or staging to support the design of the choreography.

SUBMISSION OF FOLIO

The provider **must** submit the folio to TASC via TRACS as **one** complete electronic document by the published due to TASC date, available on the [TASC Folio Assessment](#) webpage.

TRACS submission requirements are available on the [TRACS Resources webpage](#).

PROVISIONS FOR THE EXAMINING PANEL

Venue facilities

Schools must provide a private room for debriefing. This must be made available for the duration of the practical examination and up to two hours after the final student's group piece. It is important that this room be uninterrupted.

Examiners require three desks with adequate working space, set adjacent to one another (each with a reading lamp with a light blue gel). A jug of water and glasses should be provided.

The desks will need to be placed so that there is an unhindered view of the performance space.

Note: Students could be disadvantaged if the examiners are positioned too far away or too close to the performance space. Schools must discuss any queries concerning placement directly with the Marking Coordinator at least a fortnight prior to the examination.

Confidentiality

For reasons of confidentiality, care should be taken to ensure that no one is sitting behind, or close by, the examiners.

An audience for the examination is welcome and may applaud. However, it must be seated throughout each examination piece and located a minimum of two metres away from the examining panel and at least five metres away if seated behind.

Program

On the examination day, schools must provide three (3) typed copies of the running order sheet.

The examining panel requires all students to meet with them for ten minutes prior to the examination of the first student.

Note: solo performance must be performed first followed by groups.

PENALTIES

TASC takes the issue of academic integrity very seriously. If it is found that a student has breached the TASC external assessment rules and have not maintained academic integrity when submitting their work for assessment, a penalty may be applied.