



Queensland Curriculum and Assessment Authority

Dance 2019 v1.1

IA1: Sample assessment instrument

Performance (20%)

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

Student name

Student number

Teacher

Issued

Due date

Marking summary

Criterion	Marks allocated	Provisional marks
Understanding of style-specific movements	3	
Applying technical skills	8	
Realising meaning through expressive skills	9	
Overall	20	

Conditions

Technique	Performance
Unit	Unit 3: Moving statements
Topic/s	Area of study: How is dance used to communicate viewpoints?
Duration	10–15 hours (rehearsal and presentation)
Mode/length	Performance: 3–4 minutes
Individual/group	Individually, in pairs or in small groups (maximum of four performers). Performance will be assessed individually.
Other	<p>Teacher will provide:</p> <ul style="list-style-type: none">• an audiovisual recording of the devised contemporary dance performance• a choreographer's statement that:<ul style="list-style-type: none">– explains the stimulus, theme, ideas or inspiration in relation to their chosen purpose, context and viewpoint– explains the structure of the dance including technical and expressive skills requirements. <p>Submission:</p> <ul style="list-style-type: none">• performance — .mov, .mp4, .pptx or .avi for dynamic files• teacher choreographic statement — .pdf or .pptx.
Resources	<ul style="list-style-type: none">• music• open uncluttered space• teacher's choreographic statement

Context

In this unit, you have investigated how choreographers use technical and expressive skills in performance to communicate social, political or cultural viewpoints to an audience.

As a member of the Year 12 Dance class, you have been invited to perform at the school's Performing Arts Gala night. The purpose of the work is to inform the school community, providing a social viewpoint about mobile phone usage.

Task

Perform the contemporary dance work *Entrapment*, which communicates a social message about how mobile phones are negatively influencing young people today.

To complete this task, you must:

- **demonstrate** an understanding of contemporary movements of the whole dance
- **apply** technical skills, showing
 - control and coordination by varying dynamics
 - strength and spatial awareness
 - sustained balances and extensions
 - alignment of contemporary movements in keeping with style-specific technique
- **realise** meaning through expressive skills that communicate a social viewpoint, showing
 - musicality evidenced within and between sequences of movement
 - variations in focus, facial and body expression to project nuances in meaning
 - confident energy variations to suit meaning.

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

Stimulus

Teacher's choreographic statement

Checkpoints

- 5 hours: Ongoing self, peer and teacher feedback from live rehearsals and videoed rehearsal footage
- 10 hours: Draft performance, discussion and viewing, feedback provided

Authentication strategies

- The teacher will provide class time for task completion.
- The teacher will observe you completing work in class.
- Students will provide documentation of their progress by performing the dance at the end of each lesson, which will be filmed by your teacher.
- The teacher will ensure class cross-marking occurs.

Scaffolding

- Understand and interpret the meaning to be communicated by:
 - reading the choreographic statement
 - working physically through sections of the dance work guided by the teacher.
- Understand and explore the structure of the dance — sections ABCD.
- Learn and memorise the dance using safe dance practices to consider:
 - movement qualities (collapsing, swinging, suspended and percussive)
 - control and coordination of combinations of complex turns, extensions, floor work and balances, involving quick changes of direction.
- Refine and polish technical skills through rehearsal and responding to feedback (teacher, peer and self) to support your interpretation of contemporary style.
- Refine and rehearse to realise meaning by developing appropriate skills to show the changes in the technical and expressive skills in relation to the sections of the dance.

Instrument-specific marking guide (IA1): Performance (20%)

Criterion: Understanding of style-specific movements

Assessment objectives

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 objectives

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 objectives

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
<ul style="list-style-type: none">realisation shows a synthesis of expressive skills that communicate subtleties of meaning	9
<ul style="list-style-type: none">realisation of meaning through sustained use of focus, projection, and facial and body expression to reveal relationships between dancers, audience or space	7–8
<ul style="list-style-type: none">realisation of meaning through variations in movement qualities and musicality (rhythm, accents, phrasing) to communicate the stated meaning	5–6
<ul style="list-style-type: none">realisation of meaning through expressive skills that communicate a social, political or cultural viewpoint for the stated purpose	4
<ul style="list-style-type: none">use of focus, projection, facial and/or body expression in isolated phrases of movement	2–3
<ul style="list-style-type: none">demonstration of variations in energy	1
<ul style="list-style-type: none">does not satisfy any of the descriptors above.	0

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.

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. This section involves a combination of simple (walks, runs, rises, reaches, high releases and 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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