



Dance	Level 1 -Ineffective 1-5	Level 2 – Basic 6-10	Level 3 – Competent 11-15	Level 4 – Good 16-20	Level 5 - Very Good 21 - 25
Control of movements and skills	Demonstrates an ineffective level of control of movements and skills in relation to: posture/placement, alignment, flow of energy, co-ordination, balance, strength, control, mobility, focus and projection	Demonstrates basic level of control of movements and skills in relation to: posture/placement, alignment, flow of energy, co-ordination, balance, strength, control, mobility, focus and projection.	Demonstrates competent level of control of movements and skills in relation to: posture/placement, alignment, flow of energy, co-ordination, balance, strength, control, mobility, focus and projection.	Demonstrates good level of control of movements and a variety of skills, some advanced, in relation to: posture/placement, alignment, flow of energy, co-ordination, balance, strength, control, mobility, focus and projection.	Demonstrates very good level of control of movements and a variety of skills, most advanced, in relation to: posture/placement, alignment, flow of energy, co-ordination, balance, strength, control, mobility, focus and projection.
Accuracy of actions, dynamics and spatial content	Ineffective accuracy of actions, dynamics and spatial content, with inconsistent timing.	Basic accuracy of actions, dynamics and spatial content, with inconsistent timing.	Demonstrates accuracy in nearly all aspects of actions, dynamics and spatial content, showing consistent timing.	Demonstrates accuracy in all aspects of actions, dynamics and spatial content, showing consistent timing.	Demonstrates wholly accurate execution of all aspects of actions, dynamics and spatial content, showing consistent and inspirational timing and musicality.
Projection of self within the performance – focus and confidence - expression	Lacks confidence and concentration in performance, showing little communication of mood and meaning.	Projects self with some confidence but focus tends to be inward.	Projects self with confidence but focus lacks consistency.	Projects self with confidence and is focused throughout the dance. Link is evident between the student's own physical ability and the art of successful expression	Projects self with excellent confidence and is focused throughout. A close link is evident between the student's own physical ability and the art of successful expression
Ability to demonstrate rhythmic awareness	Able to link together simple movements but with inconsistent fluency.	Able to link body actions and movement phrases with some fluidity.	Demonstrates clarity of expression through intended body action, showing competent fluency of movement and rhythmic awareness.	Rhythmic patterns show good fluency, continuity and logical progression.	Rhythmic patterns show very good fluency, continuity and logical progression.



Development of a motif	There is limited evidence of motif development.	The motif is developed showing some basic choreographic methods in a structured form, e.g. contrast and repetition are evident and the sequence shows a beginning, middle and end	The motif is developed using a variety of methods, enabling the dance to be performed with clarity and interest.	The motif is developed using a variety of more challenging methods and devices, enabling the dance to be performed with clarity and interest.	The motif is developed using a variety of advanced methods and devices, enabling the dance to be performed with very good clarity and interest.
Communication of a theme	Explores a basic theme through some relevant movement content, but with a literal/obvious outcome.	Conveys a basic theme using relevant movement content but sometimes lacks clarity and is not sustained throughout the dance.	The theme is communicated throughout the dance.	The theme is communicated with sensitivity throughout the dance.	The theme is communicated with sensitivity and commitment throughout the dance, resulting in a completely engaging experience for the audience.
Choice of accompaniment	Interpretation of the accompaniment is incidental or choice of accompaniment shows little relevance to theme.	The choice of accompaniment is clear but does not always reflect the theme fully.	The choice of accompaniment is clear and adds to the overall impact of the choreographic intent.	The choice of accompaniment is well matched and gives opportunities to support the structure and content of the dance, enhancing the overall impact of the choreographic intent.	The choice of accompaniment is sophisticated and mature, entirely supporting and complementing the structure and content of the dance, enhancing the overall impact of the choreographic intent.
Group relationships (if applicable)	If relevant, group relationships are coincidental and there is limited sensitivity to other dancers.	If relevant, group relationships are evident and there is some, but limited, sensitivity to other dancers.	If relevant, group relationships are planned for, with sensitivity to other dancers, which may not always be sustained.	If relevant, group relationships are appropriate and well planned, with sensitivity to other dancers throughout.	If relevant, group relationships are sophisticated, showing very good sensitivity to other dancers throughout.