

Dance subject report

2021 cohort

February 2022

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Queensland Curriculum & Assessment Authority
PO Box 307 Spring Hill QLD 4004 Australia
154 Melbourne Street, South Brisbane

Phone: (07) 3864 0299

Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

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Introduction

Despite the challenges brought about by the COVID-19 pandemic, Queensland's education community can look back on 2021 with satisfaction at having implemented the first full assessment cycle in the new Queensland Certificate of Education (QCE) system. That meant delivering three internal assessments and one external assessment in each General subject.

This report analyses that cycle — from endorsing summative internal assessment instruments to confirming internal assessment marks, and designing and marking external assessment. It also gives readers information about:

- applying syllabus objectives in the design and marking of internal and external assessments
- patterns of student achievement.

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing 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
- assist in assessment design practice
- assist in making assessment decisions
- help prepare 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 (AS) and Senior External Examination (SEE) subjects, where relevant) and General (Extension) subjects.

Report preparation

The report includes analyses of data and other information from endorsement, confirmation and external assessment processes. It also includes 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 completion

The following data includes students who completed the General subject or AS.

For the purposes of this report, while the 2021 summative units for the AS are AS units 1 and 2, this information will be included with the General summative Units 3 and 4.

Note: All data is correct as at 17 December 2021. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered the subject: 124.

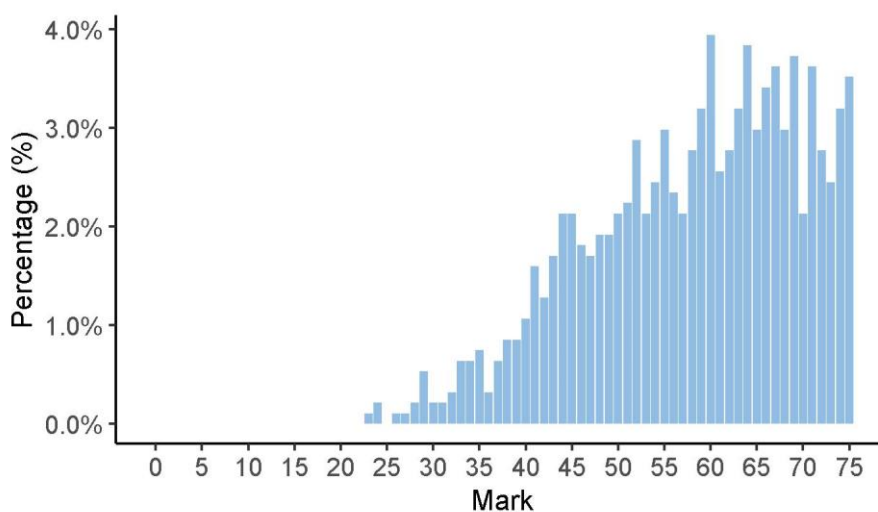
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	1057	997	927

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	1006	51
Unit 2	939	58

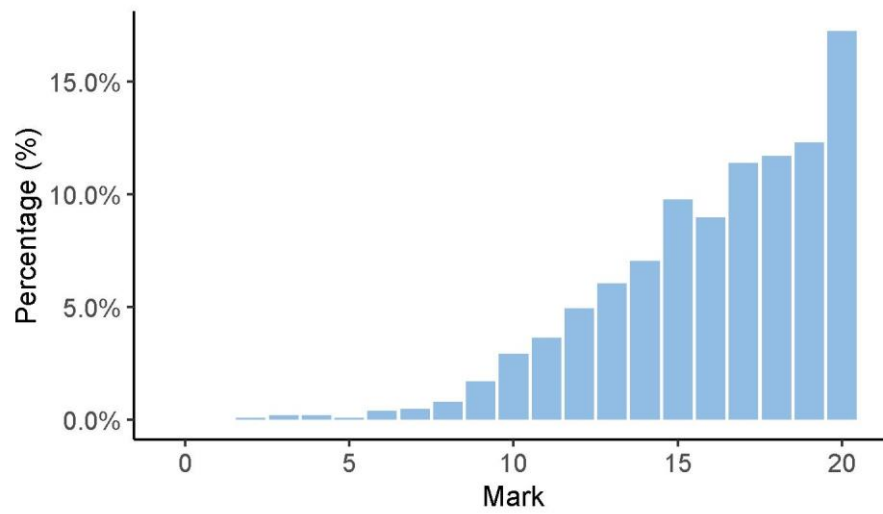
Units 3 and 4 internal assessment (IA) results

Total marks for IA

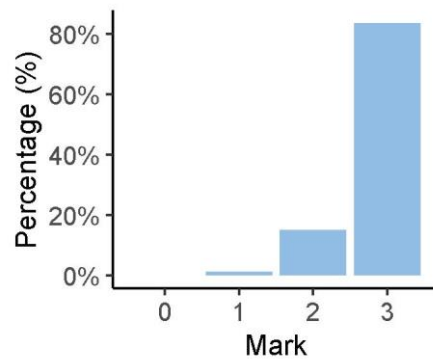


IA1 marks

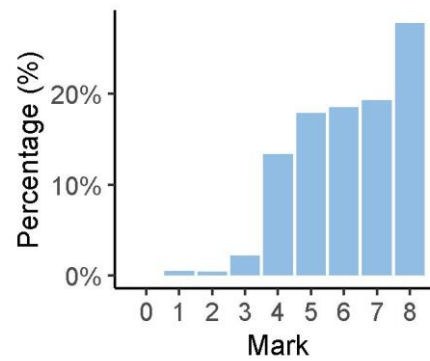
IA1 total



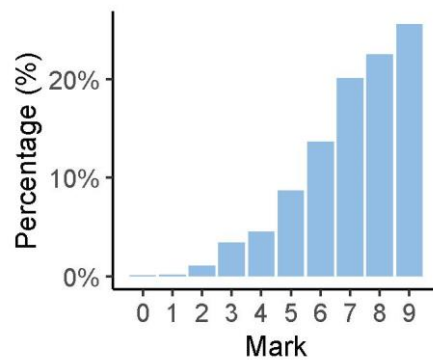
IA1 Criterion: Understanding of style-specific movements



IA1 Criterion: Applying technical skills

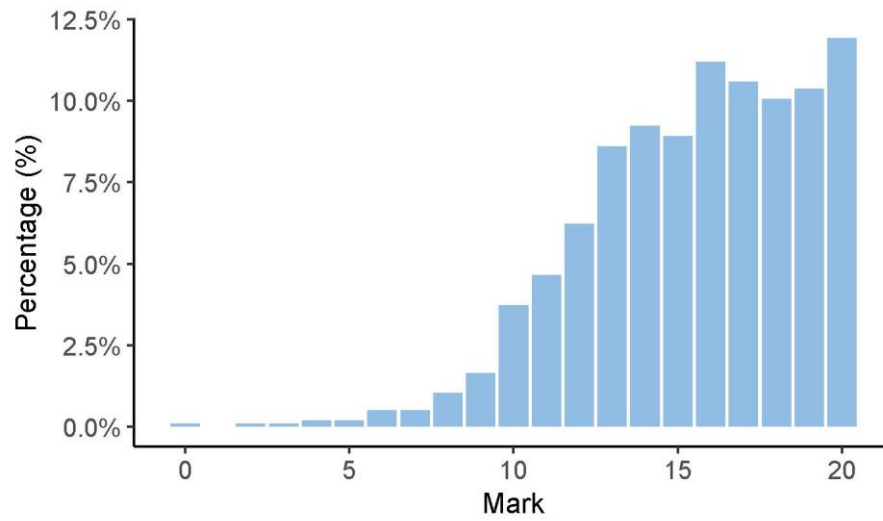


IA1 Criterion: Realising meaning through expressive skills

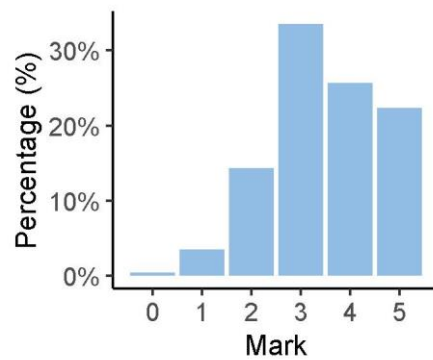


IA2 marks

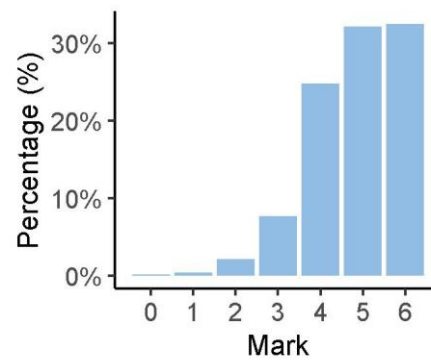
IA2 total



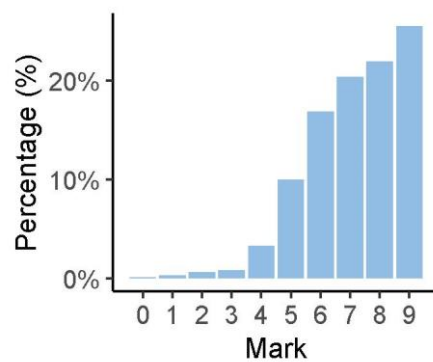
IA2 Criterion: Evaluating dance concepts



IA2 Criterion: Applying dance concepts

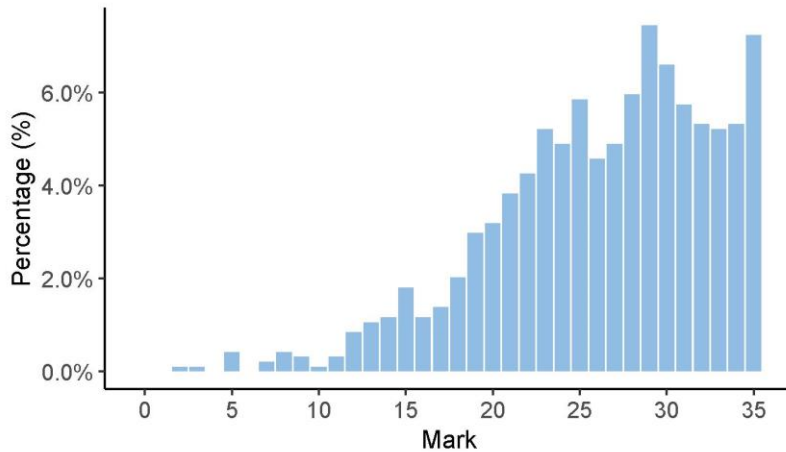


IA2 Criterion: Communicating meaning

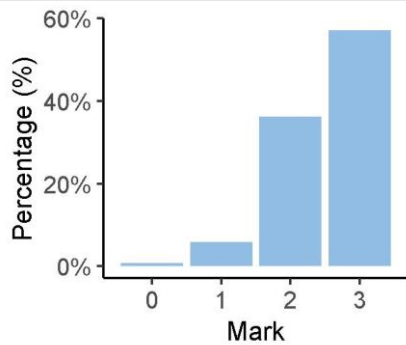


IA3 marks

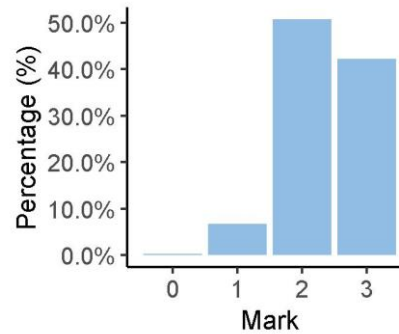
IA3 total



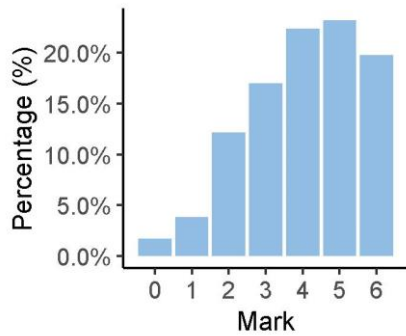
IA3 Criterion: Understanding dance concepts



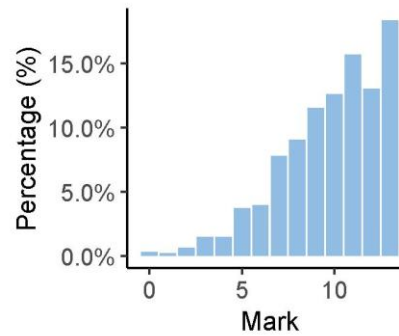
IA3 Criterion: Applying literacy skills



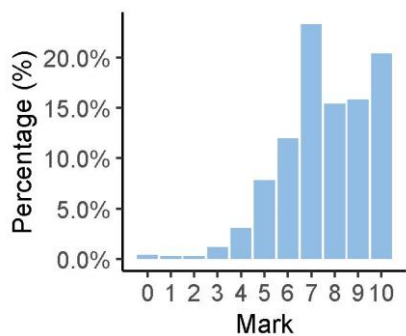
IA3 Criterion: Analysing and evaluating dance concepts



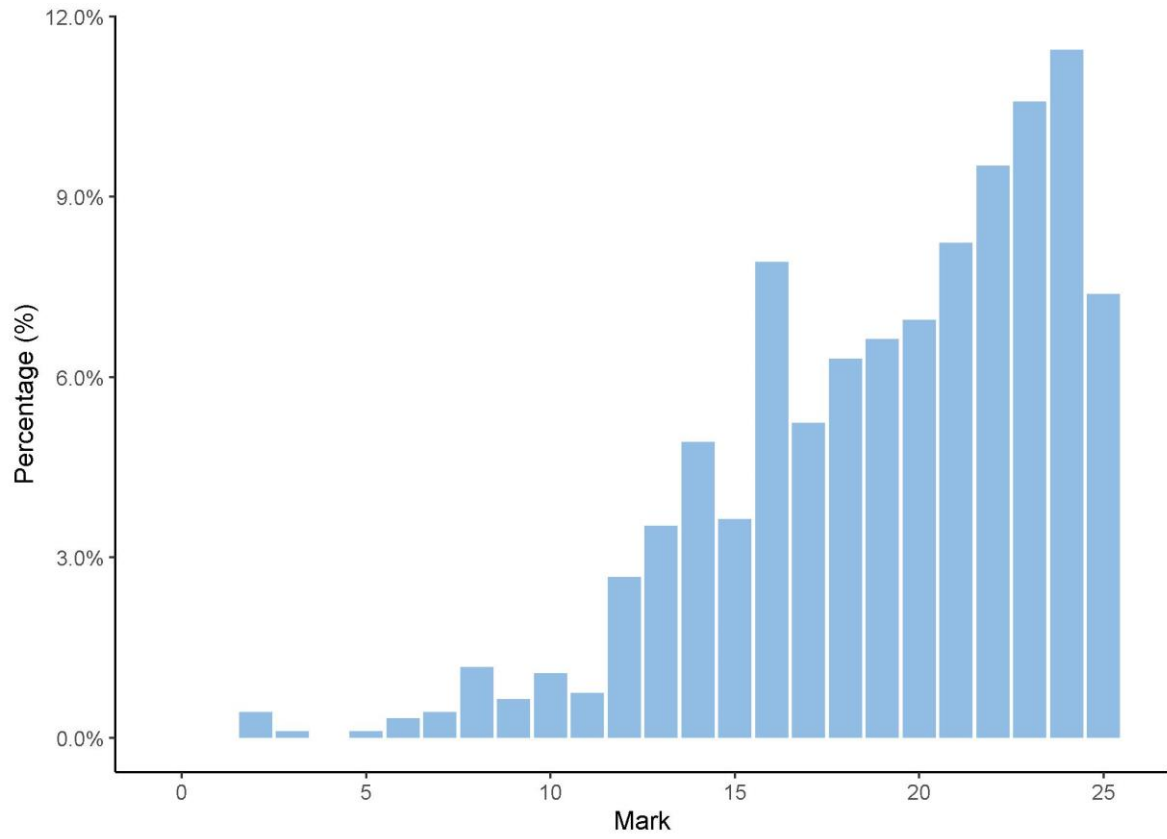
IA3 Criterion: Creating dance to communicate meaning



IA3 Criterion: Realising meaning through technical and expressive skills

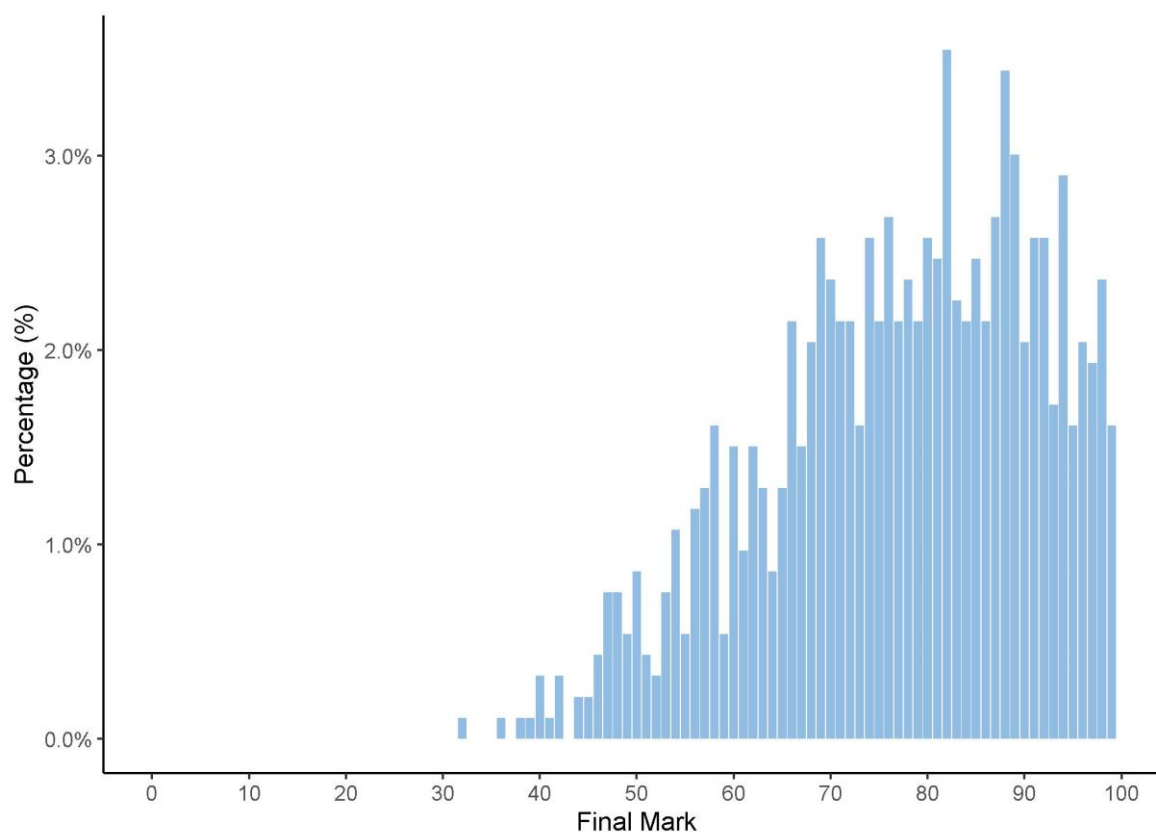


External assessment (EA) marks



Final subject results

Final marks for IA and EA



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	100–84	83–63	62–45	44–16	15–0

Distribution of standards

The number of students who achieved each standard across the state is as follows.

Standard	A	B	C	D	E
Number of students	358	415	141	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 section 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 the subject matter and the assessment objective/s.

Refer to the quality assurance tools for detailed information about the assessment practices for each assessment instrument.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	123	123	122
Percentage endorsed in Application 1	57%	69%	51%

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the ISMG and are used to make decisions about the cohort's results. If further information is required about the school's application of the ISMG to finalise a confirmation decision, the QCAA requests additional samples.

Schools may request a review where an individual student's confirmed result is different from the school's provisional mark in one or more criteria and the school considers this result to be an anomaly or exception.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section of this report for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	121	557	61	79.34%
2	120	568	43	82.5%
3	120	548	38	80%



Internal assessment 1 (IA1)

Performance (20%)

The IA1 Performance 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 (General syllabus section 4.4.1), or a viewpoint for a stated purpose and context to inform an audience (Alternative Sequence section 2.4.1).

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 priority	Number of times priority was identified in decisions*
Alignment	64
Authentication	2
Authenticity	4
Item construction	1
Scope and scale	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 123.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- showed an integration of contemporary dance style-specific techniques in a continuous sequence of suitable complexity
- included a range of locomotor movement, including complex movement phrases that involve a mixture of floor work, turning, travelling and elevations (General syllabus section 4.4.1; Alternative Sequence section 2.4.1)
- ensured safe dance practices were evident in the movements used in the dance, i.e. the dancer's weight was supported in drops/collapses to the ground
- explicitly included the purpose of the dance as defined in the syllabus: 'to inform an audience' (General syllabus section 4.4.1; Alternative Sequence section 2.4.1).

Practices to strengthen

It is recommended that assessment instruments:

- make both technical and expressive skills explicit in the teacher's choreographic statement to support clarity for the student in the rehearsal process and for the teacher in the marking process
- identify the number of dancers performing in the teacher choreographic statement, particularly where this affects
 - spatial awareness through interactions and relationships in space to other dancers, and
 - expressive skills such as characterisation and focus
- ensure that the performance aligns to the 3–4 minute length outlined in the syllabus conditions (General syllabus section 4.4.1; Alternative Sequence section 2.4.1).

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 priority	Number of times priority was identified in decisions*
Bias avoidance	5
Language	4
Layout	2
Transparency	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 123.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- allowed equity of roles that consider gender and cultural diversity
- included complex movements that reflected what students learnt in the Dance classroom and were accessible for all students, regardless of current/prior dance training beyond the Dance classroom.

Practices to strengthen

It is recommended that assessment instruments:

- are of comparative complexity for all dancers in the piece, e.g.
 - if one dancer does a double turn, the other dancer/s should do the same or a similarly complex turn
 - if one dancer does a jeté, the other dancer/s should not be required to do a turning jeté
- ensure that safe dance practices are employed, and the movement is equitable where students are required to transfer and/or support the body weight of other dancer/s.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Understanding of style-specific movements	94.21%	0%	5.79%	0%
2	Applying technical skills	86.78%	7.44%	5.79%	0%
3	Realising meaning through expressive skills	82.64%	7.44%	9.09%	0.83%

Effective practices

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


- for the Understanding of style-specific movements criterion
 - the demonstration of accurate recall of the dance work was consistent with the requirements identified in the endorsed audio-visual recording and teacher choreographic statement
- for the Applying technical skills criterion
 - technical skills (i.e. physical capabilities and execution) in the contemporary dance style showed evidence of being well-rehearsed
 - in the performance-level descriptor for 8 marks, there was the combination of different elements of technical skills ('synthesis') to present a unified, integrated ('cohesive') performance
- for the Realising meaning through expressive skills criterion
 - expressive skills (i.e. interpretative capabilities/qualities) explicitly identified in the teacher choreographic statement and the endorsed audio-visual recording were evident in performances, with meaning communicated clearly
 - in the performance-level descriptor for 9 marks, there was the combination of different elements of expressive skills ('synthesis') that communicate meaning that is not straightforward or obvious ('subtleties')
 - 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 skills and expressive skills that are used to communicate meaning.

Samples of effective practices

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.


This student response excerpt has been included:

- to demonstrate accurate physical recall of movement vocabulary, phrases, sections and formations, in relation to the identified section of the teacher choreographic statement
- to provide evidence of a synthesis of technical skills (i.e. slow, smooth, low, heavy, spinning, stumbling, unbalanced movements explicitly identified in the teacher choreographic statement) to present a cohesive performance
- to provide evidence of a synthesis of expressive skills (i.e. sad, alone, longing, lethargic movements, motifs expressing desperation, disconnection, and an emotional spiral, as identified in the teacher choreographic statement) that communicate subtleties of meaning about loneliness.

<p>Understanding of style-specific movement (3 marks)</p> <ul style="list-style-type: none"> • demonstration of the whole dance, displaying accurate physical recall of movement vocabulary, phrases, sections and formations <p>Applying technical skills (8 marks)</p> <ul style="list-style-type: none"> • application shows synthesis of technical skills to present a cohesive performance <p>Realising meaning through expressive skills (9 marks)</p> <ul style="list-style-type: none"> • realisation shows a synthesis of expressive skills that communicate subtleties of meaning 	<p>Audio-visual recording and Teacher choreographic statement Excerpt 1</p> <p>2. <u>Loneliness</u> Key words: sad, alone, longing, lethargic, slow, smooth, low, heavy, suspenseful.</p> <p>At the very beginning of this section, the performer melts down, head in hands, before reaching out across the space, desperate for company. The choreography flows on like one, singular connected movement, with a few moments of disconnection to represent occasional bursts of frustration. The running motif returns, again representing the desperation for escape out of the current state. There are many 'reaching' motifs throughout this section representing a longing for company, or the ability to go beyond the confinements of the box, which represents their house, bedroom, or whatever place the individual dancer relates most strongly to. The 'spinning out' at the end of the section, represents the dancer going into an emotional spiral, communicated through stumbling, unbalanced and weak movements before entering strongly into the next section.</p> <p>Excerpt 2</p>  <p>Excerpt 2 content (Video, 49 sec) https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia1_sr_perform_1.mp4</p> <p>Note: The music has been removed for copyright reasons. Music: <i>Timing</i> Artists: Antithesis, BluntOne & AWON</p>
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This student response excerpt has been included:

- to provide evidence of accurate physical recall of movement vocabulary, phrases, sections and formations in relation to the identified section of the teacher choreographic statement
- to provide evidence of a synthesis of technical skills (i.e. sharp, large, disjointed, sudden, thrashing movements, explicitly identified in the teacher choreographic statement) to present a cohesive performance
- to provide evidence of a synthesis of expressive skills (i.e. claustrophobic, confused, overwhelmed, out of control, chained-up movements, expressing rage, agitation and finally fatigue, as identified in the teacher choreographic statement) that communicate subtleties of meaning about frustration.

<p>Understanding of style-specific movement (3 marks)</p> <ul style="list-style-type: none"> • demonstration of the whole dance, displaying accurate physical recall of movement vocabulary, phrases, sections and formations <p>Applying technical Skills (8 marks)</p> <ul style="list-style-type: none"> • application shows synthesis of technical skills to present a cohesive performance <p>Realising meaning through expressive skills (9 marks)</p> <ul style="list-style-type: none"> • realisation shows a synthesis of expressive skills that communicate subtleties of meaning 	<p>Audio-visual recording and Teacher choreographic statement</p> <p>Excerpt 1</p> <p>3. <u>Frustration</u> Key words: anger, sharp, harsh, large, claustrophobic, confused, overwhelmed, disjointed, sudden, spontaneous, out of control, thrashing, chained up, dynamic, intense, powerful.</p> <p>This section acts as a large contrast to the rest of the piece, with the dancer showing obvious transitions between each emotion felt. The dancer barges into the next box, thrashing about out of complete rage. The movements ooze with agitation, climaxing to the tuck jump to the floor. From this jump, the choreography turns maniacal, while remaining definite and strong. The upper body reach in the split-fall at the end of the section represents the last attempt in seeking stability in an absolutely fatiguing state of mind. Clear facial expressions of frustration are shown by the dancer in this section.</p> <p>Excerpt 2</p>  <p>Excerpt 2 content (Video, 45 sec) https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia1_sr_perform_2.mp4</p> <p>Note: The music has been removed for copyright reasons. Music: <i>Timing</i> Artists: Antithesis, BluntOne & AWON</p>
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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:

- in applying the best-fit approach for a performance level that has a 2-mark range, carefully consider the characteristics of the performance-level descriptors to decide whether the evidence best meets the higher or lower mark of the range. For example, for the Applying technical skills criterion, at the 5–6 mark range, the evidence needs to demonstrate both accuracy and extension through space to be awarded 6 marks. If the evidence shows accuracy but no extension, then 5 marks should be awarded.

Additional advice

- For confirmation, all video samples are correctly labelled to clearly identify the appropriate student using the function in the confirmation application, e.g., identify sample according to costume colour/type or other clearly identifying characteristics, rather than statements such as 'on left of screen'.
- All video recordings of the dance sequence should be continuous with no pausing or editing except if required to change environment (General syllabus section 4.4.1).
- Ensure that the video recording, if stationary, always contains a full shot of the dancer, and that the dancer does not exit the screen during the performance.
- Ensure that gender-neutral language is used in the teacher choreographic statement, so that choreographic meaning can be applied to all students regardless of gender.



Internal assessment 2 (IA2)

Choreography (20%)

The IA2 Choreography 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 (General syllabus section 4.4.2), or a viewpoint for a chosen purpose and context, to inform and empower the audience (Alternative Sequence section 2.4.2).

The task also requires students to complete a choreographic statement.

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 priority	Number of times priority was identified in decisions*
Alignment	39
Authentication	0
Authenticity	3
Item construction	1
Scope and scale	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 123.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included all cognitions from the assessment objectives in the task description, notably 'evaluate the dance by justifying choices' and 'apply literacy skills'
- identified contemporary dance as the genre required to be used for the task
- referenced the syllabus purpose and viewpoint explicitly in the task description, i.e.
 - 'to challenge and provoke' and 'a social, political or cultural viewpoint' (General syllabus section 4.4.2), or
 - 'to inform and empower an audience' and 'a viewpoint for a chosen purpose and context' (Alternative Sequence section 2.4.2).

Practices to strengthen

It is recommended that assessment instruments:

- provide flexibility regarding a student's choice of stimulus. Students should be provided with appropriate scope and scale to make their own decisions about an event, issue or idea emerging from the selected social, political or cultural context (General syllabus section 4.4.2) or chosen context/s (Alternative Sequence section 2.4.2)
- articulate that the choreographic statement must 'explain the meaning of the dance in relation to the chosen stimulus, purpose, context and viewpoint' so that the highest-level performance-level descriptors can be met (General syllabus section 4.4.2; Alternative Sequence section 2.4.2)
- allow student choice (as required by the ISMG) with regards to elements of dance, structure and purpose. The task should not require more than the conditions outlined in the syllabus conditions. For example, the plural of 'production elements' indicates that students must use in their choreography, and discuss in their choreographic statement, a minimum of two production elements. Likewise, as the syllabus requires that students use 'choreographic devices' (including motif/s), at least one motif and one other choreographic device must be used
- ensure that response length conditions align to those in the syllabus, both in terms of word length for the choreographic statement and time length for the choreography.

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 priority	Number of times priority was identified in decisions*
Bias avoidance	1
Language	0
Layout	2
Transparency	3

*Each priority might contain up to four assessment practices.

Total number of submissions: 123.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- explained how individual student work would be assessed if completed as part of a larger work. If students are working with others to choreograph an equivalent section of a larger work, each student must be able to have their individual work authenticated
- explained that each section must be created to meet all conditions of the assessment and allowed the opportunity for students to address all characteristics of the performance-level descriptors at the highest level. This is especially important if only one student from the group is sampled for Confirmation

- allowed for each/any student's work to stand alone to support all marks awarded for each individual student and particularly to allow the student to demonstrate the upper performance levels of the Communicating meaning ('cohesive form') criterion
- made it clear that it is not appropriate for students to create disconnected sections; the choreography must be continuous and, thus, one whole section or dance work
- demonstrated alignment between the information provided in the task and scaffolding sections.

Practices to strengthen

It is recommended that assessment instruments:

- include stimulus materials appropriate for the age group and are free from offensive images/materials
- allow for gender and cultural appropriateness, where possible, to support accessibility for all students
- encourage students to investigate their own choreographic practice and processes rather than emulating the creative process of another choreographer.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Evaluating dance concepts	88.33%	9.17%	2.5%	0%
2	Applying dance concepts	90.83%	7.5%	1.67%	0%
3	Communicating meaning	87.5%	10.83%	1.67%	0%

Effective practices

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

- each criterion was marked discretely against the appropriate evidence, i.e.
 - the Evaluating dance concepts criterion was specifically matched to the evidence in the choreographic statement
 - the Applying dance concepts and Communicating meaning criteria was specifically matched to the student choreographic work

- there was a clear indication of how the school assessment policy had been applied to student work that did not meet the syllabus conditions, e.g., exceeding response length
- for the Evaluating dance concepts criterion, the response explicitly identified, in the choreographic statement
 - purpose, context and viewpoint
 - evaluation and justification of choreographic choices around elements of dance (plural), structure and production elements (plural) linked with communicating meaning
- for the Applying dance concepts criterion, there was evidence in the response of
 - organisation and application of the elements of dance (plural), choreographic devices (including motif) and production elements (plural) for a chosen and identified purpose, context and viewpoint. This allowed the teacher to make accurate decisions about how the qualities of the student's response aligned with the appropriate performance-level descriptors
 - clear alignment to the choreographic statement
- for the Communicating meaning criterion, there was evidence in the response of
 - the creation of a contemporary dance that clearly communicated a chosen social, political or cultural viewpoint. This allowed the teacher to make decisions about how the qualities of the student's responses aligned with the appropriate performance-level descriptors.

Samples of effective practices

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.

This student response excerpt has been included:

- to demonstrate the Evaluating dance concepts criterion, as it
 - clearly explains the meaning of the dance in relation to the
 - chosen stimulus (homelessness)
 - purpose (to challenge and provoke)
 - context (social)
 - viewpoint (contrast between how society stereotypes homelessness and businessmen)
 - demonstrates evaluation of the dance by justifying choices made in terms of
 - the key elements of dance (aspects of space, dynamics, and relationships between the dancers)
 - structure (narrative and choreographic devices including motif)
 - production elements (music and costume) used to communicate meaning
 - provides evidence of the application of literacy skills through sequenced and connected ideas that enhance communication of meaning about the dance concepts
- to demonstrate the Applying dance concepts criterion, as the organisation and application of the elements of dance, choreographic devices and production elements make purpose (to challenge and provoke) and context (social) explicit through

- manipulation of movement (motif, levels, dynamics — percussive for businessman and heavy/weighted for homeless man, call and response, and directional focus)
- use of production elements (costume and music)
- to demonstrate the Communicating meaning criterion, as the creation of the dance reveals complex and subtle layers of meaning to communicate viewpoint (stereotyped views of homelessness versus businessman) with impact and sensitivity. Cohesive form can be identified (Sections 1 and 2) and there is purposeful selection of production elements (music and costume) that are integrated into the dance to communicate meaning (clear sectioning of dance).

Evaluating dance concepts (5 marks)

- application of literacy skills through sequenced and connected ideas that enhance communication of meaning about the dance concepts
- evaluation of dance incorporates a well-reasoned justification using examples that reveal the interrelationship between purpose, context and meaning

Applying dance concepts (9 marks)

- organisation and application makes purpose and context explicit through manipulation of movement and use of production elements

Communicating meaning (9 marks)

- creation of dance reveals complex and subtle layers of meaning to communicate viewpoint with impact and sensitivity

Excerpt 1

This piece highlights the relevance of the social issue, homelessness. It takes on a narrative form and shows the contrast between a homeless man and a businessman and their stigmas created by society. The purpose is to challenge and provoke the audience to realise that although the two people are so different, they are both human beings and are very much the same despite how society views them. Two dancers are used to represent a businessman who's wearing a button up shirt and tie, and a homeless man who's wearing ripped and dirty clothes – each's costume is to represent the stereotype of these people. 'Uncomfortable' by Wallows is the song used in the first part of the dance as it communicates the intention through lyrics and mood of one being uncomfortable by the homeless asking for money. That song morphs into a slow and eerie song named 'The Night We Met' by Lord Huron. Though the lyrics do not match the intent, the mood of the song matches the vulnerability of both characters in the second section.

The first section introduces both characters to clearly show the societal hierarchy created between them; the homeless man and the businessman. Low and high levels are prominently used to show their place in society. The businessman shows strong percussive movement in comparison to the homeless man's swinging and heavy weighted movement to demonstrate their characters. The homeless man continually shivers and holds his arms to show how living on the streets is cold; this motif reinforces the character. Call and response are avidly used throughout this section to masterfully show each's feelings about the other. The homeless man is constantly shown reaching towards the other, but the businessman will respond by pushing away or their directional focus is the other way. The sequence goes on to show how the businessman is avidly avoiding the other, with their directional focus intentionally in the opposite direction or at their phone or watch; this motif is done repetitively throughout the dance to reiterate his character.

The second and final section's purpose is to show the two characters are actually both human beings. The soft and gentle movement symbolises the vulnerability of how they are both the same no matter where they stand in society. A motif where they drag their hands across from one hand to the other across their chest symbolises how the same blood runs through their veins and are both the same. In the end, they return to their positions before the businessman realises, they are both human, he then walks and slips the homeless man some money and returns to a posed motif also used throughout the dance, an authoritative walking stance to convey his place in society in comparison to the homeless' motif of lying on the ground to show how they are usually seen in real life.

Excerpt 2



Excerpt 2 content (Video, 1 min 00 sec)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia2_sr_perform_1.mp4

Note: The music has been removed for copyright reasons.

Music: *Uncomfortable*, Artists: Wallows

This student response excerpt has been included:

- to demonstrate the Evaluating dance concepts criterion, as it
 - clearly explains the meaning of the dance in relation to the
 - chosen stimulus (Princess Diana)
 - purpose (to educate — develop a deeper understanding)
 - context (historical)
 - viewpoint (detrimental effects of invasion of privacy through the eyes of Princess Diana)
 - provides evaluation of the dance by justifying choices made in terms of
 - the key elements of dance (aspects of space, dynamics, relationships, time)
 - structure (narrative)
 - production elements (music/speech and flashing lights) used to communicate meaning
 - provides evidence of the application of literacy skills through sequenced and connected ideas that enhance communication of meaning about the dance concepts.

Evaluating dance concepts (5 marks)

- application of literacy skills through sequenced and connected ideas that enhance communication of meaning about the dance concepts
- evaluation of dance incorporates a well-reasoned justification using examples that reveal the interrelationship between purpose, context and meaning

Excerpt 1

The piece, 'Princess', successfully portrays Princess Diana's insight into the social and political viewpoint of invasion of privacy through an historical lens. This creates a relatable topic for the audience, as social media plays a considerable role in exposing true and false identities within common day society. The dance follows narrative form, effectively communicating the message and emotions Diana shared throughout her fight against privacy invasion, creating a deeper understanding of the issue's significance. In addition, movement components and production elements have been selected and manipulated to highlight and reinforce Diana's experiences.

Symbolism is created through the significant use of motifs and production elements. The motif of pushing and running away, found predominantly in the second and third section of the piece, are used to represent Diana's struggle and efforts to escape. This is significant, as an audience understanding is evoked through Diana's inability to escape. Throughout the second section of choreography, the motif of 'grande jete' variations are used to represent the freedom created by escaping the public eye. Constant monitoring is represented through paparazzi, and revealed through lighting choices. Flashing lights symbolise a camera flashing, reinforcing the historical viewpoints of the piece. This creates another motif which reinforces the constant and unavoidable nature of invasion of privacy. The choice in costuming strengthens this, as nude colours represent the bare and stripping nature of invasion.

The routine begins with an iconic speech that Diana made, pleading for 'time and space', paired with imagery, movement and sound effects to support this. Choreography is reflective of the words spoken, through small and percussive arm and upper body movements creating shapes. These shapes point towards the audience, reinforcing the idea of the public eye causing her suffering. The tempo slowly increases and is reflected in the intensity of movements, emphasising the hardships faced. This effectively demonstrates Diana's attempt to remove herself, and overcome the situation. High level movements travelling across the space, show swinging and suspension, demonstrating joy as she moves away from the public eye. This is also highlighted by the musical accents, followed by the juxtaposition of the dancer suddenly collapsing to the floor, which represents Diana's tragic death. Sustained and contracted movements follow, indicating the pain of the nation, and through the opposition between sections, the sudden nature of death. The piece effectively demonstrates Diana's desires and pleas for change, also highlighting her demise through an accurate historical lens.

Practices to strengthen

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

- the length, scope and scale of responses be managed to meet syllabus conditions. When a response exceeds these conditions, the school assessment policy should be applied. 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 of the required length: choreography is to be 2–4 minutes, and the choreographic statement is 300–400 words as a written response or a filmed oral or audio explanation of 2–3 minutes
 - 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 using authentication strategies
- authentication issues are addressed by ensuring that tasks are not over-scaffolded, e.g. identical issues/themes and structure
- for the 4–5 mark range in the Evaluating dance concepts criterion
 - more than one element of dance and production element is to be included within the choreographic statement
 - choices of elements of dance, structure and production elements to communicate meaning are evaluated and justified
 - purpose, context and meaning are evident and clearly articulated within the choreographic statement
- for the performance levels of 5 and 6 marks in the Applying dance concepts criterion
 - ensure that an event or issue is chosen to identify a viewpoint that clearly links to the purpose of the task, i.e. to challenge and provoke
 - purpose and context is made explicit through the use of elements of dance (plural) and production elements (plural). Particular attention should be given to the use of the word ‘and’ as well as the plural ‘elements’ when awarding marks. The use of the word ‘and’ as well as the plural ‘elements’ throughout these performance-level descriptors requires evidence in the student responses to align with more than one element of dance mentioned at each mark. Application of only one production element or one element of dance would result in a lower mark
- for the Communicating meaning criterion
 - in the performance-level descriptor for 7–8 marks, ensure that there is integration of dance concepts into a unified (‘cohesive’) form to communicate stated viewpoint
 - in the performance-level descriptor for 9 marks, ensure that dance reveals intricate (‘complex’) and fine or delicate (‘subtle’) layers of meaning to communicate a viewpoint, evoking or connecting with the senses (‘impact and sensitivity’)
 - 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 articulation of purpose, context and viewpoint within the choreographic statement will provide a clear conceptual understanding that will assist students in developing their choreographic work.

Additional advice

- For confirmation, ensure that
 - all video samples
 - where students have choreographed a section of a larger work should be clearly labelled, noting where each student's choreography begins and ends. Teachers should ensure that the choreography is one continuous, uninterrupted section, rather than intermittent sequences throughout a larger work
 - are not corrupted and are able to be viewed fully using the correct MOV, AVI or MP4 format
 - samples are correctly uploaded and duplicate evidence has not been submitted
- Students must engage in safe dance practices when selecting and executing movement.



Internal assessment 3 (IA3)

Project — dance work (35%)

The IA3 Project — dance work 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 (General syllabus section 5.4.1), or uses physical and/or virtual environments to communicate a viewpoint in response to selected stimulus (Alternative Sequence section 3.4.1).

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 priority	Number of times priority was identified in decisions*
Alignment	20
Authentication	30
Authenticity	3
Item construction	5
Scope and scale	14

*Each priority might contain up to four assessment practices.

Total number of submissions: 122.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- identified all cognitions of the assessment objectives in the task description
- included an authentication strategy that explicitly states how individual students will be assessed within group work
- for the Alternative Sequence (AS unit 1), required students to present a cohesive dance work that uses physical and/or virtual environments to communicate a viewpoint in response to selected stimulus.

Practices to strengthen

It is recommended that assessment instruments:

- explicitly state that complex movements are required for the performance component of the Project to enable high-level performance descriptors to be met. In the Realising meaning through technical and expressive skills criterion, the performance-level descriptor worth 7–8 marks uses the term ‘complex’. For this task, it is important to consider how ‘complex’ might be achieved in ways other than using gross motor skills or full-body movement, especially for students exploring their own personal aesthetic and style. Complexity may be seen through intricate arm-, hand- or finger-based movement, e.g. finger tutting in hip-hop style, or classical Indian hand gestures in Bollywood style
- are open-ended to allow for student choice and do not include additional conditions and restrictions that do not align with syllabus requirements, e.g. references to only dance film or site-specific dance are not appropriate, neither is the reference to fusing two (or more) movement styles
- align to the time lengths for choreography and/or performance as outlined in the syllabus and do not require student responses to be of a greater length than syllabus conditions
- highlights that students are not required to perform their own choreography, but may perform in another choreographer’s work and be assessed on their performance in this alternative work. This will provide the opportunity for students to be assessed on their best performance
- for the General syllabus and AS (unit 3), explicitly state in the task description that the personal context informs 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 priority	Number of times priority was identified in decisions*
Bias avoidance	0
Language	6
Layout	0
Transparency	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 122.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided breadth of stimulus or allowed students to select stimulus to ensure that students were able to create a dance work that
 - communicated a personal viewpoint in response to their own chosen context (General syllabus section 5.4.1), or
 - uses physical and/or virtual environments to communicate a viewpoint (Alternative Sequence section 3.4.1)

- were open-ended and did not restrict the focus of the choreography by providing overly specific scaffolding, e.g. guiding titles or quotes. For example, in the General syllabus (section 5.4.1), students are required to create a personal context and viewpoint for this assessment technique, and this should allow for a range of stimulus choice as opposed to a focus provided by the teacher.

Practices to strengthen

It is recommended that assessment instruments:

- articulate in the task description or scaffolding that the solution/s to the choreographic problem/s need to be clearly linked to consideration of viewpoint and:
 - aesthetic (Alternative Sequence section 3.4.1), or
 - personal style/aesthetic (General syllabus section 5.4.1).
- ensure that students are provided with the opportunity to achieve the highest performance-level descriptor for the Analysing and evaluating dance concepts criterion.

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 confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Understanding dance concepts	97.5%	1.67%	0.83%	0%
2	Applying literacy skills	94.17%	3.33%	2.5%	0%
3	Analysing and evaluating dance concepts	88.33%	10.83%	0%	0.83%
4	Creating dance to communicate meaning	87.5%	5%	3.33%	4.17%
5	Realising meaning through technical and expressive skills	89.17%	2.5%	7.5%	0.83%

Effective practices

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

- each criterion was marked discretely against the appropriate evidence, i.e.

- the Understanding dance concepts, Applying literacy skills, and Analysing and evaluating dance concepts criteria were specifically matched to the evidence in the choreographic statement and evaluative response
- the Creating dance to communicate meaning criterion was specifically matched to the student choreographic work
- the Realising meaning through technical and expressive skills criterion was matched to the performance component of the response
- for the Understanding dance concepts criterion, the response explicitly identified, in the choreographic statement
 - purpose, context and viewpoint
 - choreographic choices around elements of dance, structure and more than one production element, which are linked with chosen (and identified) purpose, context and viewpoint
- for the Applying literacy skills criterion, there was clear evidence of the use of relevant dance terminology and language conventions within the written components of the student response
- 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 and allowing the teacher to make clear decisions about qualities of the student's response aligned with the appropriate performance-level descriptors
- for the Creating dance to communicate meaning criterion, the dance 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, context and viewpoint 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, using identifying features such as costume or hair colour rather than left or right of the screen
 - 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.

Samples of effective practices

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.

This student response excerpt has been included:

- to demonstrate the Understanding dance concepts criterion as it provides evidence of
 - a clearly articulated purpose (to celebrate and provoke empathy)
 - context (sociological), and

- viewpoint (personal — seeing through the dancer’s eyes the value of a friend), linked to choices of
 - key elements of dance (space, time, relationships, dynamics)
 - structure, and
 - production elements (torch, site specific environments)
 using relevant examples making clear interconnections and relationships
- to demonstrate the Applying literacy skills criterion as it provides evidence of articulated ideas and controlled structure including relevant dance terminology.

<p>Understanding dance concepts (3 marks)</p> <ul style="list-style-type: none"> • demonstration of an understanding of elements of dance, structure, and production elements using relevant examples to make clear interconnections and relationships <p>Applying literacy skills (3 marks)</p> <ul style="list-style-type: none"> • application of written literacy skills through articulated ideas, controlled structure enhanced and informed by relevant dance terminology and language conventions 	<p>Excerpt 1</p> <h2 style="text-align: center; border-bottom: 1px solid black; margin-top: 0;">Choreographic Statement</h2> <p>The personal context of this piece is a “gift” for a close friend, Corina. The friendship is portrayed from my personal viewpoint, showing the appreciation for the love and support that she has so kindly given. The work strives to celebrate Corina’s support and provoke empathy for the dancer as it explores their highs and lows. The piece fuses contemporary, hip hop, and lyrical dance as they best suit the mood, and is structured in a narrative form to show the emotional journey as a new friendship is formed.</p> <p>In the beginning, Corina will physically support the male dancer (myself) to represent her emotional support. Her movements will consist of sustained and suspended dynamics to show her gentle and caring nature, then sharper dynamics to show her optimism and energy. In contrast, the male will only perform sustained and collapsing movements to clearly show that he has given up. Progressively larger, faster, and more percussive movements displayed by the male successfully conveys happier emotions and hopeful change. The manipulation of dynamics effectively represents the close bond between Corina and I. The friendly, supportive relationship is clearly shown through physical connection, involving partner lifts and counterbalances. Clear support is expressed when I help Corina off the ground and onto my shoulders in a wrapped position with the legs.</p> <p>Motifs are cleverly integrated throughout the dance to strengthen the overall meaning of the choreographic intent. I drop my head multiple times throughout the work to represent a loss of hope, but Corina guides it from falling to clearly portray her emotional support and guidance. Instrumentation will be used as an effective choreographic device to develop this motif, by having other parts of the body fall to the ground. A movement phrase that consists of pointing hand gestures, lifts, and consistent physical touch is repeated during the work to represent the guidance and direction that is provided in the friendship. Sudden, sprightly opening of the hands is also used to represent light and hope.</p> <p>A torch will be utilized as an effective production element to symbolise hope. Successfully representing hope, Corina will enter shining the torch onto me whilst I am lying in the dark. The second production element includes different sites, such as a road, a concrete path, and the beach. These locations hold significant meaning to the friendship and add meaning to the overarching purpose of the piece.</p>
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This student response excerpt has been included:

- to demonstrate the Creating dance to communicate meaning criterion as it provides evidence of
 - organisation and application of the elements of dance, choreographic devices and production elements for the chosen purpose (to celebrate a friend’s support and provoke empathy for the dancer) and context (personal — gift of friendship), to illustrate that, through the chosen mode of dance film, there is
 - explicit manipulation of movement and motifs (e.g. pointing hand gestures, lifts, and consistent physical touch), and
 - use of production elements (i.e. music, site specific environments, torch)
 - the creation of the dance work that reveals complex and subtle layers of meaning to communicate a viewpoint of the emotional support provided by friendship with impact and sensitivity.

Creating dance to communicate meaning (13 marks)

- organisation and application makes purpose and context explicit through manipulation of movement and use of production elements
- creation of dance reveals complex and subtle layers of meaning to communicate viewpoint with impact and sensitivity

Excerpt 1

Excerpt 1 content (Video, 54 sec)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia3_sr_perform_1.mp4

Note: The music has been removed for copyright reasons.

Music: *Fix You*

Artists: Coldplay

This student response excerpt has been included:

- to demonstrate the Realising meaning through technical and expressive skills criterion as it provides evidence of the student's
 - sustained control and synthesis of technical skills to present a cohesive performance in his chosen style
 - communication of subtleties of meaning through a synthesis of expressive skills, including relationships between the other dancer and the performance space.

Realising meaning through technical and expressive skills (10 marks)

- application shows sustained control and synthesis of technical skills to present a cohesive performance
- realisation shows subtleties of meaning through a synthesis of expressive skills, including relationships between dancers, and the site-specific spaces

Excerpt 1

Excerpt 1 content (Video, 54 sec)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia3_sr_perform_2.mp4

Note: The music has been removed for copyright reasons.

Music: *Fix You*, Artists: Coldplay

This student response excerpt has been included:

- to demonstrate the Analysing and evaluating dance concepts criterion as it provides evidence of
 - analysis and evaluation of choreographic problems/solutions linked with viewpoint and personal style/aesthetic
 - well-reasoned justification and solutions to choreographic problems that reveal the interrelationship between purpose, context and meaning
- to demonstrate the Applying literacy skills criterion as it provides evidence of articulated ideas and controlled structure including relevant dance terminology.

Analysing and evaluating dance concepts (5 marks)

- analysis and interpretation offer solutions clearly linked to consideration of viewpoint and personal style/aesthetic
- evaluation of dance incorporates a well-reasoned justification using examples of meaning in their work and solutions to choreographic problems that reveal the interrelationship between purpose, context and meaning

Applying literacy skills (3 marks)

- application of written literacy skills through articulated ideas, controlled structure enhanced and informed by relevant dance terminology and language conventions

Excerpt 1

Evaluative Response to Choreographic Process

Choreographic problem one: Manipulating/prolonging the first section.

After reviewing the dress rehearsal, I wasn't satisfied with how quick the transition between the first and second section was. I believed that for my viewpoint to be communicated properly regarding the context, 'the power of dance,' the first section that represents competition and self-doubt needed to be emphasised more, otherwise the intent is lost. I also felt as though the movements in this section didn't contribute to communication of the intent. They didn't have a connection with self-doubt or pushing boundaries. To achieve the purpose of inspiring the audience, I need to create a narrative that the audience can relate to. Audience members of a similar age, like that at Queensland Youth Week, may relate and understand the viewpoint of the dance better, and consequently feel inspired, if all sections of the dance are represented equally.

Evaluative Response to Choreographic Process

Solution to choreographic problem one:

To strengthen the communication of the viewpoint that dance is a support network that sparks confidence in the face of societal adversities/pressures, the beginning section was emphasised more. Specifically, this was done by re-choreographing a section at the beginning. As seen in clip one and clip two, fast movements were altered to be performed at a slower pace, employing lower levels and a limited amount of space. The new movements (figure two) include the motif to accentuate the desire and determination I felt to prove my full potential to myself and feel comfortable in my own skin. 'Snaking' hands move down and up the body, and after pushing these hands outward, my arms quickly snap back in. This sequence is much more relevant toward the viewpoint and narrative form, conveying the difficult journey that comes with the elimination of societies oppressing expectations. Also, seen in clip three, accumulation was added into the dance to further demonstrate the progression from self-dislike to confidence. It begins with a pushing outward motion, representing limits being pushed, and ends with a 'snake' hand release. This communicates that dance has the power to progress from a position of self-doubt to self-love.

I was pleased with these improvements as the dance displayed more meaningful movements that align better with the viewpoint and will consequently inspire the audience.

Evaluative Response to Choreographic Process

Evidence of solution to choreographic problem one:

Clip one: Before changes



Clip two: After changes



Excerpt 1 content (Video, 1 min 38 sec)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia3_sr_perform_5.mp4

Note: The music has been removed for copyright reasons.

Music: *Snakeskin*, Artists: Rina Sawayama

This student response excerpt has been included:

- to demonstrate the Creating dance to communicate meaning criterion as it provides evidence of organisation and application of the elements of dance, choreographic devices and production elements for the chosen
 - purpose (to inspire the audience at Queensland Youth Week to express confidence)
 - context (personal — power of dance)
- to illustrate the explicit manipulation of movement and use of production elements (lighting, costume, performance space). The dance reveals complex and subtle layers of meaning to communicate viewpoint with impact and sensitivity.

<p>Creating dance to communicate meaning (13 marks)</p> <ul style="list-style-type: none"> • organisation and application makes purpose and context explicit through manipulation of movement and use of production elements • creation of dance reveals complex and subtle layers of meaning to communicate viewpoint with impact and sensitivity 	<p>Excerpt 1</p> <div style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> <p style="text-align: center;">Choreographic Statement</p> <p>'Snakeskin' explores a personal context regarding the power of dance. With a purpose of inspiring the audience at Queensland Youth Week to express confidence. The dance holds the viewpoint that dance is a support network that encourages/enables self-confidence through self-expression and pushing limits. In a narrative form, rising self-confidence is replicated through a fusion of heels, jazz, and hip-hop, inspired by Jojo Gomez, who motivated my confidence journey. Aural elements from Chimamanda Adichie's speech regarding societies pressures on female empowerment facilitates communication of the viewpoint. The intensity, colour, and speed of lighting, as well as high heels and a snake-print costume help achieve the purpose, combining with music and movements to demonstrate evolving confidence through each section.</p> <p>The beginning section conveys how society normalises competition between women, prompting insecurity and self-hatred. Relating with aural components, conflict is formed between both dancers where they display false confidence to feel 'superior.' Along with the lyrics, "we raise girls to see each other as competitors," a lack of unison and limited contact displays tension. This leads to self-doubt through low levels and a constrained stage space. With speed manipulation of the motif, 'desire,' determination to break free from societies expectations is communicated through contractions/retractions of a reaching hand.</p> </div> <p>Excerpt 1 content (video, 47 sec) https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia3_sr_perform_3.mp4 Note: The music has been removed for copyright reasons. Music: <i>Snakeskin</i> Artists: Rina Sawayama</p>
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This student response excerpt has been included:

- to demonstrate the Realising meaning through technical and expressive skills criterion as it provides evidence of
 - sustained control and synthesis of technical skills to present a cohesive performance in her identified styles of fusion of heels, jazz, and hip-hop
 - subtleties of meaning through a synthesis of expressive skills, including relationships between the other dancer and the performance space.

Analysing and evaluating dance concepts (5 marks)

- analysis and interpretation offer solutions clearly linked to consideration of viewpoint and personal style/aesthetic
- evaluation of dance incorporates a well-reasoned justification using examples of meaning in their work and solutions to choreographic problems that reveal the interrelationship between purpose, context and meaning

Applying literacy skills (3 marks)

- application of written literacy skills through articulated ideas, controlled structure enhanced and informed by relevant dance terminology and language conventions

Excerpt 1

Excerpt 1 content (video, 57 sec)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/snr_dance_19_ia3_sr_perform_4.mp4

Note: The music has been removed for copyright reasons.

Music: *Snakeskin*

Artists: Rina Sawayama

Practices to strengthen

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

- the length, scope and scale of responses be managed to meet syllabus conditions. When a response exceeds these conditions, the school assessment policy should be applied.
- 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 of the required length: choreography is to be 3–4 minutes, as is the performance; the written choreographic statement is to be 300–400 words; and the written evaluative response is to be 600–800 words (including a maximum of 6 still images or 30-second video excerpts)
 - 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 using authentication strategies
- for the performance levels of 2 and 3 marks in the Understanding dance concepts criterion, responses must include more than one element of dance and production element within the dance work
- for the Analysing and evaluating dance concepts criterion

- choices of the elements of dance (plural), structure and production elements (plural) are clearly linked to the identified viewpoint and personal style/aesthetic to be awarded 5–6 marks
- ensure that still images or video excerpts (no more than six) are included in the evaluative response to a choreographic problem/s
- for the performance level of the 12–13 mark range in the Creating dance to communicate meaning criterion
 - responses need to demonstrate 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 the choreographic work and choreographic statement
 - a breadth of stimulus should be provided to allow authentic exploration of a purpose and context to communicate a personal viewpoint. Over-scaffolding will not allow students the opportunity to demonstrate the characteristics of the performance levels beyond the 4–5 mark performance level in this criterion
- for the Realising meaning through technical and expressive skills criterion
 - at the higher performance levels, choreography responses are to be of a suitable complexity level, allowing communication of meaning through the synthesis of relevant expressive skills within this mark range. Complexity may be seen in ways other than using gross motor skills or full-body movement, especially for students exploring a personal aesthetic and style. Complexity may be seen through intricate and small movements that isolate body parts such as hands/fingers, e.g. finger tutting in hip hop.

Additional advice

- For confirmation, ensure that:
 - all video recordings of the dance sequence are continuous with no pausing or editing except if required to change environment (General syllabus section 5.4.1)
 - samples are uploaded in the correct format, i.e.
 - choreographic statement/s and evaluative response — pdf
 - choreography and performance — .mov, .mp4, or .avi for dynamic files.
 - all video samples are correctly labelled with reference to identifying features (e.g. hair colour, costume) to clearly identify the correct student using the function in the confirmation application
 - samples are correctly uploaded and duplicate evidence has not been submitted.
- Students engage in safe dance practice when selecting and executing movement.
- Expressive skills must be able to be clearly identified when filming using lighting effects.



External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day.

Examination — extended response (25%)

Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. The examination consisted of one paper:

- Paper 1 consisted of a choice of two extended response questions (35 marks).

The examination assessed learning from the course of study.

The assessment required students to:

- answer questions in response to unseen stimulus, which included video excerpts of two different dance works
- answer questions by also considering the contextual information provided during the examination to support their understanding of the stimulus.

Assessment decisions

Assessment decisions are made by markers by matching student responses to the external assessment marking guide (EAMG). The external assessment papers and the EAMG are published in the year after they are administered.

Effective practices

Overall, students responded well to:

- using applied written literacy skills effectively in a logical and organised manner. The dance terminology was largely accurate
- making judgments about how the dance excerpts effectively communicated meaning and were able to provide examples to assist in justifying these judgments
- demonstrating a solid understanding of dance concepts and skills
- interpreting the stimulus successfully and matching evidence in the stimulus to the chosen question
- making clear their question choice and marking this accurately on the paper.

Samples of effective practices

- The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives. The characteristics identified may not be the only time the characteristics have occurred throughout a response.

Extended response

Criteria: Understanding dance concepts and skills; Applying written literacy skills

Effective student responses:

- showed knowledge and understanding of selected dance concepts and skills
- used dance terminology, including the titles of works or choreographers'/dancers' names, that is relevant to the chosen question.

This student response excerpt has been included:

- as it indicates in the opening paragraph a clear selection of space and relationships as appropriate dance concepts and skills in response to Question 1, with
 - space and relationships remaining as the drivers or focus throughout the analytical response and being equally and consistently addressed for both excerpts
 - key characteristics being identified throughout the response, e.g. space is discussed in terms of the characteristics of formation, direction, general space, pathways and levels for both excerpts
- as it uses the titles of works or choreographers'/dancers' names that are relevant to the chosen question.

<p>Understanding dance concepts and skills (2 marks)</p> <p>Applying written literacy skills (2 marks)</p>	<p>Excerpt 1</p> <p>Choreographers can manipulate a range of dance concepts and skills to successfully convey a chosen concept to an audience. Specifically, the dancework, 'I Won't Complain', choreographed by Larkin Poynton, and, 'Falling Angels', choreographed by Jiří Kylián, effectively communicate the concept of conformity through the clear manipulation of space and relationships. Poynton portrays the individual sadness and struggles experienced by the dancers in, 'I Won't Complain', and the role of conformity upon the concealing of one's emotions.</p>
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Criterion: Analysing and interpreting dance concepts and skills

Effective student responses:

- identified valid interrelationship between relevant characteristics of the chosen dance concepts and skills
- provided detailed description of how the chosen dance concept and skill is manipulated to communicate meaning.

This student response excerpt has been included:

- as it provides evidence of the interrelationship between characteristics of the chosen dance concept and skill of relationships, focusing on
 - the body and others — the different relationships of the individual dancer to the group in the space
 - the body and the floor — the collapse of the dancers to the floor to perform non-locomotor movements in synchronisation
 - the body and the space — the transitions between the distancing and closeness of the dancers to each other
- as it provides detailed description of how relationships are manipulated to communicate the concept of conformity, e.g. the individual dancer's struggle as they disengage and move away from the others who are huddled closely together; the use of canon, foreshadowing the dancer's establishing of a close and identical relationship with the other dancers later in the excerpt, emphasising the elimination of her personal traits and surrendering to societal norms.

Analysing and interpreting dance concepts and skills (4 marks)

beginning. ~~The large group of~~ The female dancer disengages with the other dancers behind her, who are huddled closely together and exploring close relationships, thus making her look like an outlier to the rest of society as a result of her struggle. Furthermore, the canon at the beginning of the dance moves directionally to stage right, following the individual dancer. This canon serves as foreshadowing for the dancer later establishing a close and identical relationship with the other dancers, emphasising the elimination of her personal traits and the ~~replacement~~ surrendering to societal norms through conformity. Relationships between the body and floor are also integrated in the dancework to depict each dancer facing their own personal hardship, despite the masking of emotion through blank facial expression. This is apparent when the dancers collapse to the floor and lay upright, performing non-locomotor movements with their heads and limbs in synchronisation. The transition from distanced to close relationships throughout the dancework are symbolic of transitioning between conformity ^{in society} and the expression of independent emotions and experience.

Criterion: Evaluating and justifying dance

Effective student responses:

- provided a valid judgment about how effectively the dance concepts and skills communicate meaning
- identified credible examples that defend this judgment.

This student response excerpt has been included:

- as it provides evidence of a plausible judgment about how effectively Kylian uses space to communicate the concept of conformity
- to provide examples of how spatial positioning, pathways and levels are manipulated and enhanced through the use of unison and lighting to create an idea of dominance, control and force.

Evaluating and justifying dance (3 marks)	<p>that they do not break it out of their box. Kylian's expert use of lighting in this section adds another dimension to the concept as the boxes fade away, however the dancers continue to remain within the bounds of the society's rules. This is particularly clever as audience is able to grasp the concept that society's need for conformity is everlasting. The ending of this excerpt features seven dancers spread evenly along a linear pathway, the Manipulation of spatial positioning, along with the use of high spatial levels creates an idea of dominance, control and force over the women. This was is that originates directly from the use of unison to ensure all seven dancers remain equal and the same. The choreographer's clever manipulation of space throughout this excerpt successfully establishes and develops the concept of conformity through the development of equality and control.</p>
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Criterion: Applying written literacy skills

Effective student responses:

- uses dance terminology, including the titles of works or choreographers'/ dancers' names, that is relevant to the chosen question, e.g. spatial formation, levels, direction
- communicate dance ideas and meaning in a sustained, organised and cohesive sequencing of information
- uses language conventions consistently and with clarity.

This student response excerpt has been included:

- as it provides evidence of a clear structure for the response that is cohesive and organised
- as it uses language conventions consistently and with clarity, demonstrating a strong understanding of paragraphing and sentence structure.

Applying written literacy skills (5 marks)

- terminology (2 marks)
- language conventions (3 marks)

Firstly, through the use of space, Poynton succinctly illustrates the individual struggles of each dancer whilst juxtaposing these with the ways in which one conforms and hides their emotions within society. The dancers begin in a stationary, tightly packed spatial formation, with one dancer isolated within the ~~spa~~ performance space and walking forward with her head angled downward in defeat. The audience can therefore clearly differentiate between the isolated dancer experiencing hardship and the rest of society, who have conformed to each other's movements. The dancers remain in ~~these~~ the close spatial formation and perform a collapsing movement motif which results in the dancers exploring low levels. The motif follows the isolated dancer, varying between high and low levels to resemble not only conformity to the other dancer's movements but also communicating fluctuations of personal emotion, which vary from feelings of struggle and defeat to experiences of happiness and positivity.

Practices to strengthen

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

- developing a clear and solid understanding of the relevant dance concepts and skills of the Dance General Senior Syllabus 2019 and how to unpack these for students in relation to unseen stimulus
- providing strategies to support students in building an understanding of essay structure that is cohesive and organised, with each dance concept and skill outlined in the questions analysed and evaluated in a separate paragraph. This approach allows the discussion of the interrelationships between key characteristics of each selected dance concept and skill to drive the analysis and evaluation. Strategies should also be engaged that allow students to develop an equally in-depth analysis and evaluation of both identified dance concepts and skills in relation to the concept or meaning being communicated in the unseen stimulus. This should encourage students to respond to all aspects of the question and provide the same level of detail for all aspects of the question

- modelling responses that demonstrate evaluative language throughout the essay, rather than only in the introduction or conclusion or even at the beginning 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 excerpts. When evaluating, students need to make a judgment of how effectively the dance concepts and skills are manipulated to communicate meaning, reviewing the excerpt in a detailed and critical manner
- providing strategies that encourage students to avoid broad choices when selecting dance concepts and skills, e.g. 'elements of dance', as such choices may prevent students from responding in sufficient depth and detail to establish interrelationships between key characteristics of the chosen dance concepts and skills.