Dance General Senior Syllabus 2019 v1.1

Subject report 2020

February 2021

Contents

Introduction

The first summative year for the new Queensland Certificate of Education (QCE) system was unexpectedly challenging. The demands of delivering new assessment requirements and processes were amplified by disruptions to senior schooling arising from the COVID-19 pandemic. This meant the new system was forced to adapt before it had been introduced — the number of summative internal assessments was reduced from three to two in all General subjects. Schools and the QCAA worked together to implement the new assessment processes and the 2020 Year 12 cohort received accurate and reliable subject results.

Queensland's innovative new senior assessment system combines the flexibility and authenticity of school-based assessment, developed and marked by classroom teachers, with the rigour and consistency of external assessment set and marked by QCAA-trained assessment writers and markers. The system does not privilege one form of assessment over another, and both teachers and QCAA assessors share the role of making high-stakes judgments about the achievement of students. Our commitment to rigorous external quality assurance guarantees the reliability of both internal and external assessment outcomes.

Using evidence of student learning to make judgments on student achievement is just one purpose of assessment. In a sophisticated assessment system, it is also used by teachers to inform pedagogy and by students to monitor and reflect on their progress.

This post-cycle report on the summative assessment program is not simply being produced as a matter of record. It is intended that it will play an active role in future assessment cycles by providing observations and findings in a way that is meaningful and helpful to support the teaching and learning process, provide future students with guidance to support their preparations for summative assessment, and promote transparency and accountability in the broader education community. Reflection and research are necessary for the new system to achieve stability and to continue to evolve. The annual subject report is a key medium for making it accessible to schools and others.

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Background

Purpose

The annual subject report is an analysis of the previous year's full summative assessment cycle. This includes endorsement of summative internal assessment instruments, confirmation of internal assessment marks and external assessment.

The report provides an overview of the key outcomes of one full teaching, learning and assessment cycle for each subject, including:

- information about the application of the syllabus objectives through the design and marking of internal and external assessments
- information about the patterns of student achievement in each subject for the assessment cycle.

It also provides advice to schools to promote continuous improvement, including:

- identification of effective practices in the design and marking of valid, accessible and reliable assessments
- identification of areas for improvement and recommendations to enhance the design and marking of valid, accessible and reliable assessment instruments
- provision of tangible examples of best practice where relevant, possible and appropriate.

Audience and use

This report should be read by school leaders, subject leaders and teachers to inform teaching and learning and assessment preparation. The report is to be used by schools and teachers to assist in assessment design practice, in making assessment decisions and in preparing students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can learn about the assessment practices and outcomes for General subjects (including alternative sequences and Senior External Examination subjects, where relevant) and General (Extension) subjects.

Report preparation

The report includes analyses of data and other information from the processes of endorsement, confirmation and external assessment, and advice from the chief confirmer, chief endorser and chief marker, developed in consultation with and support from QCAA subject matter experts.

Subject data summary

Subject enrolments

- Number of schools offering the subject: 122.

Completion of units	Unit 1	Unit 2	Units 3 and 4*
Number of students completed	1032	1063	1066

*Units 3 and 4 figure includes students who were not rated.

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory	Not rated
Unit 1	1005	23	4
Unit 2	993	66	4

Units 3 and 4 internal assessment results

2020 COVID-19 adjustments

To support Queensland schools, teachers and students to manage learning and assessment during the evolving COVID-19 pandemic in 2020, the QCAA Board approved the removal of one internal assessment for students completing Units 3 and 4 in General and Applied subjects.

In General subjects, students completed two internal assessments and an external assessment. Schools made decisions based on QCAA advice and their school context. Therefore, across the state some instruments were completed by most schools, some completed by fewer schools and others completed by few or no schools. In the case of the latter, the data and information for these instruments has not been included.

Total results for internal assessment
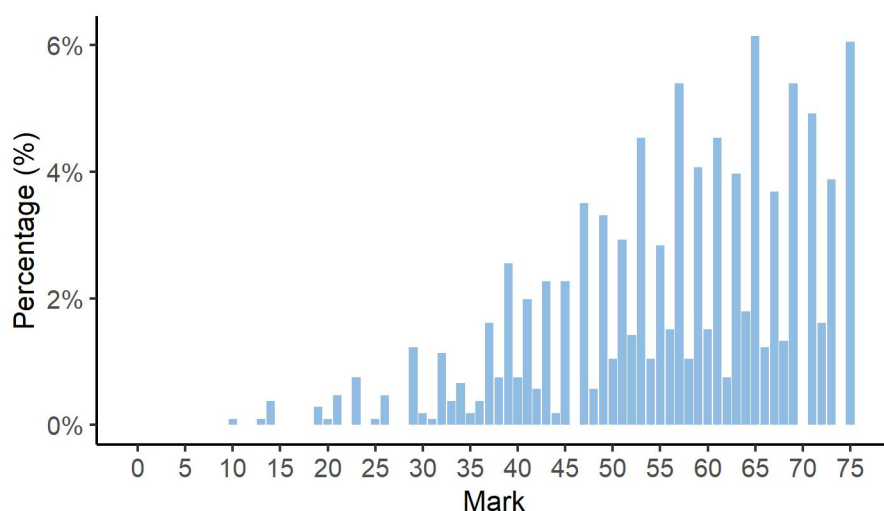
IA1 results

IA1 total
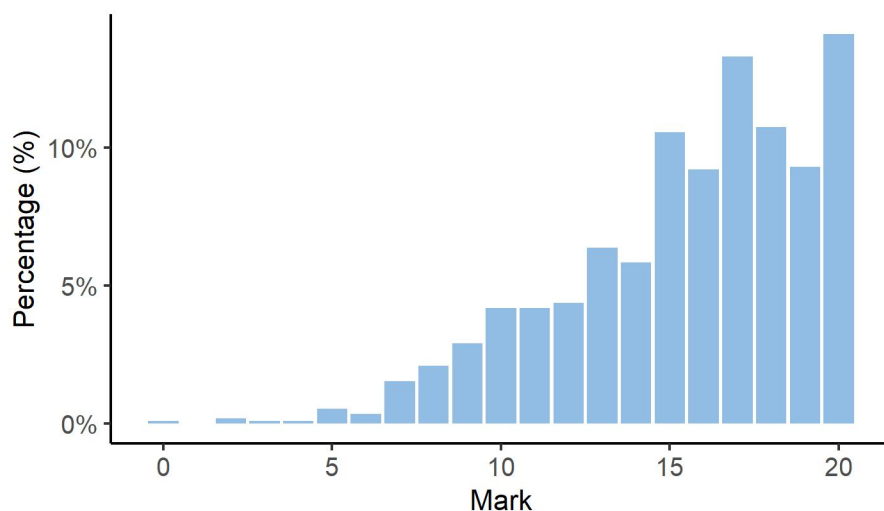
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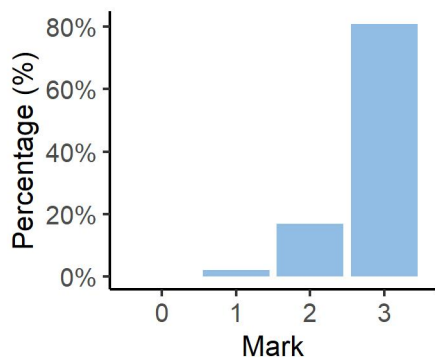
IA1 Criterion 2

IA1 Criterion 3

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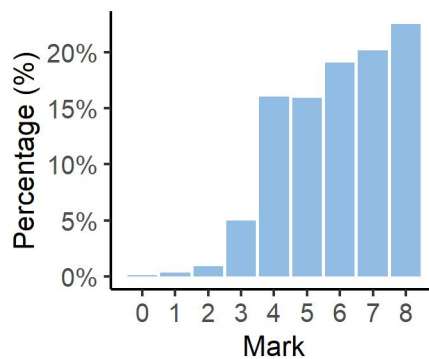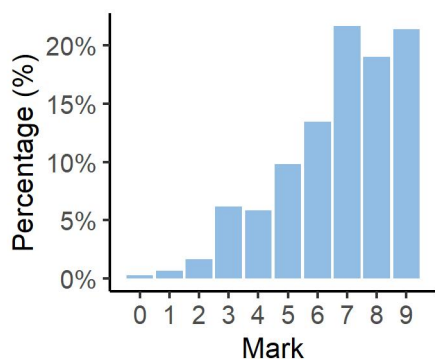
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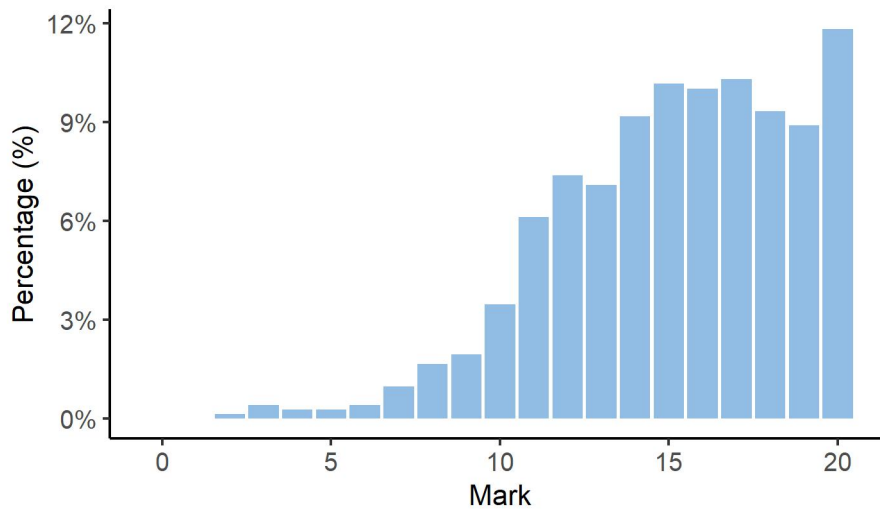
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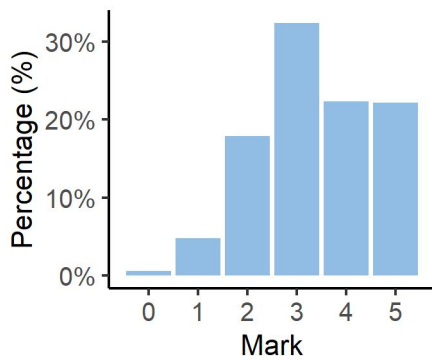
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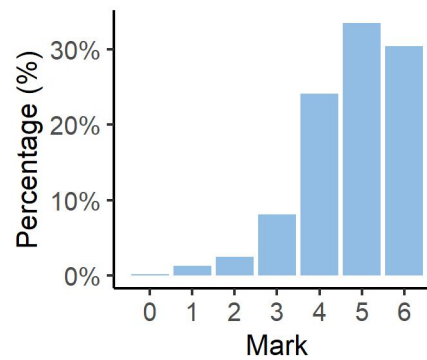
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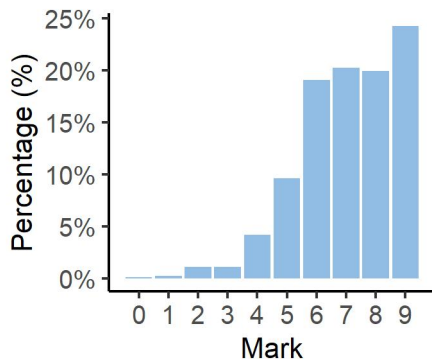
IA3 results

IA3 total
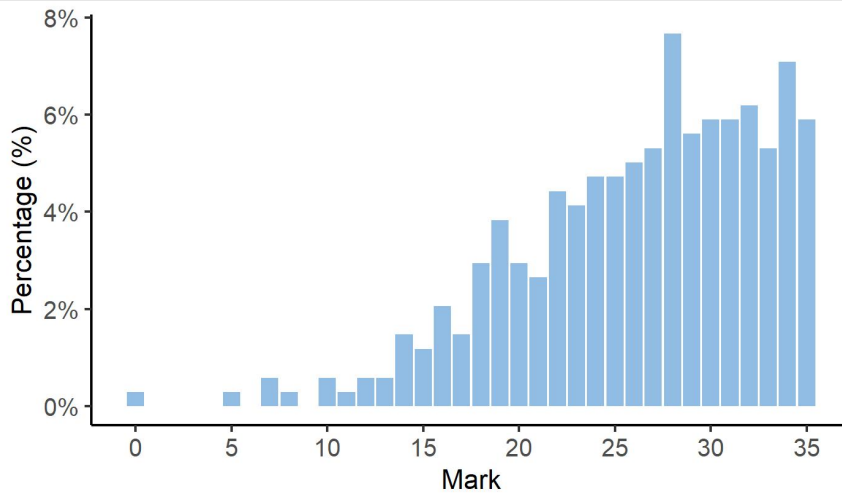
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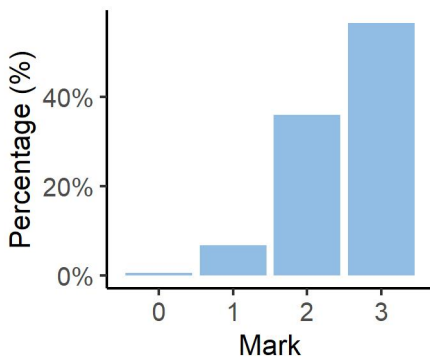
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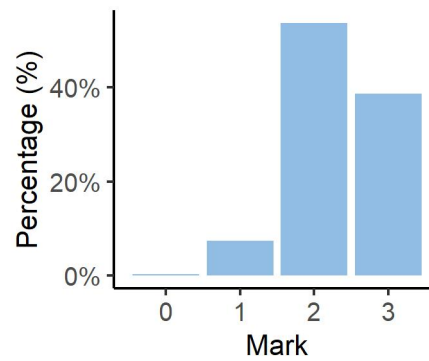
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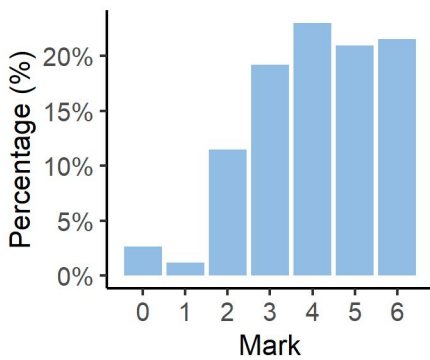
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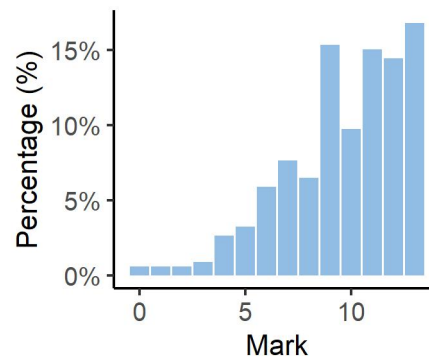
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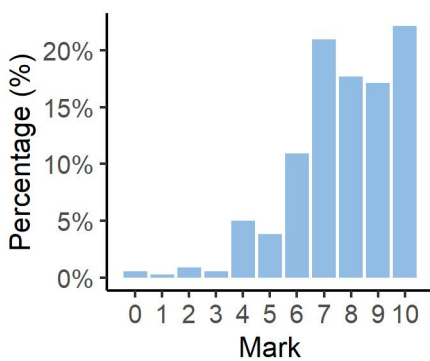
External assessment results
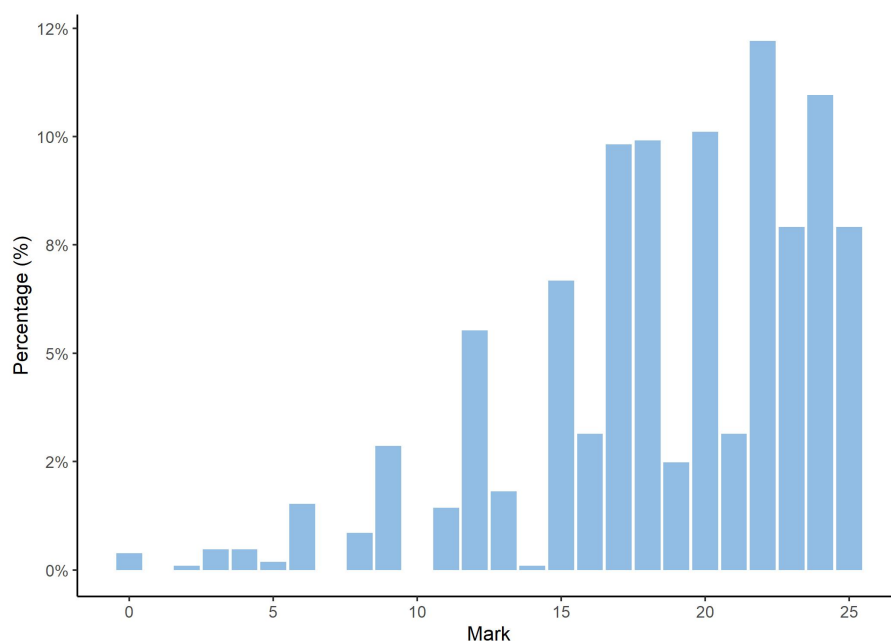
Final standards allocation

The number of students awarded each standard across the state are as follows.

Standard	A	B	C	D	E
Number of students	352	461	187	44	0

Grade boundaries

The grade boundaries are determined using a process to compare results on a numeric scale to the reporting standards.

Standard	A	B	C	D	E
Marks achieved	100–85	84–64	63–45	44–14	13–0

Internal assessment

The following information and advice pertain to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment and each priority can be further broken down into assessment practices. Data presented in the assessment design sections identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessments. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both subject matter and to the assessment objective. Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Total number of items endorsed in Application 1

Number of items submitted each event	IA1	IA2	IA3
Total number of instruments	125	125	125
Percentage endorsed in Application 1	45	23	34

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. Teachers make judgments about the evidence in students' responses using the instrument-specific marking guide (ISMG) to indicate the alignment of students' work with performance-level descriptors and determine a mark for each criterion. These are provisional criterion marks. The QCAA makes the final decision about student results through the confirmation processes. Data presented in the assessment decisions section identifies the level of agreement between provisional and final results.

Number of samples reviewed at initial, supplementary and extraordinary review

IA	Number of schools	Number of samples requested	Supplementary samples requested	Extraordinary review	School review	Percentage agreement with provisional
1	122	575	38	4	3	97.36
2	91	419	36	0	2	97.3
3	34	173	24	0	3	97.62

Internal assessment 1 (IA1)

Performance (20%)

This assessment task requires students to demonstrate a range of cognitive, technical and expressive skills through the performance of a contemporary dance that communicates a particular social, political or cultural viewpoint to inform an audience (syllabus Section 4.4.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	56
Authentication	3
Authenticity	2
Item construction	6
Scope and scale	9

*Total number of submissions: 125. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the inclusion of all objectives, making explicit the cognitive processes being assessed in the task

- an audio-visual recording of a contemporary dance that

  – was unique to the school context

  – was a continuous sequence of 3–4 minutes

  – demonstrated the integration of a variety of technical and expressive skills, including complex phrases of movement

  – had a clear audience and purpose, suitable for the school context, as outlined in the context section of the assessment task

  – communicated a social, political or cultural viewpoint to inform an audience

  – included movements that were accessible for students and demonstrated safe dance practices

- a choreographer's statement supplied by the teacher that clearly identified

  – the purpose, context and viewpoint in relation to the stimulus for the dance

  – the structure (form, choreographic devices) of the dance by name (e.g. narrative, binary, rondo, thematic) as well as by sections (e.g. ABCD, AB, ABCBDBE)

- the technical and expressive skills required by the dancer(s) to perform the role(s) in the dance

- themes and ideas appropriate for students.

Practices to strengthen

It is recommended that assessment instruments:

- ensure safe dance practices by selecting movements that avoid the risk of injury. Movements such as knee drops, or unsafe manipulation of props are not appropriate as they may cause harm. It is important to consider the long-term physical implications of repeated movements on young, developing bodies that may create structural issues in later years. Consider whether a particular movement is significant to the communication of meaning in a work and whether a safer alternative movement could be used to convey the intent with the same clarity

- include phrases of complex movements that involve a combination of floor work, standing work, turning, travelling and elevations

- align the information provided in the teacher's choreographer's statement with the text provided in the task and scaffolding sections of the assessment instrument, in particular the form of the dance.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	8
Language	2
Layout	1
Bias avoidance	0

*Total number of submissions: 125. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- roles that were accessible for all students

- the use of bullet points to indicate key points or steps in the task.

Practices to strengthen

It is recommended that assessment instruments:

- are proofread to ensure they are error free

- are checked for formatting prior to submission using the print preview option.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Understanding of style-specific movements	98.99	0.18	0.83
2	Applying technical skills	97.52	1.56	0.92
3	Realising meaning through expressive skills	95.58	2.58	1.84

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- for the Understanding of style-specific movement criterion
    - the demonstration of accurate recall of the dance work was evident, allowing accurate decisions about the qualities of the student's response aligned with the appropriate performance-level descriptors
    - the student was clearly identified when more than one student was involved in the performance
- for the Applying technical skills criterion
    - an application of technical skills in the contemporary dance style, identified in the endorsed audio-visual recording and teacher choreographic statement, was clearly evident in the student response. Teachers showed the ability to make accurate decisions about the qualities of the student's response aligned with the appropriate performance-level descriptors
- for the Realising meaning through expressive skills criterion
    - students were provided with clear and relevant opportunities to communicate meaning in their performance consistent with the expressive skills identified in the teacher choreographic statement and the endorsed audio-visual recording. This allowed teachers to make accurate decisions about the qualities of the student's response aligned with the appropriate performance-level descriptors within the ISMG
    - the teacher choreographic statement provided a clear explanation of
        - the stimulus, ideas or theme in relation to a chosen (and identified) purpose
        - the structure of the dance, including explicit referencing and expectations of the technical and expressive skills.

There are no student response excerpts because either the student/s did not provide permission or there were third-party copyright issues in the response/s.

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- teachers further develop their ability to match evidence in student work to characteristics of the performance-level descriptors, in particular:

    - for the Understanding of style-specific movements criterion, there was incorrect application of the descriptors by some schools for the performance-level descriptor at 3 marks. While students demonstrated an understanding of style-specific movements, there were lapses in accuracy in the execution of movement vocabulary, phrases, sections or formations that did not match the performance-level descriptor

    - for the Applying technical skills criterion, there was incorrect application of the descriptors at the 6–8 mark range. A clearer understanding of the following characteristics for the high-level performance descriptors is required

        - synthesis of technical skills to present a cohesive performance (8 marks)

        - sustained control of complex movements in style-specific technique (7 marks)

        - accuracy and extension of movement through space (5–6 marks).

    The General Senior Syllabus glossary definitions can be used to support and clarify the expectations of these characteristics, e.g. *synthesis*, *cohesive*, *sustained*, *complex*, *accuracy*

    - for Realising meaning through expressive skills criterion, there was incorrect application of the levels of performance in the 7–9 mark range. A clearer understanding of the following characteristics for these higher-level performance descriptors is required

        - synthesis of expressive skills that communicate subtleties of meaning

        - sustained use of focus, projection, and facial and body expression to reveal relationships between dancers, audience or space.

    The syllabus glossary definitions can be used support and clarify the expectations of these characteristics, e.g. *synthesis*, *subtleties of meaning*, *sustained*

- teachers develop a clearer understanding of how to apply the best-fit approach when a performance level has a 2-mark range. Teachers need to consider whether the evidence best meets the higher or lower mark of the range through careful consideration of the characteristics of the performance-level descriptors.

Additional advice

Teachers should ensure that:

- all annotated ISMGs and video samples are correctly labelled to clearly identify the appropriate student using the function in the confirmation application

- all video samples are able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint slideshows (.pptx) will be removed from the *Confirmation submission information: Dance 2019* resource for all internal assessments.

Internal assessment 2 (IA2)

Choreography (20%)

This assessment task requires students to demonstrate a range of cognitive, physical and creative skills, and theoretical and conceptual understandings to create a product comprised of a contemporary dance that communicates a particular social, political or cultural viewpoint to challenge and provoke an audience and a choreographic statement (syllabus Section 4.4.2).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	82
Authentication	5
Authenticity	9
Item construction	2
Scope and scale	2

*Total number of submissions: 125. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the inclusion of all objectives, making explicit all the cognitive processes being assessed in the task, e.g. 'evaluate the dance by justifying choices in relation to the choreographic statement'

- the creation of a realistic context, relevant to the school, providing meaningful information that aligned with the purpose of the task

- clear and concise instructions with information not repeated or redefined in different sections of the task

- a range of authentication strategies, including conferencing with students, watching and/or filming students' work in class and students signing a declaration of authenticity.

Practices to strengthen

It is recommended that assessment instruments:

- include the purpose of the task, i.e. to challenge and provoke the audience

- list only one draft for each component of the task in the checkpoint section, i.e. one draft for choreography and one draft for the choreographic statement.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	21
Language	5
Layout	0
Bias avoidance	0

*Total number of submissions: 125. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- the opportunity for students to investigate social, political or cultural contexts and choose a current or historical event or issue to develop their viewpoint
- the use of bullet points to indicate key points or steps in the task.

Practices to strengthen

It is recommended that assessment instruments:

- are proofread to ensure they are error free
- are checked for formatting prior to submission using the print preview option.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Evaluating dance concepts	96.23	3.07	0.7
2	Applying dance concepts	97.63	1.95	0.42
3	Communicating meaning	98.05	1.53	0.42

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- the endorsed assessment instrument was used to ensure that students are given the opportunity to demonstrate the full range of characteristics within the criteria being assessed

- each criterion was marked separately with Evaluating dance concepts being specifically matched to the evidence in the student choreographic statement and Applying dance concepts and Communicating meaning being specifically matched to the student choreographic response

- there was a clear indication of how the school assessment policy had been applied to student work that did not meet the conditions of assessment, e.g. exceeding word length

- the characteristic and mark were both annotated within the ISMG to provide clarity of which specific characteristics were evident in the student response. This is particularly important when the mark falls within a 2-mark range and the best-fit approach is used, i.e. when applying the lower mark within the 2-mark range, there should be clear annotation to demonstrate which characteristics are indicative of the lower mark range

- for the Evaluating dance concepts criterion
    - purpose, context and viewpoint were clearly identified within the student's choreographic statement
    - evaluation was clearly identified within the choreographic statement through justification of choreographic choices around elements of dance, structure and production elements that are linked with communicating meaning

- for the Applying dance concepts and Communicating meaning criteria
    - a clear understanding of the syllabus recommendations for the recording of student choreographic work was demonstrated by schools with regards to
        - camera angle/position
        - the evidence being a continuous sequence with no editing

This allowed the teacher to be able to make accurate decisions about the qualities of the student's response aligned with the appropriate performance-level descriptors

- for Applying dance concepts criterion
    - there was clear evidence of the organisation and application of the elements of dance, choreographic devices and production elements for a chosen and clearly identified purpose and context. This allowed accurate decisions about the qualities of the student's response matched with the appropriate performance-level descriptors to be made
    - there was clear alignment to the choreographic statement

- for Communicating meaning criterion
    - it was clear that the student was provided with clear and relevant opportunities to create a contemporary dance that communicated a social, political or cultural viewpoint. This allowed the teacher to make decisions about the qualities of the student's responses aligned with the appropriate performance-level descriptors.

There are no audio-visual student response excerpts because either the student/s did not provide permission or there were third-party copyright issues in the response/s.

The following is an excerpt from a response that illustrates the characteristics for the criterion at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

| **Evaluating dance concepts (4–5 marks)**

This response demonstrates appropriate alignment to the syllabus requirements as it:
• explains clearly the meaning of the dance in relation to the chosen stimulus (Elder, Vincent Lingiari), purpose (to provoke the audience), context (historical) and viewpoint (connection between two figures in the story — Vincent Lingiari and Lord Vestey)
• evaluates the dance by justifying choices made in terms of the key elements of dance (aspects of space, dynamics, relationships, time); structure (narrative form, motif) and production elements (costume, music, multi-media) used to communicate meaning. | This choreographic piece explores the story of revolutionary Indigenous elder, Vincent Lingiari. Lingiari was responsible for leading his Gurindji people to walk off the Wave Hill Cattle Station in 1966, seeking adequate pay and that the lands be returned to the traditional owners. The purpose of this dance piece is to provoke audiences, forcing them to see the extent of Vincent Lingiari's struggle and constant fight for justice. It takes the viewpoint that even the smallest, meaningful action can amount to a huge shift in history. The two dancers in the piece represent Vincent Lingiari, dressed in blue, and Lord Vestey, dressed in the suit. The piece is narrative form, following the lyrics of the song *'From Little Things Big Things Grow'* by Paul Kelly. The storytelling is further exploited through production elements: music, lighting, costuming and multi-media.

The right fist Lingiari lifts is the motif used in this piece which at first symbolises his ask for sufficient pay, but ultimately asks for land rights and justice. Another motif used is Lingiari's brushing of the ground or his hand to his heart/mouth to represent his connection to the land.

The opening portion of the dance displays the first dancer, Lingiari, wishing for better working conditions evident through the elevated movements of reaching up for the life he cannot quite grasp onto before getting pulled back to the ground. Once Vestey enters the stage, there is a clear demonstration of the power and control he has over Lingiari through the call and response, contracting movements. Whenever Lingiari lifts his fist, Vestey violently slaps it away. The flowing movements and low centre of gravity that Lingiari utilises throughout indicate the connectedness to the land, contrasting with Vestey. Where Lingiari dances locomotor movements from stage right to stage left in a linear pattern, represents the walk off.

The next section of the dance illustrates Lingiari's refusal to back down, evident through the forceful accented movements as well as heavy, sharp and tensed movements to represent Lingiari's struggle and determination. When Vestey returns, Lingiari is now the one to refuse him, asking now for the rights to the land. At the end of the piece, Lingiari demonstrates slow and small movements to represent his exhaustion, but it isn't until the last moment where his fist releases, accepting the rights to his land, corresponding with the media, when Vincent Lingiari is finally able to rest. |
| | **References**
Egan, T. (2018). *Lingiari, Vincent*. Retrieved from Indigenous Australia: http://ia.anu.edu.au/biography/lingiari-vincent-14178

Henderson, N. (2016). *From Little Things Big Things Grow*. Retrieved from National Film and Sound Archive of Australia: https://www.nfsa.gov.au/latest/from-little-things-25-years

Stephens, T. (2007, December 8). *On the wrong side of history*. Retrieved from The Sydney Morning Herald: https://www.smh.com.au/national/on-the-wrong-side-of-history-20071208-gdrruj.html |

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Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

– for the Evaluating dance concepts criterion, there was incorrect application of the descriptors at the 4–5 mark performance level. Teachers should

- ensure students have a clear understanding of how to evaluate and justify their choices of elements of dance, structure and production elements to communicate meaning

- refer to glossary definitions to support and clarify the expectations and meaning identified in the performance-level descriptors, e.g. *justify*, *evaluate*

– for the Applying dance concepts criterion, there was incorrect application of the descriptors at the 5–6 mark level. Teachers should

- ensure students have a clear understanding of the purpose of the task, i.e. to challenge and provoke, ensuring that this is clearly communicated within their choreographic statement and subsequently their choreographic work

- provide students with opportunities to make purpose and context explicit through their use of both movement and production elements. Particular attention should be given to the use of the word 'and' when awarding marks, especially in the mark range of 5–6. The use of the word 'and' throughout these performance-level descriptors requires evidence in the student responses to align with both elements of dance mentioned at each mark and application of only one element within the dance work would result in a lower mark

– for the Communicating meaning criterion, there was significant incorrect application of the levels of performance in the 7–9 mark range. Teachers should

- support and clarify the expectations and meaning identified in these characteristics of the performance-level descriptors, e.g. *complex*, *subtle*, *sensitivity*, *cohesive*

- ensure there is alignment between the viewpoint stated in the choreographic statement and the choreographic work. While viewpoint can be inferred within the dance work independently, clear elaboration of viewpoint within the choreographic statement will provide a clear conceptual understanding that will assist students in developing their choreographic work.

Overall:

- teachers need to develop a clearer understanding of how to apply the best-fit approach when the performance level has a 2-mark range

- teachers should support students to develop skills in managing the length, scope and scale of their responses appropriately. Where this is not possible, teachers should apply the school assessment policy to the student response when marking and clearly indicate the strategy that has been implemented within the submission for confirmation purposes. Strategies should be suitable for the school context, assessment technique and response type and may include

  – marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length

  – allowing a student to redact a response to meet the required length before a judgment is made on the evidence in the student response (*QCE and QCIA policy and procedures handbook*, Section 8.2.6).

Additional advice

Teachers should ensure that:

- all annotated ISMGs and video samples are correctly labelled to clearly identify the correct student using the function in the confirmation application

- all video samples are not corrupted and are able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Dance 2019* resource for all internal assessments

- student dance attire and movements are suitable to their age and syllabus requirements, as well as being appropriate to school context.

Internal assessment 3 (IA3)

Project — dance work (35%)

This assessment task requires students to demonstrate a range of cognitive, technical and creative skills and theoretical understandings to create a coherent work consisting of three integrated components — choreographing, performing and responding — that communicates a personal viewpoint in response to selected stimulus (syllabus Section 5.4.1).

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment — validity practices

Validity priority	Number of times priority was identified in decisions*
Alignment	74
Authentication	3
Authenticity	5
Item construction	2
Scope and scale	4

*Total number of submissions: 125. Each priority might contain up to four assessment practices.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that featured:

- the inclusion of all objectives, making explicit the cognitive processes being assessed in the task, e.g. 'apply written literacy skills…' and 'evaluate dance by justifying choices…' in relation to the choreographic statement

- the creation of a realistic context and appropriate purpose aligned to syllabus intent providing meaningful information for students about the audience for the dance work

- the opportunity for students to select relevant production elements including performance space (i.e. a stage space, particular sites and/or a dance film)

- clear instructions with information not repeated or redefined in different sections of the task

- a range of authentication strategies, including conferencing with students, watching and/or filming students' work in class and students signing a declaration of authenticity.

Practices to strengthen

It is recommended that assessment instruments are quality assured prior to submission using the IA3 quality assurance tool to ensure all priorities for assessment are included in the task description.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment — accessibility practices

Accessibility priority	Number of times priority was identified in decisions*
Transparency	1
Language	2
Layout	0
Bias avoidance	0

*Total number of submissions: 125. Each priority might contain up to four assessment practices.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that featured:

- the use of bullet points to indicate key points or steps in the task

- clear alignment between information provided in the context, task, stimulus and scaffolding sections.

Practices to strengthen

It is recommended that assessment instruments:

- are proofread to ensure they are error free.

Assessment decisions

Reliability

Reliability is a judgment about the measurements of assessment. It refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and final results

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional
1	Understanding dance concepts	100	0	0
2	Applying literacy skills	97.62	2.38	0
3	Analysing and evaluating dance concepts	97.32	2.38	0.3
4	Creating dance to communicate meaning	96.13	3.57	0.3
5	Realising meaning through technical and expressive skills	97.02	2.98	0

Effective practices

Accuracy and consistency of the application of the ISMG for this IA was most effective when:

- the endorsed assessment instrument was used to ensure that students were given the opportunity to demonstrate the full range of characteristics within each performance-level descriptor

- each criterion was marked separately with the appropriate evidence
  - the Understanding dance concepts, Applying literacy skills and Analysing and evaluating dance concepts criteria being specifically matched to the evidence in the choreographic statement and evaluative response
  - the Creating dance to communicate meaning criterion being specifically matched to the choreographic work of the response
  - the Realising meaning through technical and expressive skills criterion being matched to the performance component of the response

- the characteristic within the performance-level descriptor and mark were both highlighted within the ISMG to provide clarity of which specific aspects of the evidence are evident in the student response. This is particularly important when the mark falls within the 2-mark range and best-fit approach has been used, i.e. when applying the lower mark within the 2-mark range, there should be clear annotation of the performance-level descriptor below to demonstrate which characteristics are indicative of the lower mark range

- for the Understanding dance concepts criterion, the response clearly identified, in the choreographic statement
  - purpose and viewpoint
  - choreographic choices around elements of dance, structure and production elements that are linked with chosen (and identified) purpose, context and viewpoint

- for the Applying literacy skills criterion, there was clear evidence of use of relevant dance terminology and language conventions within the written component of the student response. The evidence in the response showed the ability of the teacher to make decisions about the qualities of the students' responses aligned with the appropriate descriptors within the ISMG

- for the Analysing and evaluating dance concepts criterion, there was clear evidence of examination of a choreographic problem using analysis and interpretation of the elements of dance and structure to provide a solution that considers both viewpoint and personal style/aesthetic. The response demonstrated evaluation, incorporating well-reasoned justification of choreographic choices allowing the teacher to make clear decisions about the qualities of the student's response aligned with the appropriate performance-level descriptors

- for the Creating dance to communicate meaning criterion it was clear that students were provided with clear and relevant opportunities to create a dance that communicated a personal viewpoint for a chosen purpose and context. The response demonstrated organisation and application of the elements of dance, choreographic devices and production elements linked with a chosen purpose and context aligned to the choreographic statement

- for the Realising meaning through technical and expressive skills criterion
  - the student was clearly identified when the dance work involved more than one dancer
  - the choreographic statement was provided for the performance task when a student performed in another student's choreographic work
  - the demonstration of technical and expressive skills to communicate a stated viewpoint was evident showing the ability to make decisions about the qualities of the student's responses aligned with the appropriate performance-level descriptors within the ISMG.

Samples of effective practices

The following is an excerpt from a response that illustrates the characteristics for the criteria at the performance level indicated. The sample may provide evidence of more than one criterion. The characteristics highlighted may not be the only time the characteristics have occurred throughout the response.

Understanding dance concepts (3 marks) Applying literacy skills (3 marks) Analysing and evaluating dance concepts (6 marks) The response shows articulated ideas and controlled structure including relevant dance terminology. The analysis, interpretation and subsequent evaluation of the problem of the weaving section incorporates a well-reasoned justification to achieve a solution that shows the collaboration, cooperation and unification of the dancers to communicate their connectedness.	**Choreographic Problem 2** – the development of the weaving section The second choreographic problem was demonstrated through the weaving section in the middle of the work. The intent of the section was to portray the connectedness of multiculturalism in our society. The original choreography of the section involved a series of canoned movements. This however did not convey the unified objective of the section, but came across as independent and segregated as the dancers performed the movement without contact or connection with another. In order to show the collaboration, cooperation and unification of the dancers portraying the multicultural identities of our society, I began experimenting with partner work and patterned movements that demonstrated the purpose. The incorporation of 3 dancers also proved difficult throughout the pattern development of my piece, as I incorporated an even amount of dancers in my past works so this was a new choreographic experience. The exploration of different patterns and partner works with complementing movement allowed the development of the dancer's connectedness to occur. The alteration of the spatial positioning and orientation of the dancers formed an intricate weaving pattern, as the dancers continuously expanded and retracted from their straight line formation. The pattern of the circular spatial pathway that continuously fed back to its linear structure was partnered with expansive, circular bridging movements. The open line on the upper body movements were contrasted with fast intricate lower body work as the entire space of the stage was used. The use of the pattern symbolically exposes individuality (dancers expand from straight line) communicating how the ability of acceptance, understanding and celebration creates a unified (dancers create linear formation) community. The development of the section from individual canons to unified patterns significantly impacted the story and communication of my choreography. The improvement in the weaving section allowed the intent of the celebration of multiculturalism to be solidified, developed and enhanced.

Practices to strengthen

To further ensure accuracy and consistency of the application of the ISMG in this IA, it is recommended that:

- teachers further develop their ability to match evidence in student work to characteristics of the performance-level descriptors within all criteria, in particular
  - developing skills in managing the length, scope and scale of student responses appropriately and, where this is not possible, applying the school assessment policy to the student response when marking and clearly indicate the strategy that has been implemented within the submission. Strategies should be suitable for the school context, assessment technique and response type, and may include
    - marking only the evidence in the student response that meets the assessment conditions for response length, excluding evidence outside the required length
    - allowing a student to redact a response to meet the required length before a judgment is made on the evidence in the student response (*QCE and QCIA policy and procedures handbook*, Section 8.2.6)

- annotating the response to indicate the evidence used to determine the result when submitting samples for confirmation. This includes managing the response length of choreographic works and subsequently, performance tasks through the use of authentication strategies

- for the Understanding dance concepts criterion, there was incorrect application of the performance-level descriptor for 3 marks. Teachers should provide students with opportunities to make clear interconnections and relationships between elements of dance, structure and production elements in their dance work

- for the Applying literacy skills criterion, there was incorrect application of the performance-level descriptor for 3 marks. Teachers should provide opportunities for students to understand what 'articulated ideas and controlled structure' looks like within the choreographic statement and evaluative response

- for the Analysing and evaluating dance concepts criterion, there was incorrect application of the levels of performance in the 3–6 mark range. Teachers should

  - develop a clear understanding of the expectations and meaning identified in the performance-level descriptors for this criterion, e.g. *justify*, *interpret*, *evaluate*, *analyse*

  - reinforce for students that they must justify their choices of the elements of dance, structure and production elements to communicate meaning and/or personal style/aesthetic. A clear link between choreographic choices and purpose, context and meaning is required

  - ensure that still images or video excerpts are included in the evaluative response to a choreographic problem/s

- for the Creating dance to communicate meaning criterion, there was incorrect application of the levels of performance for both the 10–11 mark range and the 12–13 mark range'. Teachers should

  - ensure a clear understanding of the purpose and context of the task, i.e. to innovate through the creation of a dance work to communicate a personal viewpoint in response to selected stimulus, and that this is clearly communicated within their choreographic work and choreographic statement

  - allow multiple opportunities to explore the concept of personal context within choreographic works as it informs the purpose of the dance and influences choreographic meaning, genre selection and style

  - ensure a clear understanding of the characteristics required for these high-level performance descriptors to support and clarify the expectations and meaning identified in the key characteristics of the performance-level descriptors, e.g. *purpose*, *context*, *complex*, *subtle*, *sensitivity*, *integration*, *cohesion*

- for the Realising meaning through technical and expressive skills criterion, there was incorrect application of the descriptors in the 7–10 mark range. Teachers should ensure

  - choreography responses are of a suitable complexity level that allow communication of meaning through the control and synthesis of relevant technical and expressive skills within this mark range. This would be monitored through authentication strategies identified in the assessment instrument

  - clarification of the expectations and meaning identified in the key characteristics of the performance-level descriptors, e.g. *sustained*, *accuracy*, *control*, *cohesive*

  - clear identification of who is performing in IA3 and, if students perform someone else's choreographic work, providing the additional choreographic statement

- the number of dancers performing in the dance work, as well as the length of the dance work, meet syllabus conditions, i.e. minimum of 2 performers included in the work and a performance length of 3–4 minutes.

Additional advice

Teachers should ensure that:

- all annotated ISMGs and video samples are correctly labelled to clearly identify the correct student using the function in the confirmation application

- all video samples are not corrupted and are able to be viewed fully using the correct MOV, AVI or MP4 format. To streamline evidence collection and review, the embedding of videos into PowerPoint formats (.pptx) will be removed from the *Confirmation submission information: Dance 2019* resource for all internal assessments

- they engage in QCAA webinars or with resources in the QCAA Portal relating to making assessment decisions, particularly the *Understanding ISMGs: Dance* resource

- student dance attire and movements are suitable for age and syllabus requirements as well as being appropriate to school context.

External assessment

Examination — extended response (25%)

Assessment design

Assessment specifications and conditions

The extended written response is based on the sustained application of students' cognitive abilities, requiring students to analyse, interpret and evaluate information in the development of a response to an unseen stimulus and an unseen question in a written mode. The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus

- sustained analysis, interpretation and evaluation to fully answer a question

- a response in the form of an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 20 minutes planning time

- Mode: written

- Length: 800–1000 words

- Other:

    - unseen stimulus will be succinct enough to allow students sufficient time to engage with them

    - students will be provided with contextual information during the examination to support understanding of the stimulus.

The assessment instrument consisted of one paper. Questions were derived from the context of Units 3 and 4. This assessment was used to determine student achievement in the following assessment objectives:

1. demonstrate an understanding of the elements of dance, structure, production elements and dance skills in a selected dance work

2. apply written literacy skills using relevant dance terminology and language conventions to communicate ideas and meaning

4. analyse and interpret elements of dance, structure, production elements and dance skills used in a selected dance work

8. evaluate the selected dance work, justifying the use of elements of dance, structure, production elements and dance skills to communicate stated meaning.

The stimulus was two digital excerpts of dance works, which was designed to elicit an extended response.

Assessment decisions

Overall, students responded well to the following assessment aspects:

- engaging and making connections with the digital stimulus to respond to the chosen item, and address the required assessment objectives and cognitions

- using the context statements in the stimulus book to provide excerpt details, e.g. choreographers' names, titles of works

- using an appropriate format for an analytical extended response.

Effective practices

The following samples were selected to illustrate highly effective student responses in some of the assessment objectives of the syllabus.

Extended response

Criterion: Understanding dance concepts and skills

Effective student responses:

- showed understanding of the dance concepts and skills with no errors.

Student sample of effective responses

This excerpt has been included to:

- demonstrate an understanding of one of the chosen dance concepts and skills — space. The response identifies the key characteristics of levels, formations, shape and size

- show that key characteristics of the chosen dance concepts and skills were consistently discussed throughout the response and remained the drivers or focus of the analytical response.

| **Understanding dance concepts and skills (2 marks)**

The response identifies key spatial elements of levels, formations, shape and size and these are discussed appropriately in the response. | Pite has manipulated spatial elements, such as levels, formations, shape and size to portray the beauty of nature. The dancers begin in a tight clump centre stage. They ~~are~~ stand on a low level with curved backs to communicate to the audience that they are at the beginning of their life cycle. Individuals then ~~&~~ raise to a high level, showing them slowly growing curious. Throughout the piece, several wave-like cannons are peformed with the dancer's upper ~~bodies~~ body's. This constant change in levels |

Criterion: Applying written literacy skills

Effective student responses:

- used relevant dance terminology, including the titles of works or choreographers/dancers' names

- communicated dance ideas and meaning in a sustained, organised and cohesive sequencing of information

- used language conventions appropriately and with clarity.

Student sample of effective responses

This excerpt has been included to:

- show the use of dance terminology including the titles of works and choreographers' names.

| Applying literacy skills (2 marks)

The response identifies Crystal Pite and Frances Rings as choreographers. The companies — Paris Opera Ballet and Bangarra Dance Theatre (with the associated title of the work — *Landform*) are also included.	It is choreographed by Crystal Pite and performed by the Paris Opera Ballet. Excerpt 2, 'Landform' from the piece 'Terrain' explores the ever changing geography of the natural environment. It is performed beautifully by the Bangarra Dance Theatre and was choreographed by Frances Rings.

This excerpt has been included to:

- demonstrate sustained, organised and cohesive sequencing of information throughout the response

- demonstrate appropriate language conventions, including clear evidence of paragraphing.

| Applying literacy skills (3 marks)

The response is cohesive, clear and organised. Corrections, e.g. crossed out phrases, do not interrupt the flow of ideas.	Movement qualities are succintly utilised within 'Landform' to convey the ever changing natural environment. There beginning clump movements are held and move slowly and fluidly through the dancer's entire body. The front dancer moves from into a plie to a lunge facing the right, extends her upper body skywards before leaning back and returning to her original position. This subtely and successfuly communicates the constant, slow movements of the Earth and nature. This movement

Criterion: Analysing and interpreting dance concepts and skills

Effective student responses:

- identified valid interrelationships between relevant characteristics

- provided detailed description of how the dance concept and skill is manipulated to communicate meaning.

Student sample of effective responses

This excerpt has been included to:

- demonstrate that plausible, complex and intertwined relationships have been identified between key characteristics of space including personal space, shape, direction and patterns

- show detailed description of the key characteristics of the dance concept and skill of space and how these were manipulated to communicate meaning around the concept of the natural environment.

| **Analysing and interpreting dance concepts and skills (4 marks)**

The response demonstrates interrelationships between spatial elements of formation, shape and direction and how this communicates meaning related to the cycles in nature and connections within the environment. | The dancers begin by occupying each other's personal space in a long horizontal clump facing the left, bent forward at the ~~waist~~ waist. Their arms are outstretched forwards reaching onto the person in front's back. In this position they move in with the upper body an overlapping, wavelike cannon moving from front to back and of the group. then reversing. This succintly demonstrates the natural cycles that are constantly ~~occurring~~ occuring in nature in addition to the connectedness of everything in an environment. The dancers move |

Criterion: Evaluating and justifying dance

Effective student responses:

- provided valid judgments about how dance concepts and skills communicate meaning

- provided detailed and credible examples that support these judgments.

Student sample of effective responses

This excerpt has been included to:

- demonstrate a reasonable judgement with a detailed and credible example to justify this judgement — the performance of shapes and patterns by the dancers used to cleverly symbolise the forces of nature supporting the Earth's processes.

Evaluating and justifying dance (3 marks) The response provides a valid judgement with an example about the cleverness of the manipulation of the spatial elements in symbolising forces in nature.	as the precipitation. Within the piece the dancers ~~the~~ perform many rounded, yet angular shapes with their arms such as when they are in a lopsided circular position ~~fatting at~~ around the waist and bent at the elbows which cleverly symbolises the forces of nature ~~around the globe, ~~~~wrath in~~ supporting the Earth's processes.

Practices to strengthen

It is recommended that when preparing students for external assessment, teachers consider:

- developing a clear understanding of the relevant dance concepts and skills of the *Dance General Senior Syllabus 2019* and how to unpack them. Terms such as actions, movements and dance components were evident in responses, but these are not identified as dance concepts and skills in the new syllabus

- implementing strategies to break down questions so that the key aspects of the question are addressed rather than describing the dance excerpt like a narrative. Students require strategies for unpacking the interrelationships within and between characteristics or key features of the selected dance concepts and skills throughout the response. Responses require specific, focused examples that are detailed and convincing, demonstrating how the selected dance concepts and skills are manipulated to communicate meaning

- building an understanding of essay structure that clearly identifies the selected dance concepts and skills in response to the question in the introductory paragraph. These selections then remain the drivers or focus of the body of the essay

- modelling responses that demonstrate evaluative language throughout the essay, rather than only in the introduction or conclusion or even at start and end of paragraphs. Evaluation is most effective when this cognition is woven throughout the body of the essay, supported by detailed and credible examples from the excerpt

- providing literacy strategies that model responses that are concise and to the point for the introduction and conclusion, with greater depth and detail provided through the body of the written response. Responses need to demonstrate succinct, cohesive sentences that are not lengthy or run too many ideas together.