

Dance 2019 v1.1

IA1 high-level annotated sample response 2

July 2018

Performance (20%)

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. demonstrate an understanding of style-specific movements
5. apply technical skills in the contemporary dance style
6. realise meaning through expressive skills that communicate a social, political or cultural viewpoint for a stated purpose.

Note: Objectives 2, 3, 4, 7 and 8 are not assessed in this instrument.

Instrument-specific marking guide (ISMG)

Criterion: Understanding of style-specific movements

Assessment objective

1. demonstrate an understanding of style-specific movements

The student work has the following characteristics:	Marks
• demonstration of the whole dance, displaying accurate physical recall of movement vocabulary, phrases, sections and formations	3
• demonstration of an understanding of style-specific movements	2
• recall of isolated phrases of movement from the dance	1
• does not satisfy any of the descriptors above.	0

Criterion: Applying technical skills

Assessment objective

5. apply technical skills in the contemporary dance style

The student work has the following characteristics:	Marks
• application shows synthesis of technical skills to present a cohesive performance	8
• application of technical skills displays sustained control of complex movements in style-specific technique	7
• application of technical skills shows accuracy and extension of movement through space	5-6
• application of technical skills in the contemporary dance style	4
• application of technical skills is evident through timing and spatial awareness in isolated movement phrases	3
• application of technical skills through coordination and linking of movement phrases	2
• demonstration of isolated phrases of movement	1
• does not satisfy any of the descriptors above.	0

Criterion: Realising meaning through expressive skills

Assessment objective

6. realise meaning through expressive skills that communicate a social, political or cultural viewpoint for the stated purpose

The student work has the following characteristics:	Marks
• realisation shows a synthesis of expressive skills that communicate subtleties of meaning	9
• realisation of meaning through sustained use of focus, projection, and facial and body expression to reveal relationships between dancers, audience or space	7–8
• realisation of meaning through variations in movement qualities and musicality (rhythm, accents, phrasing) to communicate the stated meaning	5–6
• realisation of meaning through expressive skills that communicate a social, political or cultural viewpoint for the stated purpose	4
• use of focus, projection, facial and/or body expression in isolated phrases of movement	2–3
• demonstration of variations in energy	1
• does not satisfy any of the descriptors above.	0

Task

Perform the contemporary dance work *Entrapment*.

You will:

- apply technical skills in the contemporary dance style
- realise meaning through expressive skills to communicate ideas about the negative impact of mobile phones on young people today.

You will be filmed to substantiate the teacher judgments of your performance.

Stimulus

Teacher's choreographic statement

Research (Babadi et al. 2014, Baron 2011, Mountjoy 2013) indicates that mobile phones are negatively influencing young people today. This is exhibited in behaviours and emotions that range from minor to major problems: being distracted, easily irritated and anxious; obsessively checking the phone; experiencing digestive problems, sleep disturbances and insomnia; feeling chained to the phone, confused, isolated and distressed; and experiencing addiction, shaking, panic and entrapment.

The dance work *Entrapment* is based on these ideas and follows a young person's interaction with, and response to, their mobile phone during the course of a day. It has a narrative structure: ABCD.

Section A reflects the beginning of the day, with the dancer waking to the sound of a text message notification. While the dancer checks the phone a couple of times, the movements, focus and facial expressions relate more to gradually waking up and getting ready for the day ahead, involving collapsed and swinging movement qualities, moving between the floor and standing, to reflect the lethargy involved with the beginning of the day.

Section B begins with the sound of another text notification and the dancer's focus is drawn back to the phone. Sustained balances and extensions towards and away from the phone, maintaining continuous contact with it, are performed to reflect the dancer being enticed by the introspective 'world' of the phone. The dancer's frowning expression indicates that the message is a negative one and, ultimately, after looking at the message, the dancer responds by percussively sliding the phone upstage in annoyance.

Stimulus

However, Section C indicates that the dancer is still drawn to the phone and an internal struggle ensues between the desire to compulsively check the phone for a response and rejecting it altogether, before returning to it once again. The dancer begins by strongly stepping and leaping away downstage, but then turning and sliding along the floor, drawn to the phone again. A series of rolls moving across the stage demonstrates repeated checking of the phone before decisively sliding the phone downstage. Finally, a combination of complex turns, extensions, floor work and balances, involving quick changes of direction and a fusion of suspended, collapsed and percussive dynamics, with the focus frequently returning to the phone, results in the dancer being lured back to the phone.

Section D is the climax of the struggle, with the dancer maintaining contact with the phone in every movement to convey complete entrapment. The section involves a combination of simple (walks, runs, rises, reaches, high releases, shuffling) and complex movements (turns, jumps and extensions), often with angular shapes, being performed quickly and percussively, with frequent changes of direction and with frowning and exasperated facial expressions, to reflect the angst of being 'chained' to the phone. Abruptly, the dancer stops and, with shaking hands and focusing intently on the phone, swipes to turn off the phone, flings it off stage and calmly walks off in the opposite direction.

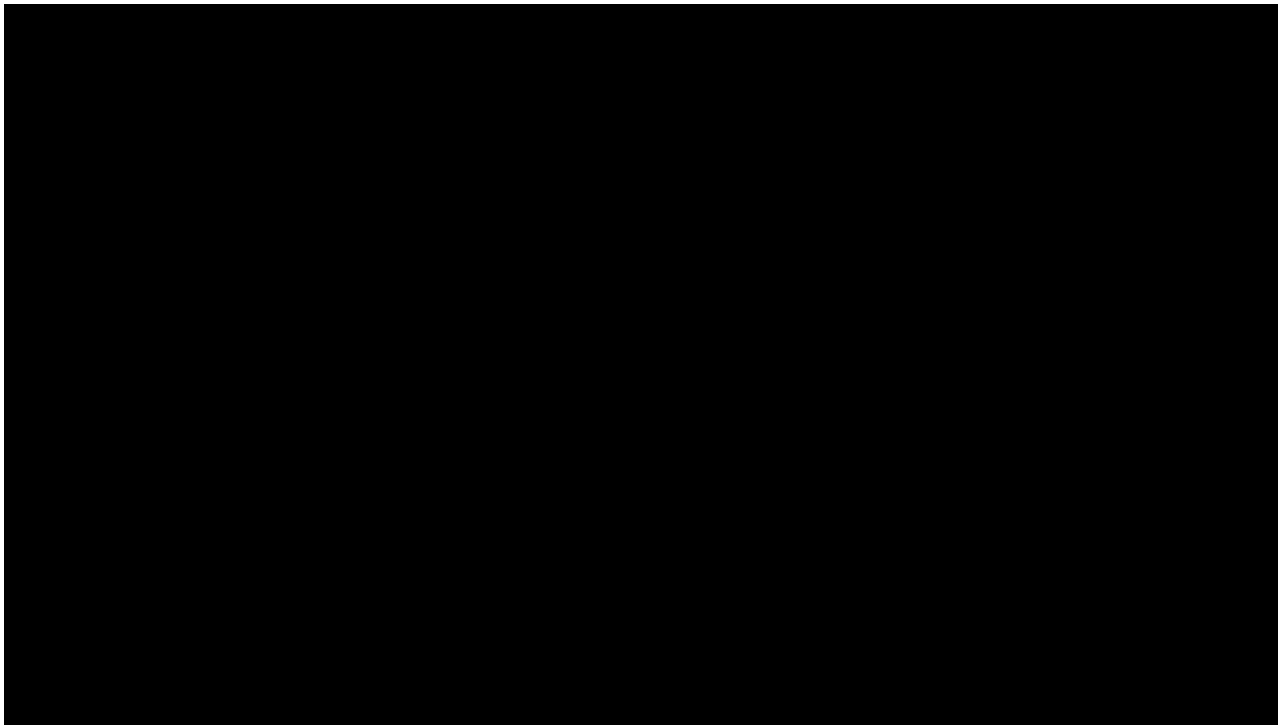
References:

- Babadi-Akashe, Z, Zamani, BE, Abedini, Y, Akbari, H & Hedayati, N 2014, 'The relationship between mental health and addiction to mobile phones among university students of Shahrekord, Iran', *Addiction & Health*, vol. 6, no. 3–4, pp. 93–99, www.ncbi.nlm.nih.gov/pmc/articles/PMC4354213
- Baron, NS 2011 'Concerns about mobile phones: A cross-national study', *First Monday Peer-reviewed Journal on the Internet*, <http://firstmonday.org/article/view/3335/3032>
- Mountjoy, P 2013, 'Cell phones promote serious social, psychological issues', *The Washington Times*, April 7, www.washingtontimes.com/news/2014/dec/31/cell-phones-promote-serious-social-psychological-i
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Sample response

Criterion	Marks allocated	Result
Understanding of style-specific movements Assessment objective 1	3	3
Applying technical skills Assessment objective 5	8	6
Realising meaning through expressive skills Assessment objective 6	9	8
Total	20	17

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.



Understanding of style-specific movements [3]

demonstration of the whole dance, displaying accurate physical recall of movement vocabulary, phrases, sections and formations

Knowledge and accuracy is evidenced throughout performance of whole dance.

Applying technical skills [6]

application of technical skills shows accuracy and extension of movement through space

Control and coordination of contemporary techniques are not sustained throughout the dance work.

Realising meaning through expressive skills [8]

realisation of meaning through sustained use of focus, projection, and facial and body expression to reveal relationships between dancers, audience or space

Meaning is communicated through variations in movement qualities and musicality (rhythm, accents, phrasing) to reflect the choreographer's statement. Focus, projection, and facial and body expression are maintained throughout the performance.

Click the image for video.

This video can also be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_dance_19_ia1_perform_samp_2.mp4