

Dance subject report

2022 cohort

February 2023



ISBN

Electronic version: 978-1-74378-246-0



© State of Queensland (QCAA) 2023

Licence: <https://creativecommons.org/licenses/by/4.0> | **Copyright notice:** www.qcaa.qld.edu.au/copyright — lists the full terms and conditions, which specify certain exceptions to the licence. |

Attribution (include the link): © State of Queensland (QCAA) 2023 www.qcaa.qld.edu.au/copyright.

Other copyright material in this publication is listed below.

1. With the exception of any third-party material contained within a student response, student responses in this report are licensed under the CC BY 4.0 licence.

Queensland Curriculum & Assessment Authority
PO Box 307 Spring Hill QLD 4004 Australia

Phone: (07) 3864 0299

Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

Contents

Introduction	1
Audience and use	1
Report preparation	1
Subject data summary	2
Subject completion	2
Units 1 and 2 results	2
Units 3 and 4 internal assessment (IA) results	2
Total marks for IA	2
IA1 marks	3
IA2 marks	4
IA3 marks	5
External assessment (EA) marks	6
Final subject results	6
Final marks for IA and EA	6
Grade boundaries	7
Distribution of standards	7
Internal assessment	8
Endorsement	8
Confirmation	8
Internal assessment 1 (IA1)	9
Performance (20%)	9
Assessment design	9
Assessment decisions	11
Internal assessment 2 (IA2)	16
Choreography (20%)	16
Assessment design	16
Assessment decisions	17
Internal assessment 3 (IA3)	25
Project — dance work (35%)	25
Assessment design	25
Assessment decisions	26
External assessment	37
Examination — extended response (25%)	37
Assessment design	37
Assessment decisions	37

Introduction

Throughout 2022, schools and the QCAA worked together to further consolidate the new Queensland Certificate of Education (QCE) system. The familiar challenges of flood disruption and pandemic restrictions were managed, and the system continued to mature regardless.

We have now accumulated three years of assessment information, and our growing experience of the new system is helping us to deliver more authentic learning experiences for students. An independent evaluation will commence in 2023 so that we can better understand how well the system is achieving its goals and, as required, make strategic improvements. The subject reports are a good example of what is available for the evaluators to use in their research.

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

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of 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, including those that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

Audience and use

This report should be read by school leaders, subject leaders and teachers to:

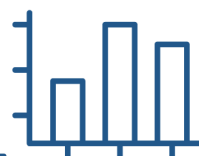
- inform teaching and learning and assessment preparation
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to 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.

Note: All data is correct as at 31 January 2023. 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: 115.

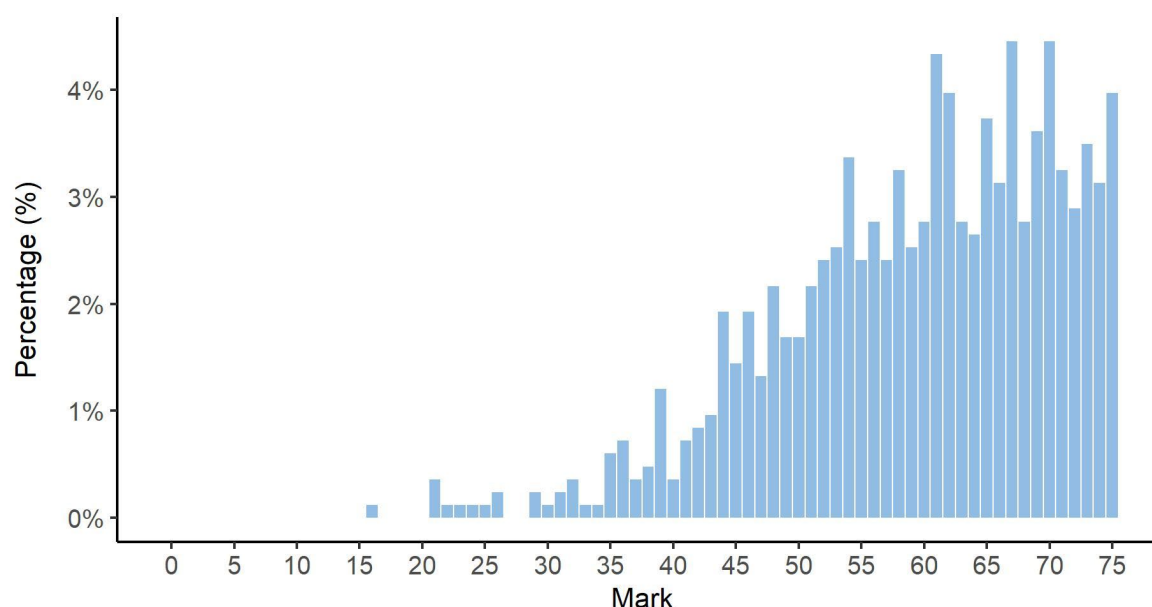
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	1015	922	824

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	971	44
Unit 2	885	37

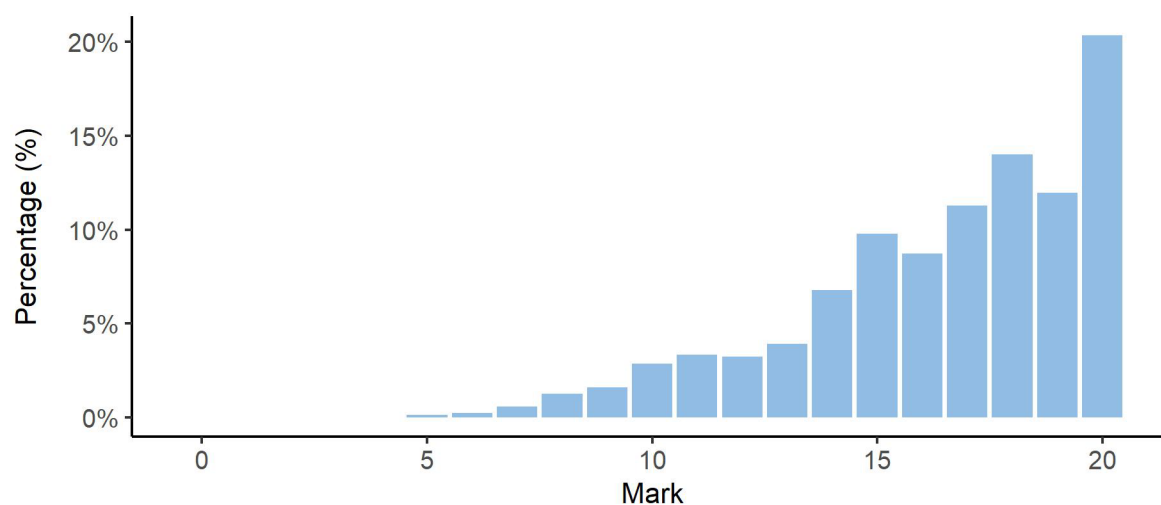
Units 3 and 4 internal assessment (IA) results

Total marks for IA

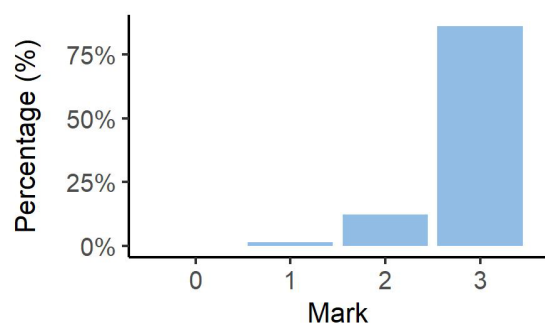


IA1 marks

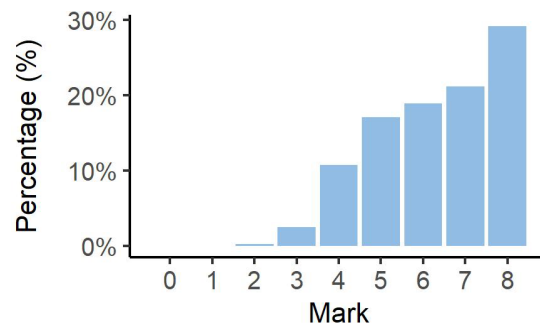
IA1 total



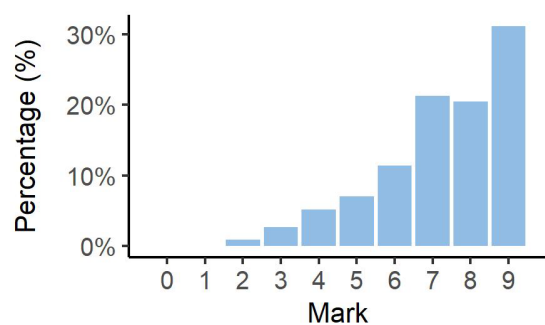
IA1 Criterion: Understanding of style-specific movement



IA1 Criterion: Applying technical skills

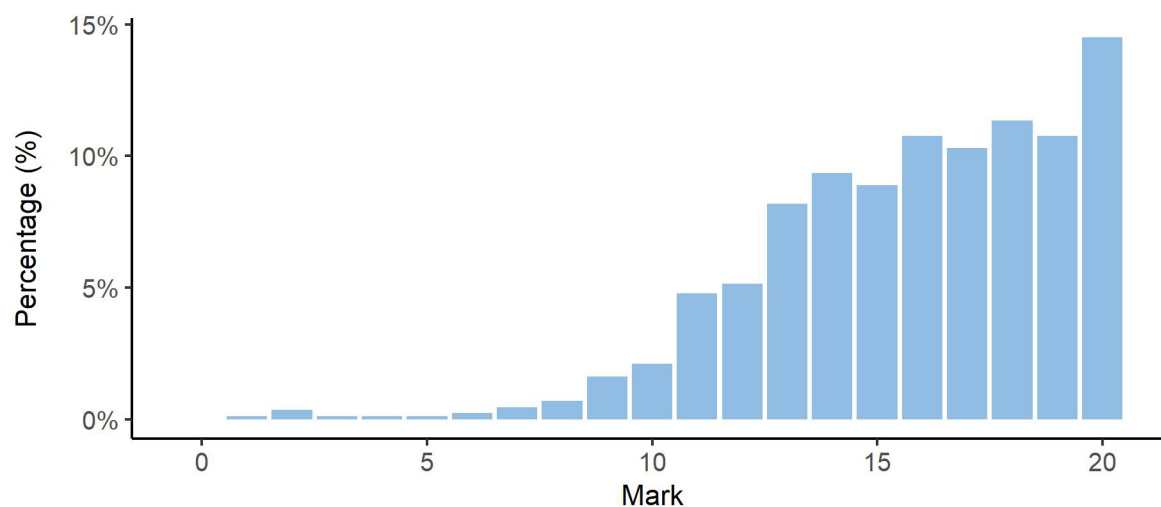


IA1 Criterion: Realising meaning through expressive skills

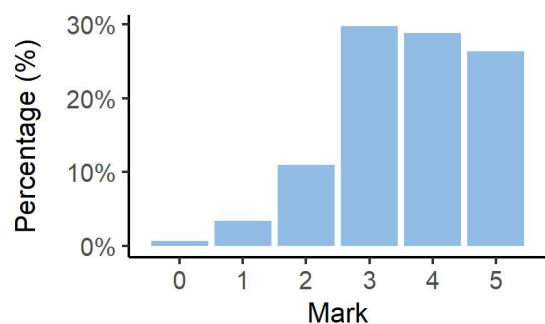


IA2 marks

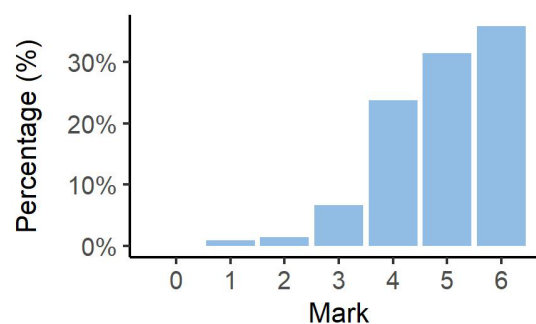
IA2 total



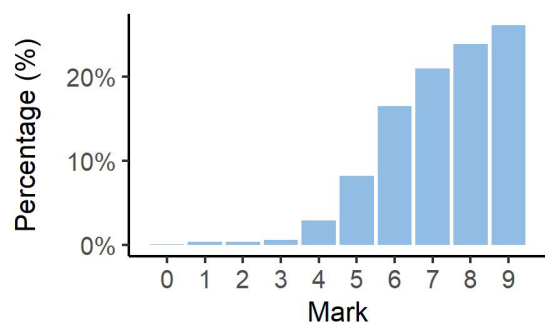
IA2 Criterion: Evaluating dance concepts



IA2 Criterion: Applying dance concepts

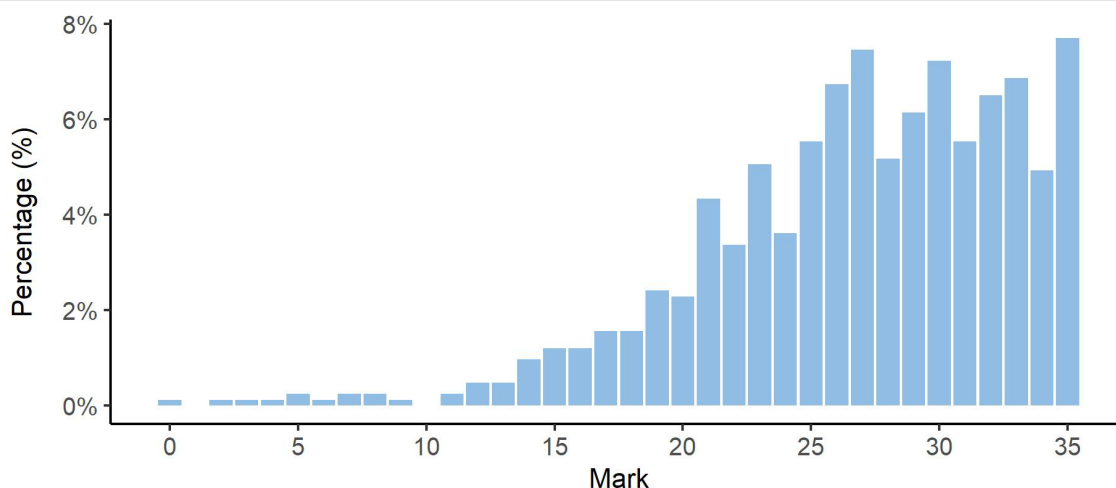


IA2 Criterion: Communicating meaning

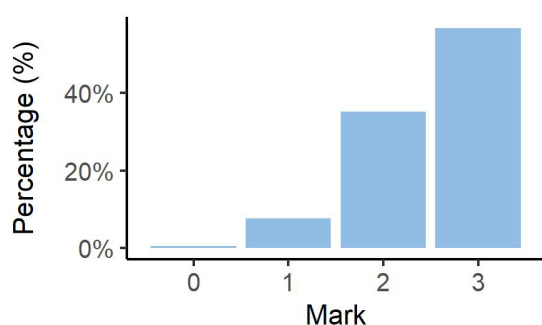


IA3 marks

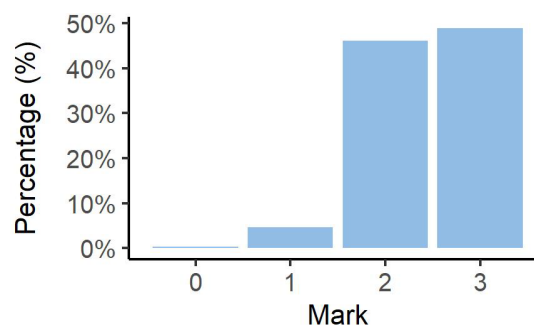
IA3 total



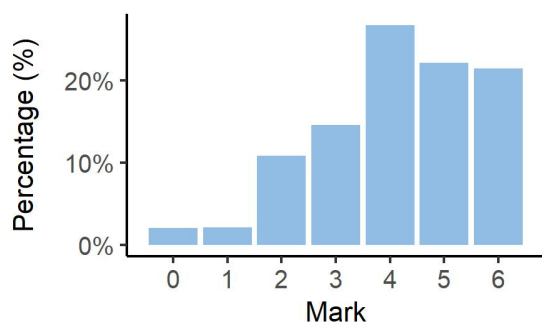
IA3 Criterion: Understanding dance concepts



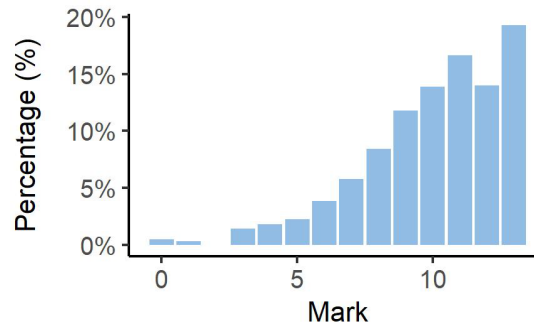
IA3 Criterion: Applying literacy skills



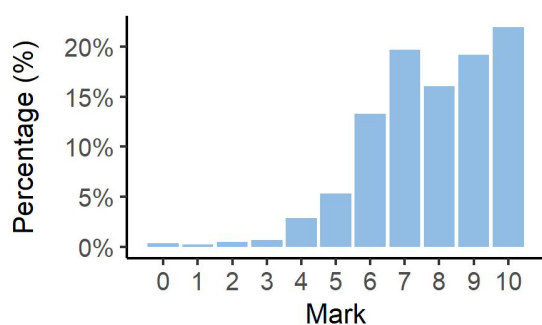
IA3 Criterion: Analysing and evaluating dance concepts



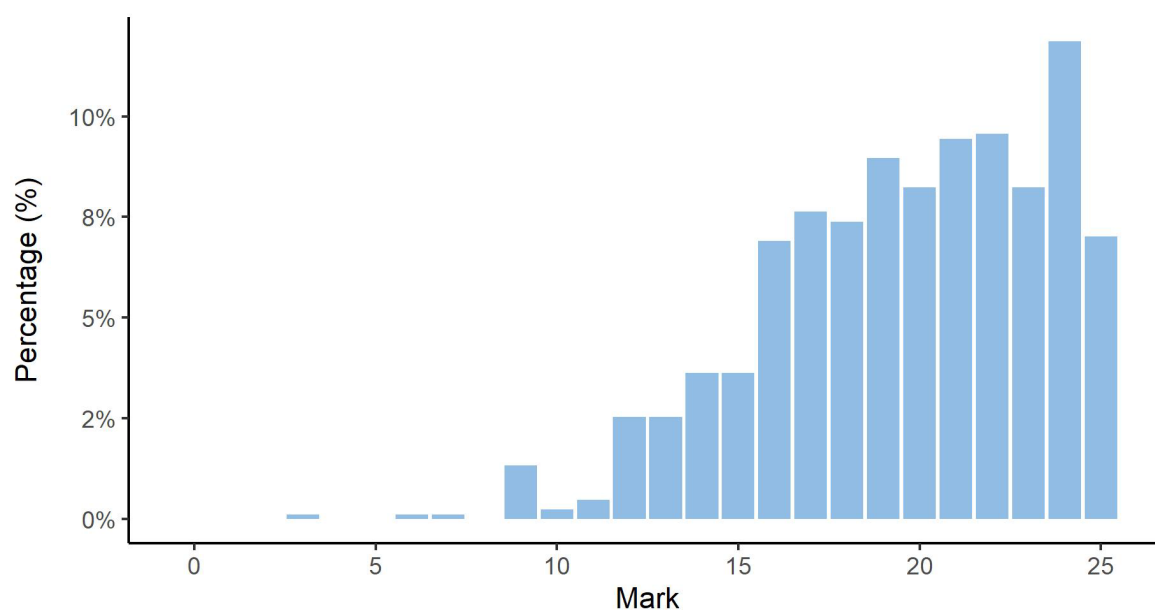
IA3 Criterion: Creating dance to communicate meaning



IA3 Criterion: Realising meaning through technical and expressive skills

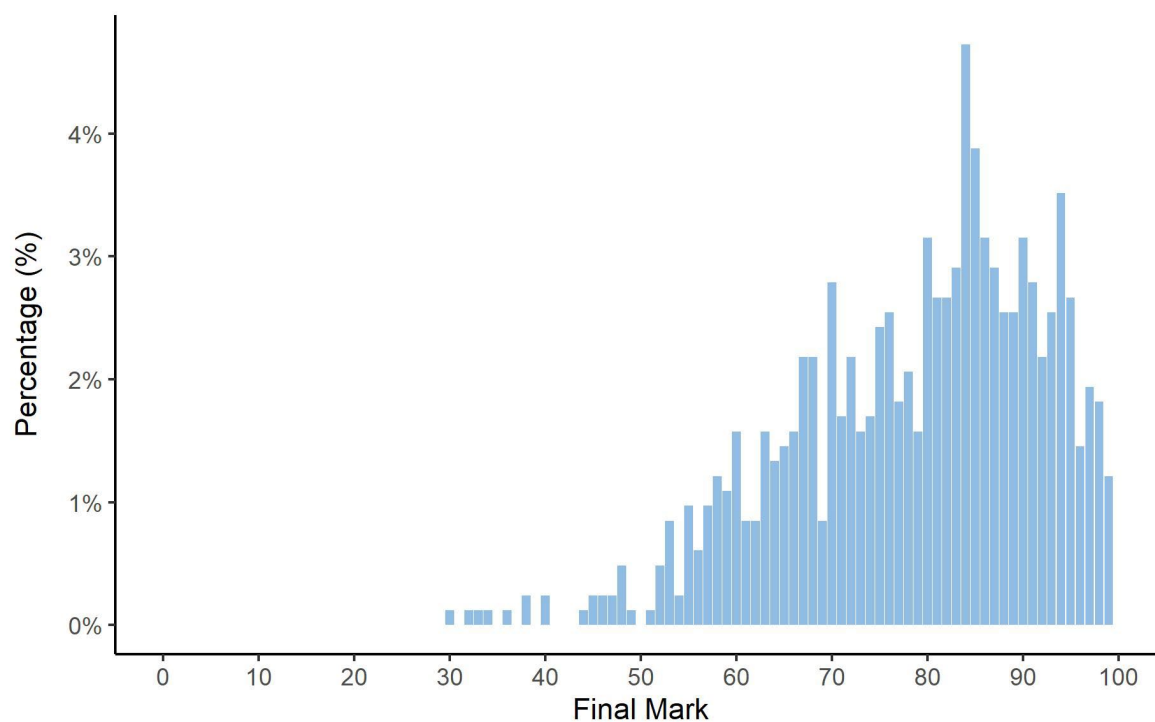


External assessment (EA) marks



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	100–85	84–64	63–44	43–17	16–0

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	330	378	106	9	0

Internal assessment



The following information and advice relate 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 *QCE and QCIA policy and procedures handbook v4.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	112	112	113
Percentage endorsed in Application 1	24%	60%	38%

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 instrument-specific marking guide (ISMG), and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v4.0*, Section 9.6.

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	111	535	12	81.08%
2	111	533	5	81.08%
3	111	521	2	71.17%

Internal assessment 1 (IA1)



Performance (20%)

This assessment is the demonstration of a range of cognitive, technical and expressive skills, and the application of theoretical and conceptual understandings through the psychomotor domain (see Marzano & Kendall 2007, 2008). Students will perform a contemporary dance devised by the teacher or a guest artist that involves students' application of identified skills.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a performance.

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	79
Authentication	4
Authenticity	5
Item construction	5
Scope and scale	5

*Each priority might contain up to four assessment practices.

Total number of submissions: 112.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- in the task description, explicitly stated that students should perform a contemporary dance that communicates a particular social, political or cultural viewpoint to 'inform an audience' (Syllabus section 4.4.1)
- in the teacher choreographic statement, included a clear description of the technical and expressive skills to make explicit for students what they need to demonstrate in their performance.

Practices to strengthen

It is recommended that assessment instruments:

- include all cognitions from the assessment objectives under a heading of 'To complete this task, you must'

- ensure that the movement requirements of each dancer are of comparable complexity when students are performing in a pair or small group, e.g. the dancer providing the base of support in a lift must then complete similar movement/s as the lifted dancer
- clearly indicate relationships, especially between the performer and other dancers (i.e. solo, duet or small group), and objects, such as set and/or props and the performance space, in the task description, choreographic statement and/or video of the performance.

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	4
Language	3
Layout	1
Transparency	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 112.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- included movements that were accessible to all students. The ability to successfully and safely perform movements in this task should not be reliant on dance training outside the scope of the school classroom
- used age-appropriate stimulus and movement material created in response to this stimulus.

Practices to strengthen

- Assessment instruments should clearly demonstrate in the audiovisual recording of the dance work that safe dance practices are evident in the movements used, to avoid the risk of injury. Note that
 - it is important to consider the long-term physical implications of repeated movements on young, developing bodies that may create 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
 - examples of practices that are not appropriate include unsafe manipulation of props and knee drops. Knee drops are unsafe as a large force is being absorbed by a vulnerable body part.

Additional advice

- Schools should consider that some theme/s for the IA1 performance task may not be suitable for some students. Learning and performing a dance work with certain themes, such as domestic violence or drug abuse, may be challenging for some students and negatively impact their ability to successfully perform the dance to the best of their ability. Amendments to endorsed tasks may need to be considered where themes are no longer considered appropriate due to a change in circumstances for a student or school community.
- It is recommended that schools convert AVI and MOV files for the IA1 dance sequence to MP4 format before uploading files for endorsement.

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 movement	96.4%	0%	2.7%	0.9%
1	Applying technical skills	84.68%	7.21%	7.21%	0.9%
1	Realising meaning through expressive skills	87.39%	6.31%	4.5%	1.8%

Effective practices

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

- for Understanding of style-specific movements at 3 marks
 - the demonstration of accurate recall of the dance work was evident, with students able to perform the dance work without additional support from another student or other visual prompts
 - accurate physical recall of the whole dance was evident, including movement vocabulary, phrases, sections (as identified in the teacher choreographic statement) and formations.

Samples of effective practices

The following excerpts have been included to provide evidence of:

- Understanding of style-specific movement at 3 marks, as the student demonstrates accurate physical recall of movement vocabulary, phrases, sections and formations, in relation to the identified section of the teacher choreographic statement

- Applying technical skills at 8 marks, as the student demonstrates a synthesis of technical skills to present a cohesive performance through
 - control and coordination of the varying dynamics
 - strength in body and spatial awareness
 - sustained balances and extensions of movements
 - precision in contemporary movements appropriately reflecting style-specific techniques as identified in the teacher choreographic statement
- Realising meaning through expressive skills at 9 marks, as the student demonstrates a synthesis of expressive skills through the use of contrasting dynamics, to show the difference between being connected to the heaviness of the object and the feelings of freedom without it. These skills communicate subtleties of meaning about struggling with self-esteem, as identified in the teacher choreographic statement.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1: Teacher choreographic statement — technical skills

Technical skills required of the dancer throughout this dance work include control and coordination through the varying dynamics; strength in body and spatial awareness; sustained balances and extensions of movements; precision in alignment of contemporary dance movements keeping with style-specific techniques. The

Excerpt 2: Teacher choreographic statement — expressive skills

Sections A focuses on the individual and their connection to their chosen object. In these sections the object is held and the action revolve around it. The actions are more percussive and sharp in their dynamics. Contractions and pushing actions show the struggle the dancer has with the object. There is constant changes in direction of focus towards and away from the object showing that the dancer wants to get away from it but they are deeply connected with it.

Excerpt 3: Teacher choreographic statement — expressive skills, Part 2

The dance work switches between the A and B sections section using choreographic devices of repetition and manipulation of having the object and being free from it. The dynamics must be in contrast between the heaviness of the object weighing you down and the feelings of freedom without it. The ending of the dance shows the dancer releasing their object- it will be up to the dancer to interpret and demonstrate if this ends with a feeling of hope or hopelessness. Minor adjustments to the choreography can be made here to enhance your communication.

Excerpt 4: Performance, Section 0:24 – 1:39

Note: The music has been removed for copyright reasons.

Music: Love in the Dark

Artist: Adele

Video content: (1 min, 15 secs) <https://youtu.be/1LIRd5Okks8>

The following excerpts have been included to provide evidence of:

- Realising meaning through expressive skills at 9 marks, through the use of a school uniform as a costume to communicate meaning
- Understanding of style-specific movement at 3 marks, as the student demonstrates accurate physical recall of movement vocabulary, phrases, sections and formations, in relation to the identified section of the teacher choreographic statement
- Applying technical skills at 8 marks, as the student demonstrates a synthesis of technical skills to present a cohesive performance through
 - controlled movement showing collapsing and percussive movement qualities
 - changes in movement qualities
 - an increase in energy
- Realising meaning through expressive skills at 9 marks, as the student demonstrates a synthesis of expressive skills through a focus on the eyeline projecting towards the mirror. This focus communicates subtleties of meaning about the feelings and pressures experienced by teenagers, as identified in the teacher choreographic statement.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1: Teacher choreographic statement

Section A is focused on the mirror, with the dancer's movements revolving around/being drawn to the mirror. Movements are controlled demonstrating collapsing and percussive movement qualities while expressive skills focus on the eyeline projecting towards the mirror to show the infatuation to fit in. Hands connected to the head shows control and manipulation, this movement is retrograded to reconnect with the mirror. Repetition demonstrates the connection to social pressures before a change in movement qualities and increase in energy to 'break away' from the mirror.

Excerpt 2: Performance, Section 0:30 – 1:30

Note: The music has been removed for copyright reasons.

Music: Cold

Artist: Jorge Mendez

Video content: (1 mins, 0 secs) <https://youtu.be/CDMDuR7rXT4>

Practices to strengthen

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

- for Applying technical skills at 7 marks, there is a broad understanding of the term ‘complexity’. Complexity of movement
 - might be achieved in ways other than using gross-motor skills or full-body movement
 - can be quite different across cultures and dance styles, e.g. the use of intricate arm-/hand-/finger-based movements in Asian and Middle Eastern dance styles, and arm, hand and finger movements, such as finger tutting in hip-hop, may be considered complex
- for Realising meaning through expressive skills at 9 marks, there must be
 - a combination of different elements of expressive skills (‘synthesis’) that communicates meaning that is not straightforward or obvious (‘subtleties’)
 - a broad range of interpretive qualities that move beyond facial expressions only, and may include musicality, focus (eyeline, concentration), projection of intent, facial expression, body expression/characterisation, confidence and energy.

Additional advice

- For confirmation, all video samples
 - should be correctly labelled using the function in the confirmation application to clearly identify distinguishing characteristics of the student assessed in the sample, e.g. identify each sample according to costume colour/type, or other clearly identifiable characteristics such as hair colour, hairstyle or height, rather than more general statements such as ‘on left of screen’
 - should ensure a continuous sequence of 3–4 minutes is evident, with no pausing or editing unless a change to the environment is required (Syllabus section 4.4.1)

- must be the endorsed contemporary dance sequence without adaptations, unless advice has been provided by the QCAA Principal Education Officer for Dance, and this discussion is included as an annotation within the submission
 - from Event 1, 2023, must be submitted in MP4 format.
- The teacher choreographic statement should provide a clear explanation of
 - the stimulus, ideas or theme in relation to a chosen (and identified) purpose
 - the structure (form, sections) of the dance, including explicit referencing and expectations of the technical skills and expressive skills that are to be used to communicate meaning.
- The supporting evidence for the performance (audiovisual recording) should follow the syllabus guidelines on the camera's distance from the dancer. Additionally, use of appropriate lighting should enable both technical and expressive skills to be clearly identifiable. (Syllabus section 4.4.1).
- Unless suited to context and meaning (as shown in Excerpt 2 on page 13) simple costumes rather than school uniforms should be used to allow students to communicate a social, political or cultural viewpoint for the purpose of informing an audience. Performing in a school uniform, rather than a simple costume that assists in communicating the viewpoint and purpose of the performance, may limit students' opportunities to demonstrate the technical (body articulation/flexibility) and expressive (body expression) skills required in the sequence.
- Teachers must ensure safe execution of skills and technique when students are learning, rehearsing and performing the endorsed contemporary dance sequence.

Internal assessment 2 (IA2)



Choreography (20%)

This assessment focuses on the output or result of a process that requires the application of a range of cognitive, physical and creative skills, and theoretical and conceptual understandings to create a product. The choreographic process will include improvising, exploring, selecting, creating and structuring movement.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop their choreography.

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	37
Authentication	1
Authenticity	7
Item construction	0
Scope and scale	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 112.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included all cognitions from the assessment objectives listed under the heading 'To complete this task, you must'
- in the Task section
 - clearly articulated that the choreographic statement must 'explain the meaning of the dance in relation to the chosen stimulus, purpose, context and viewpoint' (Syllabus section 4.4.2)
 - stated the purpose 'to challenge and provoke an audience', so that students had a clear understanding of the purpose of their dance when choreographing and creating their choreographic statement (Syllabus section 4.4.2).

Practices to strengthen

It is recommended that assessment instruments:

- are open-ended, to allow for student choice about the elements of dance, structure, production elements and choreographic devices that best communicate the meaning of their dance
- explicitly identify the genre and style as contemporary dance, as stated in the syllabus requirements.

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	0
Transparency	2

*Each priority might contain up to four assessment practices.

Total number of submissions: 112.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that provided stimulus that was open-ended and inclusive of gender and culture.

Practices to strengthen

There were no significant issues identified for improvement.

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	91.89%	6.31%	1.8%	0%
2	Applying dance concepts	90.99%	8.11%	0.9%	0%
3	Communicating meaning	86.49%	10.81%	2.7%	0%

Effective practices

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

- syllabus conditions were met, and individual choreography could be authenticated when a student's choreography was a section of a larger work. Choreography that is part of a larger work must be a continuous sequence of 2–4 minutes from each student, rather than disconnected sections
- there was an emphasis on creating and manipulating movement to communicate meaning, rather than performing 'tricks' or unrelated actions
- for Evaluating dance concepts, in the choreographic statement, the response explicitly identified
 - the interrelationship between purpose (to challenge and provoke), context and viewpoint
 - the evaluation and justification of choreographic choices, referencing at least two elements of dance and two production elements that were used to communicate meaning
 - the use of relevant dance terminology, explicitly identifying the use of elements of dance, structure and production elements to communicate meaning
- for Applying dance concepts, there was evidence in the response of
 - clear alignment between the dance concepts identified in the choreographic statement and the choreographic work for a stated viewpoint
 - explicit identification of the purpose and context in the choreographic work as identified in the choreographic work
- for Communicating meaning, there was evidence in the response
 - that the choreographic work mirrored the viewpoint stated in the choreographic statement
 - of a clear structure, identified in the choreographic statement and the choreographic work, that allowed the development of complex and subtle layers of meaning.

Samples of effective practices

The following excerpts have been included to provide evidence of:

- Evaluating dance concepts at 5 marks, as the student
 - clearly explains the meaning of the dance in relation to the

- chosen stimulus — unreasonable expectations placed on women and consequential issues with self-worth
- purpose — to challenge and provoke
- context — social
- viewpoint — the everyday experiences of women
- demonstrates evaluation of the dance by justifying choices made in terms of communicating meaning, including about
 - the key elements of dance — aspects of space, dynamics, and relationships, or purposeful lack of relationships between the dancers
 - structure — ternary and choreographic devices, including motif
 - production elements — slam poetry and lighting
- provides evidence of the application of literacy skills through sequenced and connected ideas that enhance communication of meaning about the dance concepts
- Applying dance concepts at 6 marks, as the student
 - demonstrates the organisation and application of the elements of dance, choreographic devices and production elements, making explicit the purpose (to challenge and provoke) and context (social) through
 - manipulation of movement — motif, space, relationships and dynamics (frantic and sharp)
 - use of production elements — slam poetry and lighting
- Communicating meaning at 9 marks, as the creation of the dance reveals
 - complex and subtle layers of meaning to communicate a viewpoint about various representations of women in society with impact and sensitivity
 - cohesion identified through ternary form — the narrative form of ABA
 - purposeful selection of production elements, i.e. slam poetry and lighting are integrated into the dance to communicate meaning.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1: Choreographic statement

IA2 Choreographic Statement

This socially contextualised work explores unreasonable expectations of women and their consequential struggle with self-worth and image. The choreography takes the viewpoint of women in everyday life to express individuals' common experiences, emphasised through everyday costumes, enabling the audience to relate to the dance and see themselves. The execution of the purpose, to challenge and provoke the audience's emotions and thoughts, is enhanced through a ternary structure, reinforcing the audience's response by returning them to the beginning after a climax of emotions. The music comprises slam poetry and speakers on feminism and expectations of appearance and actions. Spoken word powerfully expresses and enriches the meaning, providing a clear perspective for the audience to understand and connect to as they almost hear themselves speaking. This is clearly seen as the music says, "Why am I not good enough?", reinforcing the meaning and showing the overwhelming impact of the unreasonable expectations, as all dancers release their grasp and succumb to pressure.

The dancers are positioned "randomly" but never interact. This subtly creates a sense of isolation, commonly felt among women struggling under expectations, skilfully reinforced by the use of a dark stage with spotlights on individuals. Additionally, this use of space and lighting effectively mirrors reality; the experience is common among women around the world, people who may never meet facing the same challenges. Specifically, this is demonstrated at the climax of the choreography, where individual lighting becomes a fully lit space as the dancers reveal their commonality.

The switching between dancers begins calmly, with only one dancer for a longer period of time in the first section. As the music builds, segments become shorter, involving more dancers, invoking a frantic, emotive response. The second section represents the climax of the dance, switching quickly between groups of dancers, expertly building the portrayal of emotions. This is further enhanced by the motif of sharp contractions, demonstrating the overall meaning and provoking emotional response. Furthermore, literal movement, such as hands covering the body, highlights the real-life reaction to societal pressure and judgement. The third section mirrors the first in its calmness, decreasing the number of dancers, returning to the first dancer. All dancers end in the same position as they started, expressing the nature of the issue – the reaction is hidden, it's like the dance never happened. Additionally, it suggests a cycle, that the emotive response to the issue will happen all over again.

Excerpt 2: Choreography, Section 2:30 – 3:38



Note: The music has been removed for copyright reasons.

Music: Farewell Light

Artists: Secession Studios & Greg Dombrowski

Video content: (1 min, 7 secs) <https://youtu.be/vBJzG1-PAtc>

The following excerpts have been included to provide evidence of:

- Evaluating dance concepts at 5 marks, as the student
 - clearly explains the meaning of the dance in relation to the
 - chosen stimulus — Vincent van Gogh
 - purpose — to challenge and provoke the audience’s thinking and emotional reactions to struggles with self-worth and image
 - context — social
 - viewpoint — Vincent van Gogh set unattainable standards for himself, and this led to his undoing
 - demonstrates evaluation of the dance, by justifying choices made in terms of
 - the key elements of dance — aspects of space, including levels and dynamics
 - structure — ABC and choreographic devices, including motif
 - production elements — lyrics/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
- Applying dance concepts at 6 marks, as the student
 - demonstrates the organisation and application of the elements of dance, choreographic devices and production elements, making explicit the purpose (to challenge and provoke) and context (social) through
 - manipulation of movement — motif, levels, dynamics and space
 - use of production elements — lyrics and costume
- Communicating meaning at 9 marks, as the student
 - reveals complex and subtle layers of meaning in the creation of the dance through
 - communication of viewpoint with impact and sensitivity — how Vincent’s standards set him up for failure
 - cohesion in the form — narrative form (ABC)
 - purposeful selection of production elements, i.e., lyrics and costume that are integrated into the dance to communicate meaning.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1: Choreographic statement

Putting too much pressure on yourself to succeed, never believing you're good enough and having low self-esteem, can easily send you insane. The purpose of this piece is to communicate a social context viewpoint, aiming to raising awareness for the consequences of having a negative mindset. This work entitled 'Vincent' is set in a narrative ABC structure and pays tribute to the famous artist Vincent van Gogh while focusing on the final years of his life. Vincent set himself such high standards and felt as though he had failed at life when he didn't meet these and he ultimately went insane which led to him committing suicide.

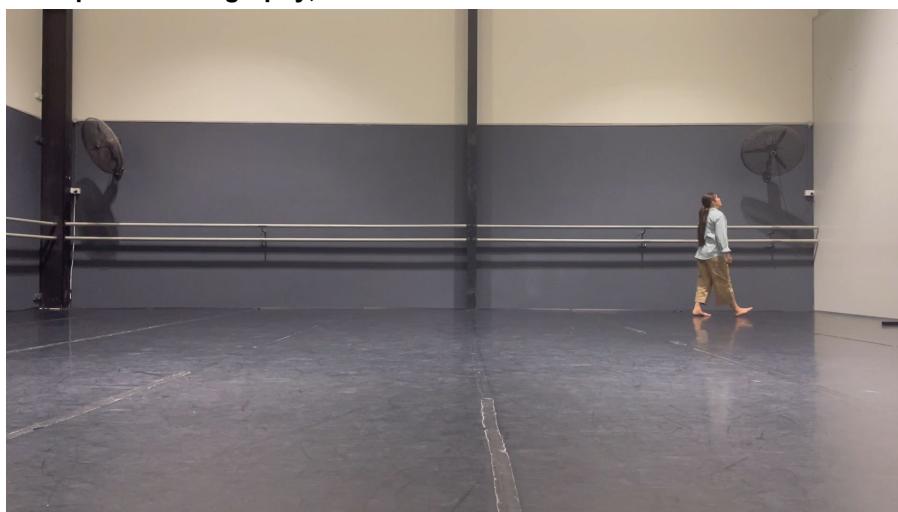
Lyrics and costuming are used as production elements to assist the narrative and communicate the dances viewpoint. The lyrics in the song 'Vincent' by Don McLean sing about Vincent painting while struggling with his own thoughts, this ideology is indicated in the line "How you suffered for your sanity" representing how Vincent struggled to stay sane. Costuming assists the portrayal of the character, as in Vincent's painted portraits he dressed in blue button-down shirts.

Section A explores the dancer (Vincent) painting the famous 'The Starry Night' from the window of his asylum room while beginning to go insane. Large, flowing, extended arm movements in the air throughout this section imitate the action of painting. The motif of shaking hands is also used demonstrating the anxiety and insanity starting. Floor work and low levels are used to show feeling unhappy when in a negative mindset.

Section B begins to incorporate more medium to high levels representing the struggles of a bad mindset becoming worse. The dancer begins using more space and higher energy levels as they run backwards on themselves, this action represents trying to escape their negative thoughts. Motif and hugging the body is prominent in this section showing the insanity getting worse. Contrast of sharp and soft dynamics show the different ways insanity is displayed.

Section C demonstrates the final moments of Vincent's life, fast dynamic thrashing movement of the body, arms and legs display the last bits of energy being expelled into the world. High levels, traveling thrashing, and kicking movements are contrasted with slower, still, and small movements showing different ways an unstable mental state is viewed by the outside world. The dancer uses motif while run backwards trying to escape themselves before taking their final breath of life.

Excerpt 2: Choreography, Section 1:00 – 1:40



Note: The music has been removed for copyright reasons.

Music: Vincent

Artist: Don McLean

Video content: (40 secs) https://youtu.be/Mium68Bf_qw

Practices to strengthen

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

- for Evaluating dance concepts at the 4–5 mark range

- the evaluation links to choices of elements of dance, structure and production elements, rather than a choreographic problem
- more than one production element and element of dance is evaluated and justified within the choreographic statement. Application of only one production element or one element of dance is evidence of a mark lower than the 4–5 range
- purpose, context and meaning should be evident and clearly articulated within the choreographic statement, through the use of examples that reveal the interrelationship between purpose, context and meaning
- for Applying dance concepts at the 4–6 mark range
 - there is clear application of the choreographic device of motif, utilised to communicate meaning for an identified purpose and context
 - dynamics (as articulated in the choreographic statement) are integrated into the contemporary dance, to enhance the chosen purpose (to challenge and provoke) and context
- for Communicating meaning at 6 marks
 - the application of production elements is purposeful, i.e. used to enhance the communication of meaning.

Additional advice

- Themes and stimulus should be monitored to ensure they are appropriate for the age and maturity level of students.
- Follow the syllabus specifications (Syllabus section 4.4.2) so that evidence of the dance sequence can be used consistently for all students, i.e. the camera should, wherever possible
 - film full-body views of the dancer/s
 - keep the stage area in the frame to establish how the dancer/s relate to each other and the space
 - be placed at a distance and in appropriate lighting for ease of identification of dancer/s.

Filming must be continuous with no pausing or editing except if required to change the environment.

- For student work that does not meet the syllabus conditions, e.g. if response length exceeds syllabus conditions, clearly indicate how the school assessment policy has been applied to the response. Strategies may include
 - 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 v4.0*, Section 8.2.6)
 - 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 2–3 minutes as a filmed oral or audio explanation
 - 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.

- For uploads at confirmation
 - all files should be carefully checked for file errors and duplicate evidence
 - all written responses are to be uploaded as PDFs
 - from Event 1, 2023, all video files are to be uploaded in MP4 format.

Internal assessment 3 (IA3)



Project — dance work (35%)

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to develop a response to a stimulus. The response includes choreography, performance of the choreography, and responding to the choreographic process through written, spoken and/or digital form.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

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	37
Authentication	5
Authenticity	0
Item construction	5
Scope and scale	4

*Each priority might contain up to four assessment practices.

Total number of submissions: 113.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that explicitly stated:

- the purpose of the project, i.e. 'to innovate', in the task description (Syllabus section 5.4.1)
- in the evaluative response, that students are required to 'identify and explain choreographic problem/s (maximum of two) arising from developing their personal style that affect the communication of meaning in their dance' (Syllabus section 5.4.1).

Practices to strengthen

It is recommended that assessment instruments:

- include an authentication strategy that clearly identifies that a student will be assessed individually within a group for choreography (Syllabus section 5.4.1)

- include a statement that explains the documentation requirements for students who choose to be assessed on their performance in another student choreographer's dance work (Syllabus section 5.4.1), e.g. 'If you choose to be assessed on your performance in another choreographer's dance work, you must include the following
 - a copy of the choreographic statement (you will not be assessed on this statement)
 - the video file of this dance work (you will only be assessed on your performance in this 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	1
Layout	1
Transparency	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 113.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that were open-ended, allowing student choice of stimulus and production elements.

Practices to strengthen

There were no significant issues identified for improvement.

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	90.09%	8.11%	1.8%	0%
2	Applying literacy skills	93.69%	4.5%	1.8%	0%
3	Analysing and evaluating dance concepts	80.18%	14.41%	4.5%	0.9%
4	Creating dance to communicate meaning	82.88%	9.01%	3.6%	4.5%
5	Realising meaning through technical and expressive skills	90.99%	1.8%	6.31%	0.9%

Effective practices

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

- the conditions of the task were met for
 - choreography — this means a minimum of two performers
 - performance — this means a continuous sequence of 3–4 minutes, presented in pairs or small groups (maximum of four performers)
- for Applying literacy skills at 3 marks, there was a clear structure and dance terminology was used to communicate ideas and meaning in written form. Note: this may include the use of bullet points to assist students to structure their response
- for Creating dance to communicate meaning at 13 marks, purpose, context and viewpoint were able to be explicitly identified through the purposeful manipulation of the elements of dance, structure and production elements
- for Realising meaning through technical and expressive skills at 10 marks, there was
 - synthesis and sustained control of technical skills in a personal movement style
 - synthesis of expressive skills, such as sustained use of focus, projection, facial and body expression, variations in movement qualities and musicality (rhythm, accents, phrasing), utilised to communicate subtleties of meaning.

Samples of effective practices

The following excerpts have been included to provide evidence of:

- Understanding dance concepts at 3 marks, as the student demonstrates a clearly articulated
 - purpose — to challenge and provoke the audience to consider struggles associated with mental health

- context — personal
- viewpoint — the perspective that one person can change another's life for the better. This is linked to choices of
 - key elements of dance — space, time, relationships and dynamics
 - structure — narrative, motif and unison
 - production elements — costume, lighting and music
- use of relevant examples making clear interconnections and relationships
- Applying literacy skills at 3 marks, as the student demonstrates articulated ideas and controlled structure, including relevant dance terminology
- Analysing and evaluating dance concepts at 6 marks, as the student demonstrates
 - 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
- Creating dance to communicate meaning at 13 marks, as the student demonstrates
 - organisation and application of the elements of dance, choreographic devices and production elements for the chosen purpose, i.e. they make explicit the chosen context (personal) and purpose (to challenge and provoke the audience to support people with mental health issues), through
 - manipulation of movement and motifs — arabesque sauté, physical touch and lifts
 - use of production elements — music, lighting and costume
 - creation of dance that reveals complex and subtle layers of meaning to communicate a viewpoint of the emotional support provided by friendship with impact and sensitivity
- Realising meaning through technical and expressive skills at 10 marks, as the student
 - demonstrates sustained control and synthesis of technical skills to present a cohesive performance in their chosen style
 - communicates subtleties of meaning through a synthesis of expressive skills, including relationships between the other dancer, changes in musicality, and facial and body expression.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1: Choreographic statement

Choreographic Statement

New Love is a contemporary dance work that investigates a personal context, communicating how one person can change another's life for the better, supporting them to live to their fullest. The purpose is to challenge the audience to see that many people struggle with mental health issues and provoke them to think about their loved ones and reach out.

The narrative structure represents my personal journey, as I struggled with my mental health every day until I found someone who helped me find joy again, through love. The production elements of costume, lighting and music support the context. I will be dressed in black, symbolising darkness and isolation, while the second dancer (dressed in white), symbolises the angelic happiness he brings. The lighting is used to communicate contrasting emotions of the dancer at each stage; in the orientation she is lonely (blue), in the climax she is surprised and hopeful (yellow), and in the resolution, she is joyful and in love (pink). The use of music, *Paralysed* by NF and *September* by James Arthur, emphasises the change of mental states as the dancer slowly begins to develop trust.

Excerpt 2: Choreographic statement, Part 2

Choreographic Statement

The solo dancer begins on her knees centre stage, creating relationships with the floor to communicate the feeling of misery and loneliness. A non-locomotor motif is established when the dancer reaches and fully extends her right arm outwards from her chest as she is longing to escape this mental burden. This motif is embellished and repeated throughout the dance. Contractions of the upper body, head rolls and collapsing, further communicate the dancer's fragile state.

In the climax, the second dancer enters stage as the music tempo increases, changing to an upbeat, positive rhythm. The two dancers meet, forming a dancer-to-dancer relationship, as the male dancer taps her shoulder. A new motif is formed when the dancers perform an arabesque sauté, first without holding hands, then repeated holding hands, showing their growing connection. They remain in each other's personal space, contrasting sustaining lifts and counterbalances with large explosive movements in unison, to represent the couple's playfulness, connection, and faith in each other.

In the resolution, the dancers begin to fight, demonstrated through pushing and kicking movements, as their trust falters. They separate for a moment before coming back together, to communicate that their connection cannot be broken and that they need each other. The piece concludes with the dancers repeating the moment when they first met.

403 words

Excerpt 3: Evaluative response

Problem 2: Solo Movement Dynamics

During the orientation of the narrative structure, the dancer suffering performs a solo to communicate the feelings of isolation while struggling with mental health. An original movement idea was to perform a flexed foot kick on relevé, creating a right angle with my legs, while also using a sustained movement of the arms as they extended towards the ground creating fists, this was meant to represent anger and frustration, as I wanted to be stronger and free from distress. This movement also suited the jazz component of my personal fusion movement style. This movement was also meant to symbolise the metaphoric wall I created to isolate myself. However, this movement was not enough to convey this meaning, as it didn't use whole body expression or clearly reveal the wall. The original kick would also best suit an accent of the music and therefore wasn't long enough to fill the section of the song.

I had attempted the same flexed foot movement many times with different arm movements, however this still did not help to convey the meaning of the dance work. I tried to embellish this movement further by repeating the movement, once with the leg, then following this with an instrumented version with the arms, then a third with just the arms pressing against the wall. After trying this movement with the music, I realised that it took too long and I was now too late to my next phrase, so I attempted it faster, however this just appeared rushed and untidy. After looking back at video footage, I realised that it no longer suited my personal style and aesthetic, and I had to change the movement once again. This time I tried with just the arm movement, this helped show the wall, however, the phrase was now too short once again.



Excerpt 4: Evaluative response, Part 2**Solution 2**

I solved this choreographic problem by manipulating the dynamics and direction of the movement. When manipulating this movement, I chose to keep the fists however this time, instead of pushing them towards the ground, I pushed them against the wall to help the audience understand that I am trapped and isolated inside my own mind. I still used a sustained movement, however this time it was to push myself away from the wall I had put up, using whole body expression, leaning backward. This new phrase helped to convey the desired meaning, whilst also suiting the timing of the music.



Word Count
Choreographic
Problems: 804 words

Excerpt 5: Choreography, Section 2:45 – 3:47

Note: The music has been removed for copyright reasons.

Music: She Cheated Again

Artists: Dax

Video content: (1 min, 02 secs) <https://youtu.be/MxVUIIdOAGKU>

Excerpt 6: Performance, Section 1:45 – 2:30

Video content: (45 secs) <https://youtu.be/P3wQTIwV7Bc>

The following excerpts have been included to provide evidence of:

- Understanding dance concepts at 3 marks, as the student demonstrates
 - a clearly articulated purpose (to evoke/empathise), context (personal), and viewpoint (personal — difficult decisions as a young adult), linked to choices of
 - key elements of dance — space, time, relationships and dynamics
 - structure — narrative, motif and repetition
 - production elements — costume, camera angles, props and music
 - using relevant examples that make clear interconnections and relationships
- Applying literacy skills at 3 marks, as the student demonstrates articulated ideas and controlled structure, including relevant dance terminology
- Creating dance to communicate meaning at 13 marks, as the student demonstrates
 - organisation and application of the elements of dance, choreographic devices and production elements for the chosen purpose (to evoke empathy in the audience to gain an understanding of the difficult decisions young adults must make) and the chosen context (personal) to illustrate that, through the chosen mode of dance film, there is
 - explicit manipulation of movement and motifs, e.g. constant touching of objects and friends, different levels and counterbalances
 - use of production elements, i.e. music, costume and site-specific environments, incorporated into the meaning of the dance
 - 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
- Realising meaning through technical and expressive skills at 10 marks, as the student demonstrates
 - sustained control and synthesis of technical skills to present a cohesive performance in their chosen style

- communication of subtleties of meaning through a synthesis of expressive skills, including relationships between the other dancers, sustained use of focus, projection, facial and body expression, variations in movement qualities and musicality.

Note: The characteristic/s identified may not be the only time the characteristic/s occur throughout a response.

Excerpt 1: Choreographic statement and literacy skills

“Hard to Sleep” is a lyrical contemporary dance film choreographed by Karina Buczynski and performed by Karina Buczynski, Ella Missen and Zia Husbands, in response to personally being told to choose between academics and hobbies upon graduation. The piece for the National Youth Week audience takes the viewpoint of a dancer who leaves the studio to focus on academics however she doesn’t feel whole without it. Her fellow dance friends support her through the tough decision and she eventually chooses dance in the end. The piece aims to evoke the audience to empathise with the lead dancer, reflecting on a similar personal experience of making decisions as a young adult.

The dance film was created using a personal movement style of lyrical contemporary to clearly illustrate the emotions of deciding between academics and passions at the end of high school. The piece follows a narrative structure, communicating the story of a dancer being conflicted over the choice. In the beginning, the lead dancer makes the hard decision to leave dance. The movements remain close to the wall of the studio as if holding on to memories before breaking away. The middle consists of feelings of longing and regret, taking place alone at a desk and distanced dancing at low levels, showing emptiness without dance. The climax takes place in the dark with all dancers performing a canon at increasing levels from low to high, clearly displaying increased happiness and strength when dancing again with her friends. It ends with the lead dancer choosing to keep dancing. This is clearly portrayed through the three dancers moving closely together, high levels and partnering in the bright park, showing the happiness that dance brings.

Excerpt 2: Choreographic statement, Part 2

A variety of choreographic devices were utilised to effectively convey the intent. The repetition of touching structures in each location in conjunction with the use of close proximity, signifies the feeling of being drawn back to what once was, remaining focused and holding on to memories. Clear examples include the lead dancer running back to the desk in the park and rebounding off the ballet barre. The movement qualities of collapsing and percussion work in unison with the varying levels to reinforce the choreographic intent of choosing between academics and passions. Time was manipulated to create the same feeling, with the lead dancers slow walk away from the table as if being held back from what she wants. A loose canon for the climax scene emphasises strength when dancing together. The motif of leaning onto structures for support and pushing away with the arms, are repeated multiple times to clearly represent being drawn back to refocus and forcing away desires.

The lyrical ballad “Hard to Sleep” by Gracie Abrams complements the choreography with the raw piano and similar emotional lyrics. Aside from the music, the use of the production elements costumes, camera angles and editing were selected to enhance the choreographic intent. The dark-coloured tight clothing worn by the lead dancer signified feelings of constriction and sadness. The bright summer dresses at the end were a contrast, effectively communicating the happiness felt when choosing dance. A variety of camera angles were utilised including extreme close ups of the eyes and over the shoulder shots, to draw the audience into the story and emotion.

Excerpt 3: Evaluative response

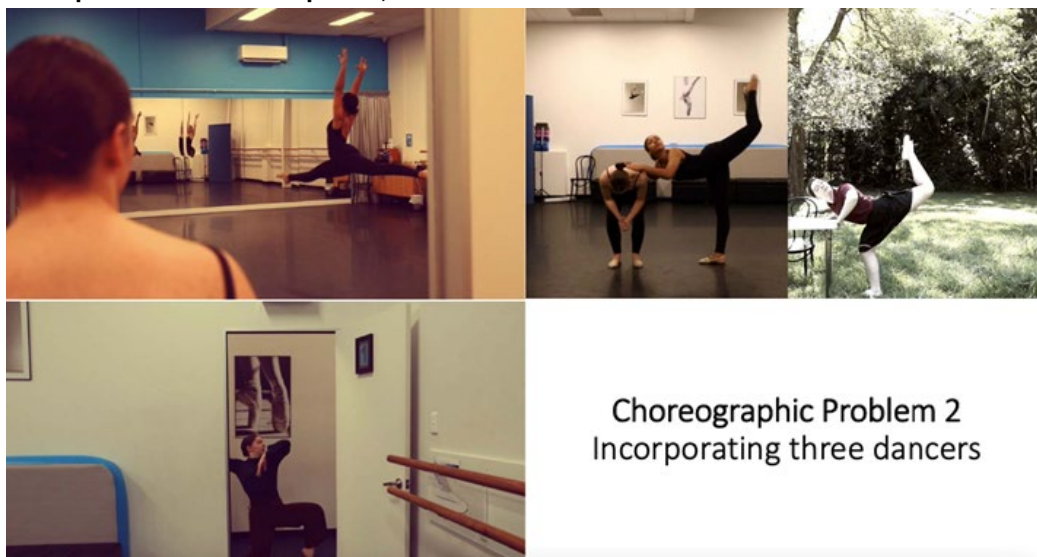
The second choreographic problem occurred when incorporating two other dancers into the choreography. The choreography was originally created individually without taking into consideration the other two dancers. When eventually incorporating all three dancers into the work, the movements, spacing and relationships had to be carefully considered in order to enhance the meaning, suit my personal style and clearly show each dancer's role.

To solve this problem, the original choreography was manipulated using the elements of spacing and relationships to include all three dancers, adding layers of meaning. The second chorus shot in various locations, originally was one consistent movement sequence performed by one dancer. The starting grand jete transitioning into fluid turn to the floor, evokes the feeling of joy to be dancing. To incorporate the other dancers and give meaning to this section, the lead dancer stands in the hallway watching in as the others perform, creating distance to effectively convey the desire to be dancing again. The following segment, with the dancer leaning to collapse forward into a backward attitude leg before percussively standing back up, was originally created without any leaning support. A second dancer was then added and used for support during the collapsing leg to clearly show the friends support.

To further incorporate all dancers into the choreography, split screen editing technique is utilised during this movement segment. Half of the screen shows the two supporting dancers in the studio performing the lean as partner work. The other half of the screen is the lead dancer alone at the desk in the park, using the desk as support for the leg. The same original choreography performed in two separate ways, enhances the feeling of being torn between academics and your hobby. The final floor section in this sequence with the suspended roll over the toe, is performed only by the lead dancer in the hallway to clearly convey the longing to be dancing again. The choreography in the studio with the lead dancer dancing in the hallway, as well as with the split screen with the desk, utilised space and relationships to convey the feeling of distance and longing of the lead dancer to be dancing again. The incorporation of all three dancers into the choreography clearly displays the intention and emotions of the piece.

The final outcome of the group choreography effectively conveys the intentions and emotions of the piece. The incorporation of all three dancers in the choreography allowed for the movements to communicate a deeper meaning, thereby clearly displaying the choreographic intent and matching my personal movement style of lyrical contemporary.

Excerpt 4: Evaluative response, Part 2



Excerpt 5: Choreography, Section 1:05 – 1:46

Note: The music has been removed for copyright reasons.

Music: Hard to Sleep

Artists: Gracie Abrams

Video content: (41 secs) <https://youtu.be/hfwqE8d1WjE>

Excerpt 6: Performance, Section 2:04 – 3:12

Video content: (1 min, 08 sec) https://youtu.be/20rUiF_rPxo

Practices to strengthen

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

- students are provided with multiple opportunities to explore and identify their personal movement style, with the focus on communicating meaning within a personal context
- for Understanding dance concepts for 3 marks

- purpose, context and viewpoint are clearly articulated
- examples of more than one element of dance and production element are provided and linked to chosen purpose, context and viewpoint
- examples of how the structure was linked to chosen purpose, context and viewpoint are provided
- for Analysing and evaluating dance concepts
 - at the 5–6 mark range, choreographic problems and solutions are clearly linked to the identified viewpoint and personal style/aesthetic
 - at the 3–4 mark range, the analysis and evaluation of choreographic choices include explicit reference to structure, as well as elements of dance (plural) and production elements (plural)
 - lack of reference to structure results in a mark that is not beyond the 1–2 mark range
 - evaluation is demonstrated throughout the response, including well-reasoned justification of choreographic choices of elements of dance (plural), structure and production elements (plural)
 - for Creating dance to communicate meaning
 - at the 10–11 mark range, choreographic choices include an integration of dynamics and spatial relationships that enhance the chosen purpose and context as reflected in the choreographic statement
 - at the 8–9 mark range, choreographic choices include motif and form to support the purpose and context, as reflected in the choreographic statement
- for Realising meaning through technical and expressive skills
 - movements should be of suitable complexity to allow students to demonstrate a synthesis of technical skills and allow communication of meaning through the synthesis of relevant expressive skills at the higher mark range
 - at the 7–8 mark range, there is a broad understanding of the term ‘complex’, particularly when performing personal movement styles. Complexity of movement
 - might be achieved in ways other than using gross-motor skills or full-body movement
 - can be quite different across cultures and dance styles, e.g. the use of intricate arm-/hand-/finger-based movements in Asian and Middle Eastern dance styles, and arm, hand and finger movements, such as finger tutting in hip-hop, may be considered ‘complex’
 - the choreographic statement is provided for the performance task when a student performs in another student’s choreographic work.

Additional advice

- It is recommended that students include their word count in their submission as a strategy to encourage them to stay within word limit.
- There should be a clear indication of how the school assessment policy had been applied to student work that did not meet the syllabus conditions, e.g. those that exceeded the response length specified in the syllabus.
- There should be no editing of a live dance work (Syllabus section 5.4.1).
- The student should be clearly identified when the dance work involves more than one dancer, using distinguishing characteristics of the appropriate student, e.g. according to the

colour/type of costume or other clearly identifying characteristics, such as hair colour, hairstyle or height, rather than more general statements such as 'on left of screen'.

- Students should be encouraged to submit their project as separate files.
- The performance-level descriptor and the mark range must be clearly annotated on the ISMG, particularly for provisional marks awarded within a 2-mark range.
- For confirmation uploads
 - all file uploads should be carefully checked for file errors and duplicate evidence
 - all written responses must be submitted as PDFs
 - from Event 1, 2023, all video files must be submitted in MP4 format.
- Students should be encouraged to follow safe dance practices, particularly when creating movement for a dance film for which they may perform movements in spaces that require further consideration to ensure safety, e.g. at the beach, in a parkland, or when working with surfaces made of concrete.

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 (35 marks).

The examination assessed learning from the course of study and consisted of a choice of two extended response questions.

The assessment required students to answer questions:

- in response to an unseen stimulus, which included video excerpts of two different dance works
- 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 their chosen question when:

- the two dance concepts were named. This provided the opportunity for student responses to demonstrate a clear focus
- writing in response to the named concept. This also provided the opportunity for students to focus their responses, either through the lens of a definition of meaning (herd mentality) or a statement regarding enhancing meaning (physical environment)
- interweaving analysis, interpretation and evaluation, rather than applying these cognitions in an isolated manner
- their responses involved the discussion of other appropriate dance concepts and skills to provide detailed description to support the 'driver' dance concept and skill as named in the question
- writing an analytical extended response, demonstrating a logical and organised essay structure and using syllabus terminology accurately.

Extended response

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

Criteria: Understanding dance concepts and skills; Applying written literacy skills (Terminology)

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 were relevant to the chosen question.

This excerpt has been included as it:

- is an opening paragraph that indicates the identified dance concept and skills of Question 2
- uses the titles of works or choreographers'/dancers' names that are relevant to the chosen question
- accurately describes the use of the identified dance concept and skills throughout the response, with
 - key characteristics of dynamics (i.e. weight, force energy and movement qualities) and group formation (i.e. proximity to other dancers, shape of the formation, and variations within the group)
 - these dance concepts and skills as the focus, equally and consistently addressed for both excerpts.

'Home,' by Chris Martin and Larkin Paynton and 'Gravity of Center,' by Victor Quijada both successfully use physical spaces other than the confines of a stage, to further exhibit the intended meanings of their pieces. The implementation of group formations and specific dynamics effectively portray the concepts of home, family and identity in 'Home' and the conflicting dynamics between individuals in 'Gravity of Center'. It is through these dance concepts and particular environments that the choreography evokes an emotional response from viewers and audiences.

Criteria: Analysing and interpreting dance concepts and skills

Effective student responses:

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

This excerpt has been included as it:

- provides evidence of the interrelationship between characteristics of the identified dance concept and skill of dynamics, focusing on

- weight, force and energy, e.g. 'heavy, sudden movements', 'falling ... as if there is a weight pushing then down', 'quicker, more frantic movements'
- movement qualities, e.g. 'slow, suspenseful movements'
- provides detailed description of how dynamics are manipulated within the physical environment to enhance meaning, e.g. 'as the dancers make their way to a standing position, they come to face the house, which immediately causes them to carry out a softer walking sequence. This suggests that when individuals feel alone and empty, like their initial outlook on the environment, a sense of anxiety and distress sets in'.

'Home' (stimulus one) is set in a vast grassland with surrounding hills ^{and an} old, run down ^{house} ~~house~~ in close proximity. The integration of both heavy, sudden movements and subtle, slow, suspenseful movements allows audiences to comprehend the intent of the piece and grasp the connotations around the selected setting. In the beginning section of the dance, the group of dancers are pictured suddenly falling to the ground as if there is a weight pushing them down, this is followed by the group abruptly rolling in opposing directions until they jolt up into a standing formation. It is evident that while performing the quicker, more frantic movements the performers were facing away from the house, at an angle where all there is to visualise is an empty dull grassland. However, as the dancers make their way to a standing position, they come to face the house, which immediately caused them to carry out ^a softer walking sequence. This suggests that when the individuals feel alone and empty, like their initial outlook on the environment, a sense of anxiety and distress sets in. Contrastingly, as their direction is changed and the house is in sight a sense of tranquility ^{family and} ~~and~~ comfort is conveyed. The use of this environment evidently allows for further meaning to be ~~conveyed~~ ^{exhibited}, with the assistance of dynamics; a deeper significance that could not be amplified on the ordinary stage.

Criteria: Evaluating and justifying dance

Effective student responses:

- provided valid judgments about how effectively each of the dance concepts and skills communicate meaning
- identified credible examples that defended these judgments.

This excerpt has been included:

- as it provides evidence of a plausible judgment about how effectively the choreographer for *Gravity of Center* manipulates dynamics within the physical environment to enhance meaning
- to provide examples of how a variety of dynamics (i.e. weight, force, energy and movement qualities) are manipulated to communicate enduring conflicts in a group.

'Gravity of Center' (stimulus two) is performed within a dull, worn down, abandoned building ^{with hard} ~~made from~~ concrete flooring. Similarly to stimulus one, ~~different~~ dynamics are incorporated to convey further meaning. The dynamics within this piece stay relatively the same as harsh, powerful, collapsing movements are carried throughout the entirety of the dancework. The piece begins with immense amounts of fast-paced movements which are performed differently by each dancer, reinforcing the differences within the group. It can be seen that every time the group attempts to come together they are powerfully separated, which is successfully demonstrated through intensified kicking, jumping and collapsing movements. It is as though the individuals want to be a part of a group ^{however,} they can never infiltrate further through the ~~base~~ ^{due to their contrasting dynamics} surfaces of their existences, which can be linked with the hard, impermeable concrete setting. The use of this ~~space~~ ^{setting} allows the heavy, havoc like dynamics to be reinforced, as the darkly lit, abandoned building ~~can signify~~ ^{signifies} the ~~somber~~ ^{sombre} mentality of someone who despite their efforts, continues to endure conflict in group settings, causing them to feel empty and abandoned, like the chosen environment. The choreographers subtle mix of mundane, heavy dynamics with the addition of a well suited meaningful space allows for the piece to be coherent and its intent axiomatic.

Criterion: Applying written literacy skills

Effective student responses:

- communicated dance ideas and meaning using sustained, organised and cohesive sequencing of information
- used language conventions consistently and with clarity.

This excerpt has been included as it:

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

Stimulus two also includes various formations that exhibit the concepts of its intent. As the piece begins the group of dancers enter the frame holding onto each other in a condensed formation. Each individual is shown tugging at the centred dancer and the group appears unstable. This depicts that due to the conflicting dynamics within the group they are unable to function in a orderly manner. As the group breaks apart it is evident that each individual can express themselves uniquely as ~~the choreography~~ ~~between the dancers~~ no two dancers perform the same choreography. ~~The~~ ~~per~~ Although the dancers are illustrated in a multitude of different formations, where varying dancers perform sections of partnerwork, it is made obvious to audiences that each individual has imperfections and ~~varying~~ attain different outlooks on life due to different barriers they may face or experiences they have undergone. This correlates with the selected setting, as due to the uneven flooring, and unsymmetrical visuals of each wall and space ~~due to the large cement poles, people~~ many different descriptions and opinions can be given in regards to the space, based purely on the direction you are facing, or in terms of life, the things you have been exposed to. Thus, this setting correlates perfectly with the conflicting dynamics depicted within the group of performers.

Practices to strengthen

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

- supporting students to consolidate their knowledge and understanding of the identified dance concepts and skills, using the syllabus glossary to identify key characteristics, e.g.

- relationships (the identified dance concept and skill for Question 1) should involve the discussion of body-to-body relationship, body-to-floor relationship, and body-to-body-part relationship, as stated in syllabus subject matter
- students should develop their understanding of a variety and range of choreographic devices, beyond motif and canon, to manipulate movement to communicate meaning
- providing guidance on how to deconstruct a question carefully, so that students provide analysis, interpretation and evaluation in response to all aspects of a question, e.g. Question 2 required the response to discuss how the identified dance concepts were used to enhance meaning within the physical environment
- reinforcing for students that analysis, interpretation and evaluation require specific evidence to support the meaning discussed and the judgments made. It is essential that students offer at least two valid and detailed examples that support conclusions
- providing strategies that reinforce adhering to a consistent structure throughout the response, so that the essay is cohesive and organised, with each dance concept and skill analysed and evaluated in separate paragraphs. This approach allows the discussion of the interrelationships between key characteristics of each selected dance concept and skill to drive the analysis, interpretation and evaluation
- providing guidance to ensure accurate spelling of choreographers' names and titles of dance works, as identified in stimulus material.