

Dance subject report

2023 cohort

January 2024





© State of Queensland (QCAA) 2024

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) 2024 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

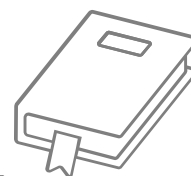
Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

Contents

Introduction	1
Audience and use.....	1
Report preparation.....	2
Subject highlights.....	2
Subject data summary	3
Subject completion.....	3
Units 1 and 2 results	3
Units 3 and 4 internal assessment (IA) results	3
Total marks for IA	3
IA1 marks.....	4
IA2 marks.....	5
IA3 marks.....	6
External assessment (EA) marks	7
Final subject results	7
Final marks for IA and EA.....	7
Grade boundaries	8
Distribution of standards.....	8
Internal assessment	9
Endorsement	9
Confirmation	9
Internal assessment 1 (IA1)	10
Performance (20%).....	10
Assessment design	10
Assessment decisions	12
Internal assessment 2 (IA2)	21
Choreography (20%).....	21
Assessment design	21
Assessment decisions	22
Internal assessment 3 (IA3)	29
Project — dance work (35%)	29
Assessment design	29
Assessment decisions	31
External assessment	42
Examination — extended response (25%)	42
Assessment design	42
Assessment decisions	42

Introduction



Throughout 2023, schools and the Queensland Curriculum and Assessment Authority (QCAA) continued to improve outcomes for students in the Queensland Certificate of Education (QCE) system. These efforts were consolidated by the cumulative experience in teaching, learning and assessment of the current General and General (Extension) senior syllabuses, and school engagement in QCAA endorsement and confirmation processes and external assessment marking. The current evaluation of the QCE system will further enhance understanding of the summative assessment cycle and will inform future QCAA subject reports.

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2023 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for this subject. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2024.

The report also includes 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 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 internal and 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 senior 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 highlights

101

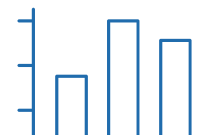
schools offered
Dance

**85.45%**

of students
completed
4 units



Subject data summary



Subject completion

The following data includes students who completed the General subject.

Note: All data is correct as at January 2024. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Dance: 101.

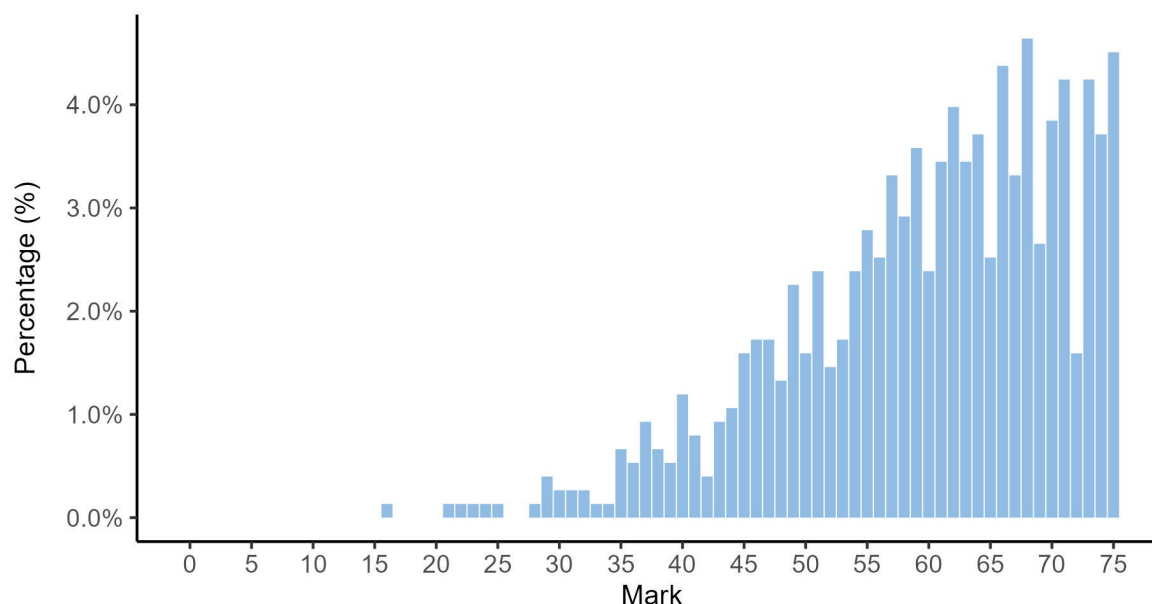
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	880	834	752

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	844	36
Unit 2	787	47

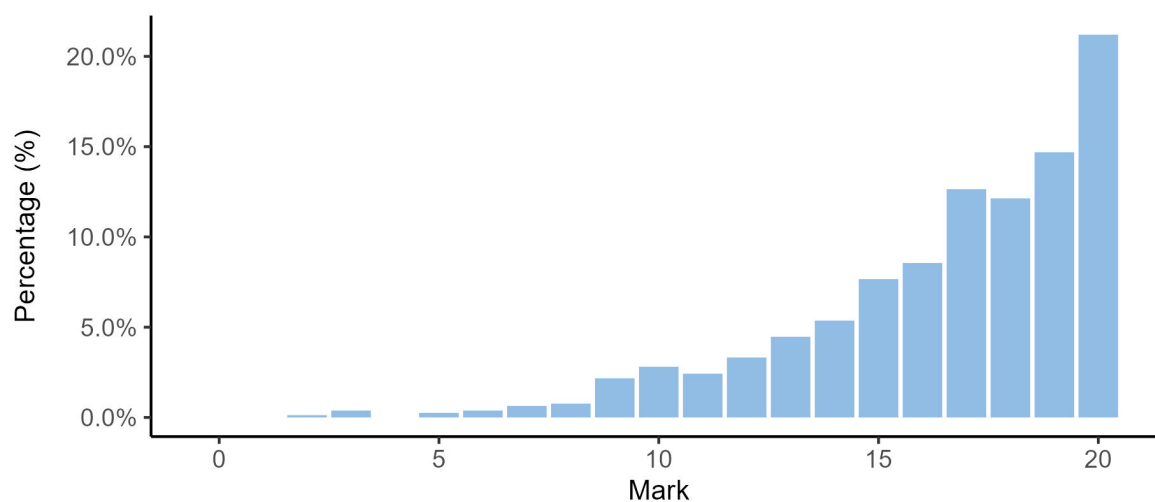
Units 3 and 4 internal assessment (IA) results

Total marks for IA

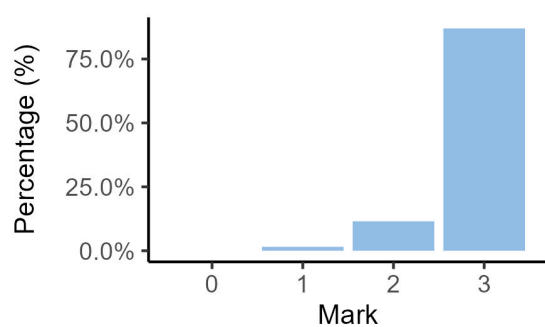


IA1 marks

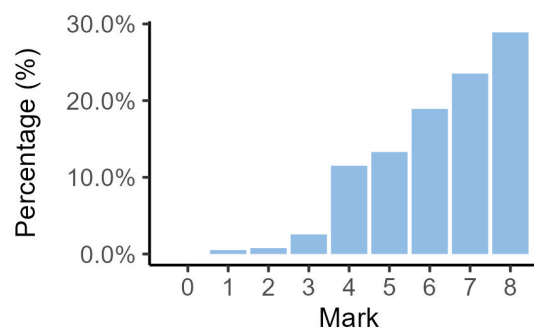
IA1 total



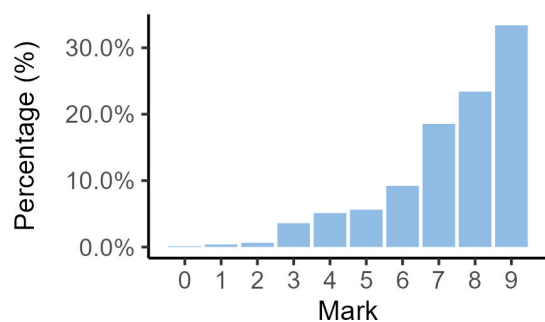
IA1 Criterion: Understanding of style-specific movements



IA1 Criterion: Applying technical skills

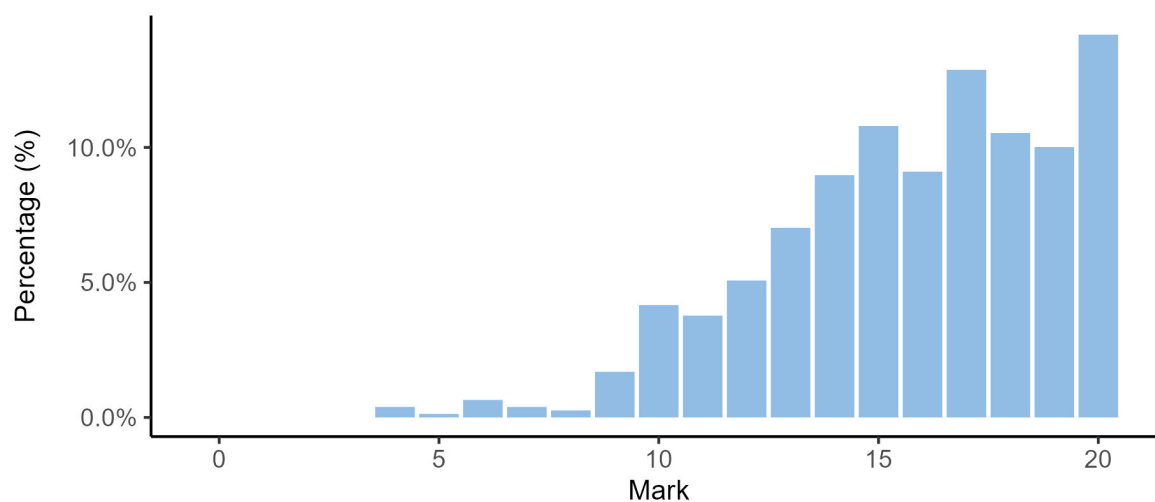


IA1 Criterion: Realising meaning through expressive skills

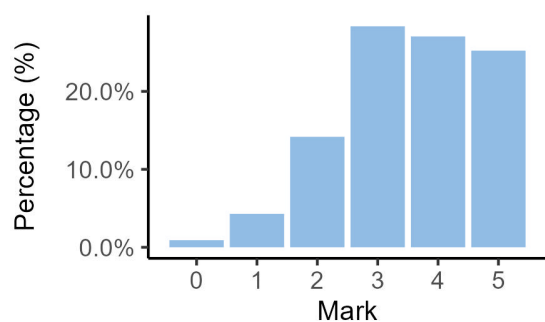


IA2 marks

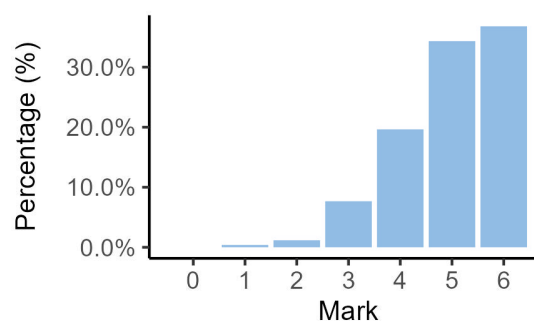
IA2 total



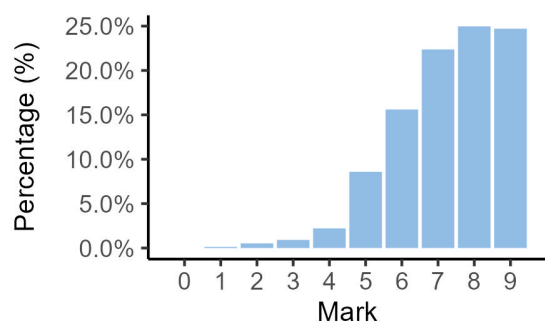
IA2 Criterion: Evaluating dance concepts



IA2 Criterion: Applying dance concepts

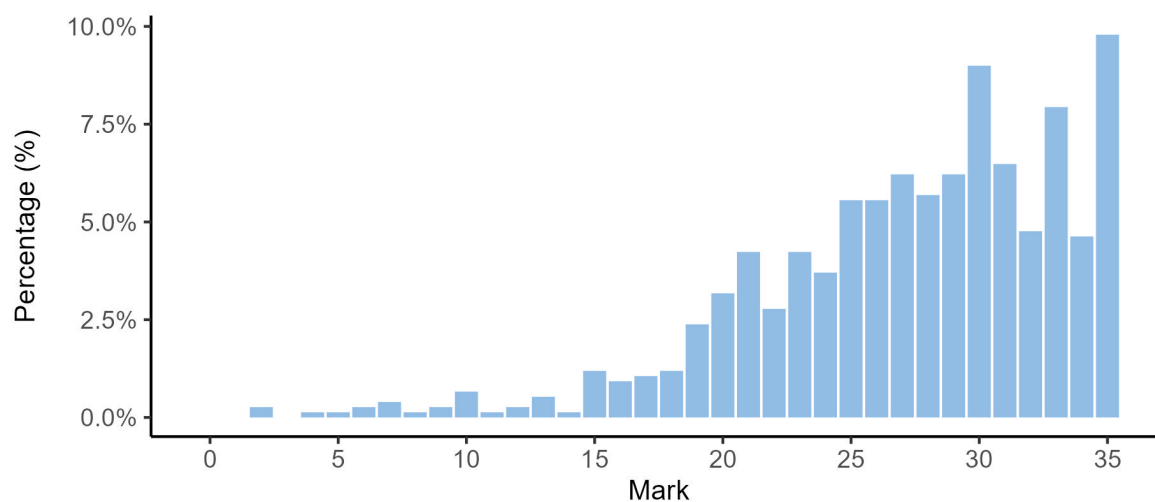


IA2 Criterion: Communicating meaning

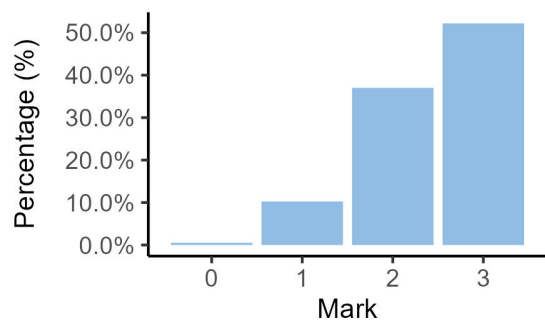


IA3 marks

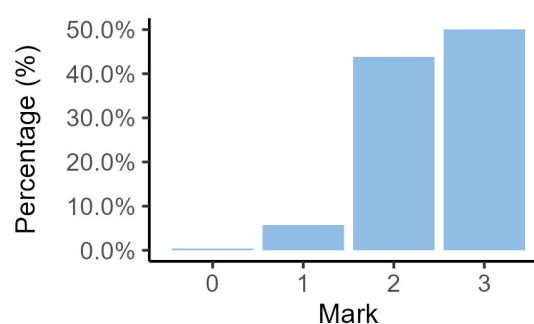
IA3 total



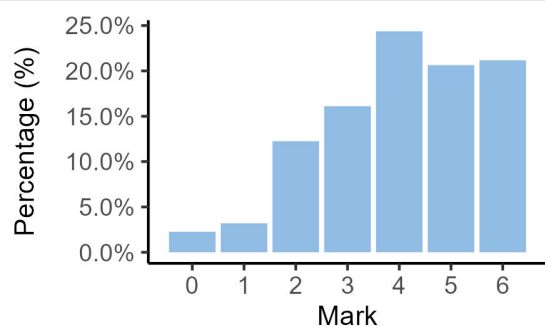
IA3 Criterion: Understanding dance concepts



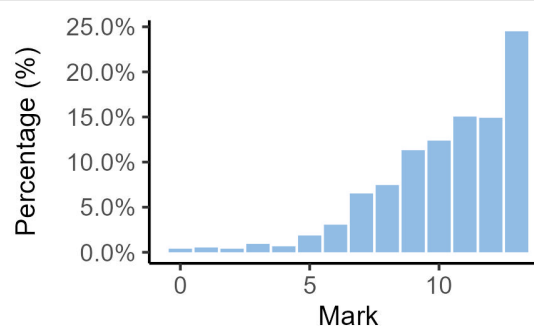
IA3 Criterion: Applying literacy skills



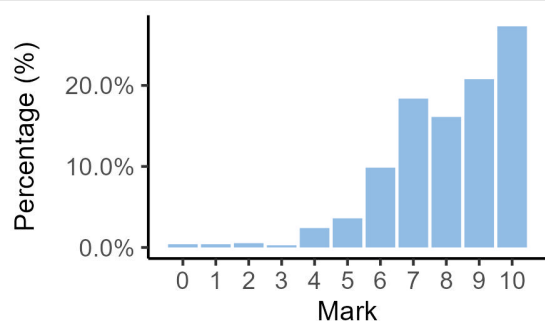
IA3 Criterion: Analysing and evaluating dance concepts



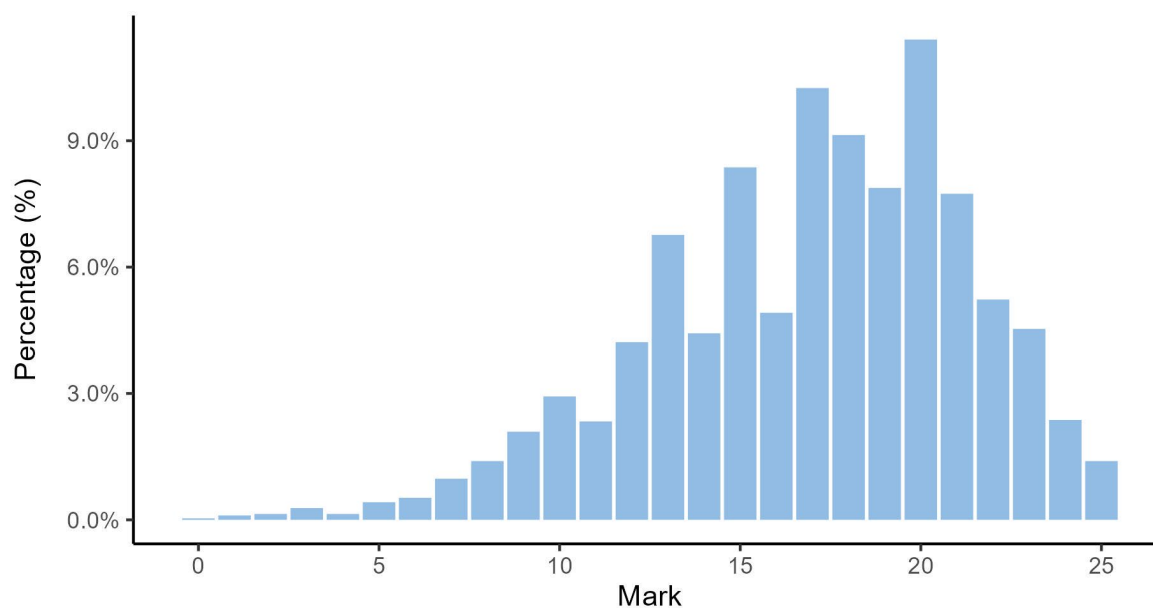
IA3 Criterion: Creating dance to communicate meaning



IA3 Criterion: Realising meaning through technical and expressive skills

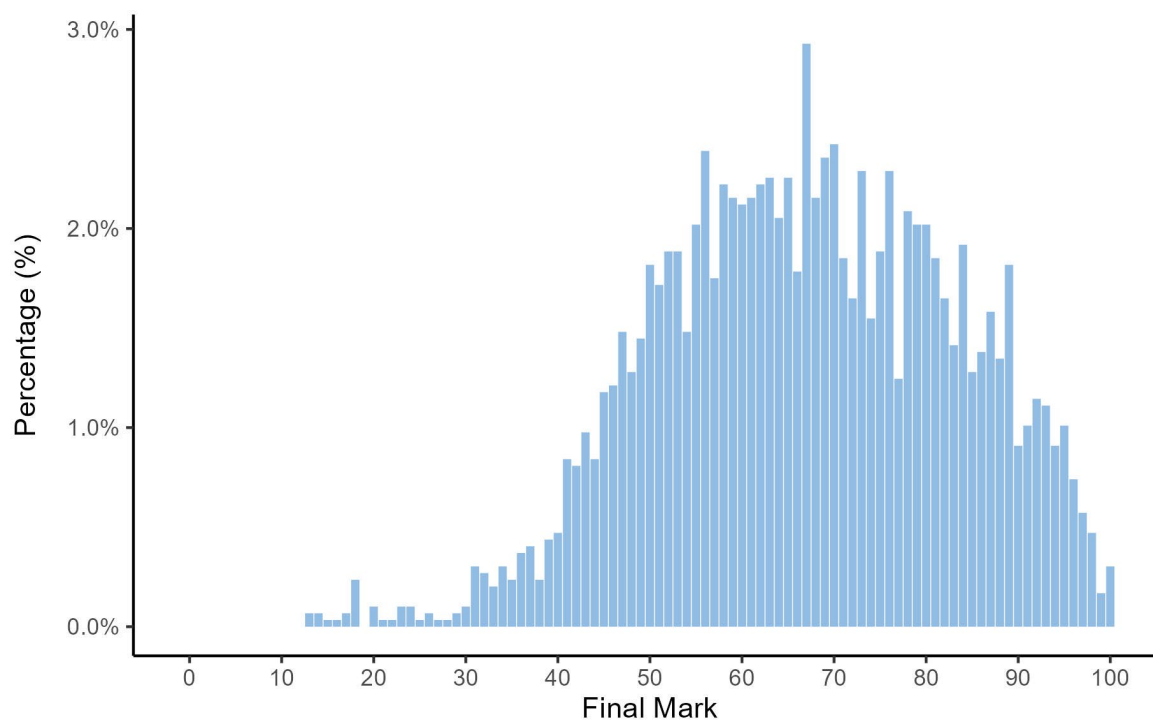


External assessment (EA) marks



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	100–85	84–65	64–44	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	318	327	99	8	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 v5.0*, Section 9.6.

Percentage of instruments endorsed in Application 1

Number of instruments submitted	IA1	IA2	IA3
Total number of instruments	102	102	99
Percentage endorsed in Application 1	54%	41%	32%

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 v5.0*, Section 9.7.

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	98	540	14	91.84%
2	98	535	21	66.33%
3	98	526	8	71.43%

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	39
Authentication	0
Authenticity	2
Item construction	3
Scope and scale	5

*Each priority might contain up to four assessment practices.

Total number of submissions: 102.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- stated that the purpose of the dance work was 'to inform the audience'
- explicitly included all assessment objectives in a 'To complete this task, you must' section, using syllabus language.

Practices to strengthen

It is recommended that assessment instruments:

- include in the choreographic statement
 - an explanation of the structure of the dance, including detailed descriptions of the
 - technical skills required to perform the dance
 - expressive skills required to communicate the stated meaning of the dance

- details about the relationship of the dancer to other dancer/s (in a duet, trio or quartet), space and/or object/s in the dance, and their interactions with them to communicate the stated meaning
- ensure alignment between information provided in the choreographic statement, the video of the dance and the scaffolding section of the assessment instrument
- include a video recording of the dance sequence that demonstrates the complexity of the dance skills required to communicate the meaning articulated in the choreographic statement
- communicate social, political or cultural viewpoints that are appropriate for the age of students and the school context and unlikely to cause psychological harm or distress (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.2).

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	0

*Each priority might contain up to four assessment practices.

Total number of submissions: 102.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- had been designed considering the technical and expressive strengths of students, so the task was accessible to all students in the cohort and gave them the opportunity to demonstrate the highest performance-level descriptors, regardless of non-curriculum dance training
- evidenced safe dance practices in the selection and execution of dance skills and techniques for the task.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- It is strongly recommended that schools convert AVI and MOV files to MP4 format before uploading their recording of the IA1 performance task for endorsement. For advice on converting AVI and MOV files, refer to the *Further confirmation submission advice for internal assessment* resource in the Syllabuses application (app) in the QCAA Portal.

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	98.98%	0%	1.02%	0%
2	Applying technical skills	94.9%	1.02%	4.08%	0%
3	Realising meaning through expressive skills	94.9%	2.04%	3.06%	0%

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 1 mark
 - isolated phrases of movement were recalled and reproduced from the endorsed task
 - specific segments of movement from the larger choreographic work were performed independently, within the entire dance context
- the teacher choreographic statement provided a clear explanation of the
 - stimulus, ideas or theme in relation to a chosen (and identified) purpose, context and viewpoint
 - 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 excerpts have been included to provide evidence of:

- a teacher choreographic statement that references the range of expressive skills required in relation to body parts, space and audience in Section B of the related dance sequence
- Realising meaning through expressive skills at 9 marks, as the student demonstrates
 - a synthesis of expressive skills through consideration of musicality, projection, focus, eyeline, body expression and facial expression
 - communication of meaning, especially in relation to the use of the floor and body parts to express developing momentum and running out of time.

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

Excerpt 1: Teacher choreographic statement

Section B explores rushing and running out of time with the body moving almost constantly as if at the mercy of time's momentum until the final section. The dancer controls and manipulates energy to convey being flung, pushed and manipulated through space by the invisible force of time. The motif of the clock ticking is shown through both arms extended parallel to each other with a precise gesture of the right arm folding around the left before circling in towards the body and initiating the dancer to move on, continuing the rush. Emphasising the viewpoint, an explosive small jump is contrasted by a roll on the floor that propels the dancer forward where they use eyeline, projection and facial expression as if following a train they have just missed. Frustration is shown through a foot rotation symbolising impatience as tightly bound hands rise with a vibratory quality before releasing in exasperation. To convey viewpoint, facial expressions should reflect irritation and agitation. Movements become more locomotor with a small extended barrel roll, quick and controlled transitions in and out of the floor, spins, triplets, single leg balances and an intricate manipulation of the arm motif maintaining a constant $\frac{3}{4}$ rhythm. To enhance viewpoint and achieve purpose, the dancer sustains the idea of being at the mercy of time's momentum through focused and strained facial expressions.

Excerpt 2: Performance, Section 1:17 – 2:00

Note: The music has been removed for copyright reasons.

Music: Fjarlaegur

Artist: Oskar Schuster

Video content: (50 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia1_stu3_e2.mp4

The following excerpts have been included to provide evidence of:

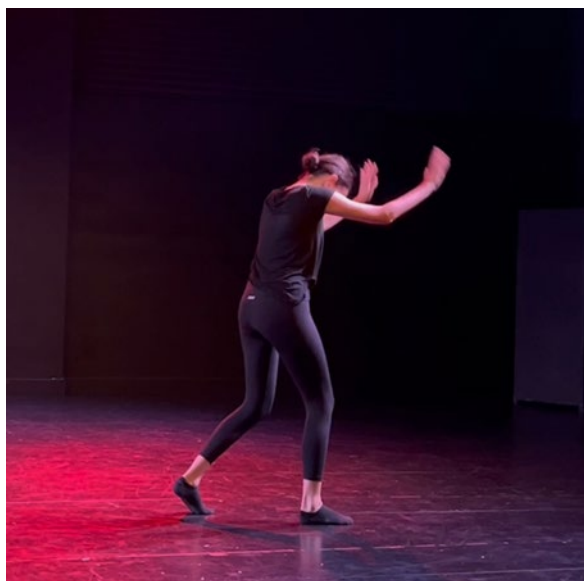
- a teacher choreographic statement that outlines the technical skills required to present a cohesive performance for Section B of the dance work, *Maybe we'll see*, that investigates the social issue of increasing emotional immunity
- Applying technical skills at 8 marks, as the student demonstrates a synthesis of technical skills to present a cohesive performance through
 - controlled movement showing collapsing and percussive movement qualities
 - changes in energy
 - balance and flexibility when performing contemporary movements.

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

Excerpt 1: Teacher choreographic statement

The commencement of Section B is demonstrated through a distinct contrast in levels and dynamics. The dancer embodies a sense of agility and alertness in their face and body expression; a form of danger is in their presence. The vocal statements within the music conclude, as the dancer performs strong movements, with a combination of angular and circular air pathways to the accents of the music. The dancer draws in a deep breath, whilst flowingly abducting the arms to a demi-seconde position. This motif is then embellished in both dimension and force throughout the remainder of the section. The dancer traces the shape of a box around the edge of the space, with a forceful, splayed hand gesture to each corner, forming a new motif that indicates a sense of being trapped.

Excerpt 2: Performance, Section 2:00 – 2:49



Note: The music has been removed for copyright reasons.

Music: On Then and Now (featuring Jennifer Connelly)

Artist: Woodkid

Video content: (56 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia1_stu1_e2.mp4

The following excerpt has been included to provide evidence of:

- a complete teacher choreographic statement that
 - explains the stimulus, theme, ideas or inspiration in relation to the chosen purpose, context and viewpoint for the dance work, *Descending*, by
 - informing the audience of the social issue of the physical and emotional side effects of internet addiction
 - considering the viewpoint of a teenager who is battling internet addiction
 - explains the structure of the dance, including requirements for technical and expressive skills, e.g. narrative structure of ABCD, motifs, movement qualities, interpretative qualities including facial expressions.

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

Teacher choreographic statement

Teacher's Choreographic Statement - *Descending*

Descending is a contemporary dance inspired by the physical and emotional side effects of internet addiction. "Internet addiction has a firm grip on Australia. With 13.4 million Australians now spending 18.8 hours per day online. Of those suffering from internet addiction, teens are (perhaps not surprisingly) the hardest hit. Australian Medical Journal published research showing that older Australian teenagers now spend more than six hours each day multi-tasking with a variety of media, from internet to instant messaging to television" (Australia's Internet Addiction: Outrageously HardWired, 2022). *Descending* will follow a teenager who is battling the ups and downs of internet addiction. As the piece progresses the dancer descends further into addiction becoming consumed by it. It will follow the narrative structure ABCD and is set to the track "Clubbed to Death" by Rob Dougan.

Section A begins with the dancer standing tall and straight on a high level toward the back of the room. Walking forward the dancer demonstrates determination with facial expression and stance, performing what will become a motif in the piece. This motif phrase introduces the dancer's addiction and includes placing the hands in front in an angular position as if rested on a desk. The head is lifted sharply with the accent in the music to look at a computer screen or television. This motif phrase continues where the dancer scoops both hands to the floor and up in front of the face in a sustained manner. This represents the use of another device to access the internet such as a tablet or iPad. The final movement in this phrase is performed on a low level and the dancer holds their hands out in front with clenched fists, perhaps holding a mobile phone this time. A pulling in motion is performed and the mobile phone disappears as if it has become a part of the dancer, consuming their attention. With the change in music the dancer's expression becomes strained as the addiction is acknowledged.

Section B contains a combination of sustained and percussive movements and low and high levels, these are utilised to show the turmoil this dancer is battling in response to addiction. In many instances the dancer holds their head, palms to ears and elbows pointed out to either side. This represents the increased irritability that comes with internet addiction. The dancer percussively reaches one hand to the ceiling, fingers spread, walking backwards and running the hand down the face and side in a sustained manner. Facial expression shows pain and anger in this moment representing losing touch with reality. Soon, circling both hands up to the ceiling, the dancer slides to the floor to roll to the back finishing on a low level.

The commencement of section C represents the dancer not having access to the internet, coming to the knees and performing part of the opening motif as if sitting at a computer desk. This movement is percussive and almost robotic, lifting the arms and head symbolising the loss of control over addiction. Facial expression is dead pan, as constant scrolling, gaming or viewing has turned into something the dancer can't bear to be without. The dancer sits up and rolls back down demonstrating the feeling of isolation caused by addiction. Once standing the dancer scoops one arm out grabbing to a fist where this suspends for a moment by the dancer's head, this movement and the rest of the sequence represents the dopamine hit associated with having access to the addiction once again. The dancer presents with a sense of determination, now that the addiction is being fuelled. The sequence includes complex turns, jumps and extensions that are performed quickly and percussively, with the direction shifting from side to side rapidly. Section C concludes with the dancer performing a knee spin, reaching to the ceiling and collapsing down with exhaustion, creating a closed shape.

Section D has the dancer roll up to standing one last time. In this section the dynamic calms and movement is often swinging and more sustained. The dancer looks at their palms again, questioning reality. In a percussive manner the hands are thrown down representing defeat. A version of the opening motif is performed symbolising desperation to feed the addiction. The dancer walks to the front of the room and one last time grasps the head, frustration evident through facial expression. The addiction has become too much and they collapse to the ground concluding the piece.

Bibliography

Thecabinsydney.com.au. 2022. Australia's Internet Addiction: Outrageously HardWired. [online] Available at: [Accessed 1 August 2022].

The following excerpt has been included to provide evidence of:

- Understanding of style-specific movements at 3 marks, as the student demonstrates accurate physical recall of movement vocabulary, phrases, sections and formations in relation to the Sections B and C of the teacher choreographic statement through
 - performing complex and safe movements to present a cohesive dance work
 - accurately recalling the movement vocabulary from the endorsed task
- Applying technical skills at 8 marks, as the student demonstrates a synthesis of technical skills to present a cohesive performance through
 - percussive, extended shapes
 - strong alignment in style-specific technique
 - balanced and controlled turns with clear, defined changes in direction
- Realising meaning through expressive skills at 9 marks, as the student demonstrates a synthesis of expressive skills through
 - use of focus (eyeline, concentration), facial expression, body expression and musicality to communicate both the physical and emotional side effects of internet addiction.

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

Performance, Section 1:03 – 1:51

Note: The music has been removed for copyright reasons.

Music: Clubbed to Death (Kurayamino Variation)

Artist: Rob Dougan

Video content: (57 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia1_e1.mp4

The following excerpts have been included to provide evidence of:

- a teacher choreographic statement that provides clear examples of the expressive skills expected to demonstrate the stated meaning in the dance work *Butterfly effect* for the first section
- Realising meaning through expressive skills at 9 marks, as the student demonstrates
 - a synthesis of expressive skills through use of eyeline, body expression and musicality to communicate a sense of isolation and confinement
 - clear evidence of subtleties of movement when depicting animalistic movements, such as butterfly flickers and flutters, and
 - unfurling of wings using the head, elbows and hands.

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

Excerpt 1: Teacher choreographic statement

Stimulus

Teacher's Choreographic Statement:

Chaos Theory tells us that small things can have a non-linear and large impact on the complex system that is our world. 'The Butterfly Effect' is a concept linked to Chaos Theory that proposes a butterfly flapping its wings in one part of the world may result in a typhoon in another. This theory can be connected to the current global pandemic, as it is alleged that COVID19 started in a wet market in Wuhan, China and - like the butterfly effect - catastrophic outcomes have occurred across the globe as a result.

The dance work, 'Butterfly effect' is a reflection on this unprecedented time and issue in our world as we fight an invisible enemy; COVID19. This solo explores isolation. The dancer is confined to just four-square metres and - just like a butterfly in a jar - begins to feel all sorts of emotions. The motif of the abstracted butterfly wings appears throughout the dance work to remind the audience that the effects of that first movement of the wings is becoming more apparent. The momentum builds with each reprisal of the flickers and flutters of the hands, fingers, elbows and head; the virus is spreading, mutating and infecting every community, city and country.

In the first section, the butterfly unfurls its wings, performing the motif, and the catalyst for the chaos is unleashed. These small flutters using instrumentation of the head, elbow, hands – with added emphasis from the dancer's breath - represent the small disturbance and also the ground zero moment for COVID19. The dancer and virus push against their confinement; exploring the small space of a jar (or host) and fighting to break free. This moment foreshadows the confinement each of us has faced in lockdown and the cage the virus has placed us in as it spread to every continent on the globe.

Excerpt 2: Performance, Section 0:00 – 1:02

Note: The music has been removed for copyright reasons.

Music: Unknown

Artist: Unknown

Video content: (1 min, 10 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia1_stu2_e2.mp4

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 5–6 marks, there is consistency in the understanding of accuracy and extension of movement through space where
 - accuracy of movement occurs when the dancer moves precisely and intentionally, with correct alignment, within the performance area. It can include aspects such as spatial awareness, control of movement pathways, clarity in movement transitions and alignment in relation to the body, the surrounding environment and other dancers (if applicable).
 - extension of movement occurs when the dancer reaches out, stretches and expands their movements beyond their immediate physical boundaries. It involves using strength and control to create movements that travel, project or expand through the performance space
- for Applying technical skills at 7 marks, there is evidence of sustained control of technical skills
 - where the dancer maintains precision, stability and mastery of movement over an extended period of time. The dancer demonstrates reliable execution of technical skills throughout the dance work
- for Realising meaning through expressive skills at 7 marks, there must be
 - demonstration of sustained use of at least one, but not all, of the expressive skills in the performance-level descriptor (i.e. focus, projection or facial and body expression), to reveal relationships between dancers, audience or space

- clarity of focus, projection, facial and body expression related to relationships between dancers, audience or space as outlined in the teacher choreographic statement
- opportunities to develop a range of expressive skills related to the stated meaning that can be explained and taught distinctly from each other.

Additional advice

- The endorsed contemporary dance sequence must be implemented without adaptations for individual students unless advice has been provided by the QCAA Principal Education Officer (PEO) for Dance. Details about this discussion must be included as an annotation within the submission.
- Schools are required to submit samples of student assessment responses for review during confirmation. Submissions should align to the relevant *Confirmation submission information* (QCE and QCIA policy and procedures handbook v5.0, Section 9.7.1). It is strongly recommended that schools convert AVI and MOV files to MP4 format before uploading samples for confirmation. Refer to *Further confirmation submission advice for internal assessment* in the Resources section of the Syllabuses app in the QCAA Portal.
- Expressive skills, particularly facial expressions, that align with the written detail in the teacher choreographic statement should be clearly visible in the audiovisual recording.

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	49
Authentication	0
Authenticity	1
Item construction	0
Scope and scale	22

*Each priority might contain up to four assessment practices.

Total number of submissions: 102.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly stated the assessment objectives in a 'To complete this task, you must' section, using syllabus language
- were open-ended and allowed students the choice of an event or issue to identify a social, political or cultural viewpoint.

Practices to strengthen

It is recommended that assessment instruments:

- do not include any reference to a required structure (e.g. narrative), to allow students flexibility in their choice and application of form to best communicate their meaning
- explicitly state the purpose of the task (i.e. to challenge and provoke the audience) in the task description
- clearly communicate the syllabus specifications for the choreographic statement in the task description, i.e. complete a choreographic statement that

- explains the meaning of the dance in relation to the chosen stimulus (theme, ideas or inspiration) purpose, context and viewpoint
- evaluates the dance by justifying choices made in terms of the key elements of dance; structure and production elements used to communicate meaning.

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	0
Layout	0
Transparency	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 102

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- required only one draft for each component of the assessment, i.e. one draft for the choreography and one draft for the choreographic statement. Checkpoints are encouraged to monitor the work of students as part of a developmental process (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.7).

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	78.57%	19.39%	2.04%	0%
2	Applying dance concepts	86.73%	8.16%	5.10%	0%
3	Communicating meaning	80.61%	14.29%	5.10%	0%

Effective practices

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

- for the Applying dance concepts criterion, the response showed evidence of
 - understanding and applying the elements of dance, choreographic devices and production elements explicitly for a chosen social, political or cultural context and given purpose
 - clear alignment between the dance concepts identified in the choreographic statement and the choreographic work for a stated viewpoint
 - the audience being challenged to confront new ideas, contemplate different perspectives or reflect on complex topics within the chosen social, cultural or political context
 - the audience being provoked to elicit strong reactions, emotions or responses by the choreographer pushing boundaries, challenging norms or confronting views with compelling material.

Samples of effective practices

The following excerpts have been included to provide evidence of:

- Evaluating dance concepts at 5 marks, as the student
 - provides a clear viewpoint within a social context of a technological world
 - provides well-reasoned justification of the choices of the key elements, structure and production elements that reveal the interrelationship between purpose, context and viewpoint in relation to the risks associated with artificial intelligence (AI)
 - shows sequenced and connected ideas that enhance the communication of meaning in relation to the impact of AI.

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

Excerpt 1: Choreographic statement, Part 1

The Risk of AI

In our advancing technological world, human intelligence has created machines of artificial intelligence that's capabilities continue to rapidly expand but what if these machines to surpass human intelligence and ultimately become autonomous?

Excerpt 2: Choreographic statement, Part 2

A combination of physical and reactive relationship between creator and AI demonstrating a dependence on the creator to move reflective of its development. This power imbalance is further depicted in the contrast in levels and energy as the AI moves between collapsed and percussive movement qualities signifying the connecting of data and advancing programming.

Progressing to a mirroring relationship, the AI is able to replicate the movement of its creator demonstrating the accomplishment of creator. An inward focus and shared level removes dominance from the relationship. Symbolic of this section is the tight embrace initiated by the creator, however, is not replicated by the AI. The choreographic device of repetition is used to empathise this attempted teaching and foreground the climax of the piece.

The following excerpt has been included to provide evidence of:

- Applying dance concepts at 6 marks, as the student demonstrates
 - the development of relationships between dancers through repetition, accumulation, mirroring and transference of dynamics and shapes
 - an explicit purpose to consider technological advancements in society that challenge and provoke the audience
- Communicating meaning at 9 marks, as the creation of the dance reveals
 - complex and subtle layers of meaning to communicate a viewpoint about AI with impact and sensitivity through the clever choice of dance concepts and skills
 - robotic movements featuring angular shapes and percussive dynamics that contrast with the softer human qualities of curved, organic shapes to show the distinction between the two characters
 - a choice of instrumental music with sound effects and sporadic computer audio statements, which enhances the meaning and context around the impact of AI and robots on society.

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

Excerpt 1: Choreography, Section 0:40 – 1:55

Note: The music has been removed for copyright reasons.

Music: Unknown

Artist: Unknown

Video content: (1 min, 23 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia2_stu2_e1.mp4

The following excerpts have been included to provide evidence of:

- Evaluating dance concepts at 5 marks, as the student provides justification of choices in relation to the purpose of challenging and provoking the audience through
 - identified sociopolitical context — Malala Yousafzai’s story
 - clear communication of meaning — significance of education
 - interrelated examples of dance concepts, including
 - time — undulating rhythm, low timbre, slowness of tempo in the second section
 - levels — higher levels with elevated jumps, stumbles to the ground
 - motif — holding the book close to her heart, chest and forehead
 - relationships — with the prop book, with the second dancer representing the Taliban
 - unpacking of narrative form through the viewpoint of a courageous individual
 - choices of production elements — costume colour selections, contrasting sections of instrumental music, sound effects
 - sequenced and connected ideas.

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

Excerpt 1: Choreographic statement, Part 1**Statement of Intent**

This piece explores a socio-political context communicating the significance of education rights with the purpose to provoke thought and reflection within the audience. There are two dancers, one dressed in red and black, with red material in her hair symbolising a hijab, representing Malala Yousafzai, and the other dressed in brown being the Taliban. It's an instrumental piece experiencing three different sections, reflecting the narrative form presented through the viewpoint of a courageous individual. The undulating rhythm in the first and third section embody profound joy, compared to the low timbre and slowness of the second section signifying the struggle that occurs when battling a higher power.

The first section starts with the dancer and her book, expressing joy and the freedom Malala feels for learning and education. By skilfully incorporating higher levels with elevated jumps exhibiting the excited demeanour, as the book is being manipulated out front with large circular movements, showing its importance. The motif is when the dancer rolls her arms inwards, the book resting on her forehead, then unfolds to her chest, as she is holding the education close to her heart.

The shift to the second section begins when a crescendo takes place as the second dancer the Taliban, marches towards Malala who stumbles to the ground. The relationship is made clear when Malala is pursued, kicked, and grabbed, exhibiting disdain from the Taliban. Fearlessly, Malala stands in the silence, courageously proclaiming her identity. The echo of the gun shot, shown by the movement of the arm from the direction of the bullet to her mouth, throwing her voice outwards, symbolises the silencing of Malala. The dancer on a lower level, contracting inwardly to show pain. The Taliban then uses the motif, manipulating it on a higher level, reflecting control. Malala struggles to regain power, reaching outwards and upwards but is pushed downwards. The Taliban symbolically shows distaste for education by ripping pages from the book, then discarding it.

Excerpt 2: Choreographic statement, Part 2

As Malala stands strong, reversing the gunshot movement back towards the Taliban, exiting the stage, indicating her taking back her voice. The return of the melody of the music, with Malala's affirmations symbolises that they have made her stronger and her voice louder, reaching more people on the rights to education. Malala uses movements that highlight strength and power that she's regained, by repeating leaps and big, bold, movements, in contrast to the second section.

The following excerpt has been included to provide evidence of:

- Applying dance concepts at 6 marks, as the student demonstrates the
 - dancer's relationship to the prop (the book) in communicating the joy and the freedom Malala feels for learning and education. Wide circular movements reveal an integration of spatial relationships with this prop and make the context explicit
 - relationships between dancers and integration of props, reinforcing a narrative structure relevant to purpose, meaning and context. The high elevated jumps (expressing excitement and freedom) are contrasted with the low movements in the second section (the control and silencing of Malala)

- Communicating meaning at 9 marks, as the creation of the dance reveals a
 - clear change in dynamics in the second section, showing development of the narrative and reinforcing the purpose to challenge and provoke through the chosen sociopolitical context of the significance of education
 - contrast in low levels and collapsing movement qualities in the second section to communicate the chosen viewpoint of an individual struggle against a higher power.

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

Excerpt 1: Choreography, Section 00:28 – 1:10



Note: The music has been removed for copyright reasons.

Music: Malala Yousafzai

Artist: Jessica Dannheisser

Video content: (51 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia2_stu1_e1.mp4

Practices to strengthen

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

- for the Evaluating dance concepts criterion, the choreographic statement
 - includes more than one element of dance and more than one production element selected and justified within the statement
 - uses key examples of elements of dance, structure and production elements to justify meaning in relation to the chosen purpose, context and viewpoint
 - explicitly states the purpose (to challenge and provoke) in relation to a chosen viewpoint
 - uses relevant dance terminology to communicate ideas and meaning
- for the Communicating meaning criterion, there is clarity and understanding of a stated viewpoint linked to a social, political or cultural context to create a dance, with consideration given as to how the viewpoint
 - is influenced by the selected social, cultural or political event or issue to inform the dance work

- shapes the lens through which the choreography is viewed with the purpose of challenging and provoking an audience
- stated within the choreographic statement is evident in the dance work.

Additional advice

- For confirmation
 - schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). It is strongly recommended that schools convert AVI and MOV files to MP4 format before uploading samples. Refer to the *Confirmation submission information* for Dance (in the Resources section of the Syllabuses app in the QCAA Portal) to check the submission requirements
 - ensure that samples are correctly uploaded and duplicate evidence has not been submitted.

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	61
Authentication	14
Authenticity	5
Item construction	7
Scope and scale	5

*Each priority might contain up to four assessment practices.

Total number of submissions: 99.

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included all assessment objectives specified in the syllabus in a 'To complete this task, you must' section, using syllabus language
- explicitly stated that the purpose of the project was 'to innovate'. The personal context informs the purpose of the dance work, which is selected by students in relation to their chosen personal viewpoint, choreographic meaning, genre and style
- were open-ended to allow for student choice, particularly in terms of purpose, viewpoint, stimulus, structure and mode of presentation.

Practices to strengthen

It is recommended that assessment instruments:

- include a statement (e.g. in the Authentication strategies section) to clearly identify that each student will be assessed individually when working as part of a group for choreography

- clearly communicate syllabus specifications for the choreographic statement and evaluative response
- ensure alignment between information provided in the task description and the scaffolding section.

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	0
Transparency	1

*Each priority might contain up to four assessment practices.

Total number of submissions: 99.

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- explicitly stated
 - that students could be assessed on their performance in their own choreographic work or the choreographic work of another student
 - the related supporting evidence requirements, i.e. if a student chooses to be assessed on their performance in another student's choreographic work, they must provide the choreographic statement for this work as well as the video of the performance, noting that the performer would only be assessed on their performance in the video provided
- required only one draft for each component of the assessment instrument, i.e. one draft for choreography, one for performance, one for the choreographic statement and one for the evaluative response. Checkpoints are encouraged to monitor the work of students as part of a developmental process (*QCE and QCIA policy and procedures handbook v5.0*, Section 8.2.7).

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	86.73%	13.27%	0%	0%
2	Applying literacy skills	92.86%	7.14%	0%	0%
3	Analysing and evaluating dance concepts	75.51%	23.47%	1.02%	0%
4	Creating dance to communicate meaning	94.90%	4.08%	0%	1.02%
5	Realising meaning through technical and expressive skills	90.82%	5.10%	3.06%	1.02%

Effective practices

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

- the purpose of the project ('to innovate') and the personal context that was identified in the task description of the endorsed assessment (Syllabus section 5.4.1) were evident in the student response
- in the evaluative response, students identified and explained 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)
- for Applying literacy skills at 3 marks
 - dance terminology was used to accurately articulate ideas
 - a cohesive structure with appropriate language conventions was used to communicate ideas and meaning
- for Realising meaning through technical and expressive skills at 10 marks
 - synthesis and sustained control of technical skills were evident 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), was used 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 an understanding of elements of dance (dynamics, time), structure (ternary, motif) and production elements (plural through choice of set and music) through the use of relevant examples
 - makes clear and explicit connections between purpose, context and viewpoint regarding a mental health journey
- Applying literacy skills at 3 marks, as the student demonstrates articulated ideas and a controlled structure, enhanced and informed by the use of relevant dance terminology (e.g. motifs, dynamics, ternary structure) and language conventions.

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

Excerpt 1: Choreographic statement, Part 1

Choreographic statement

The innovative dance work *My Mind*, explores the struggle of bad mental health and anxiety felt by young people. Through a clever fusion of contemporary and jazz movement, representing my personal movement style, the piece educates the audience at Brisbane Festival on the negative impact mental health can have on youths. *My Mind* shares this perspective through a ternary structure with three dancers, the uneven number showing the power imbalance of a person vs their overpowering mental health issues. The effective integration of choreographic devices, dance elements and production elements successfully illustrate the fluctuating and emotionally draining journey through anxiety.

Excerpt 2: Choreographic statement, Part 2

Choreographic statement

Desperation and frustration are successfully portrayed through the use of dynamics, in particular force, in conjunction with motif. The motif of sprawling backwards, with flexed feet and splayed chaotic hand movements is clearly seen being manipulated with different body alignment throughout the piece. This strong, percussive movement is performed whilst sitting upright, as well as lying face down on the floor to convey the desperation to escape and overcome the overwhelming negative thoughts while emphasizing the powerlessness felt. In addition, the clever use of body and other relationships in conjunction with levels shows the anxiety taking over and the suffocating feeling of hopelessness. At the very beginning of section A, the main dancer is standing between her 'negative thoughts' who maliciously reach up her legs, illustrating the consuming effect of anxiety. Then the two side dancers slowly stand up as the main dancer heavily falls to a low kneel depicting the power change as the negative thoughts begin to defeat the main dancer.

Discussion of structure device clear.

Excerpt 3: Choreographic statement, Part 3

Choreographic statement

Additionally, set and music are thoughtfully used in the piece to strengthen the portrayal of affects that anxiety has on people. The use of the fog simultaneously entering the stage with the 'negative thoughts' at the beginning of section C emphasizes the feeling of being overwhelmed and the thoughts taking over the mind. Furthermore, the song 'Recovery' by James Arthur enhances this idea as it has many quick tempo sections and climaxes, providing for sporadic, forceful movements to communicate the hopelessness the main dancer feels. Lyrics 'like pain that just keeps on going on' and 'like sun that will keep on burning' communicate the seemingly inescapable internal fight the main dancer is struggling through. At the end of the piece the dancer still hasn't overcome her struggles, conveying that mental health is an ongoing journey.

The following excerpts have been included to provide evidence of:

- Analysing and evaluating dance concepts at 6 marks, as the student
 - analyses and evaluates their own dance work to identify a choreographic problem that focuses on movements involving the transfer of weight
 - offers a well-reasoned solution that clearly justifies how the new choreographic choices communicate their viewpoint with consideration of their personal style/aesthetic in the chosen hip-hop style
 - reveals the interrelationship between purpose, context and meaning in communicating emotional and mental aspects of home life.

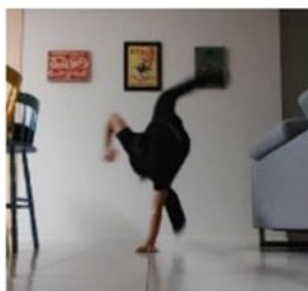
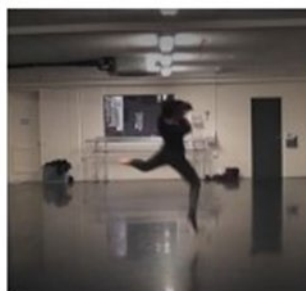
Note: The characteristic/s identified may not be the only time the characteristic/s has occurred throughout a response.

Excerpt 1: Evaluative response, Part 1

Choreographic Problem

During the development of the narrative structure, the dancer suppressing and suffering performs a solo to communicate the emotional and mental impacts living in a detrimental home. The first problem arose after I use the momentum from swinging my right leg to travel backwards, it was originally planned that I would perform a one handed-like cartwheel to the right to better use the space before returning to the floor where my body rolled in a defeated collapse to showcase her sense of downfall and essence of uselessness. However, this movement became troublesome afterwards as I grew to have greater difficulty with transferring my weight, and the one-handed-like cartwheel decelerated my timing and the sharp accents I wanted to express to showcase my characters distress. With the difficulty of trying to be in time with the tempo of the music, despite suiting my hip-hop style, my travel to meet my next – and wanted – movement and levels were not achieved. Overall, this transition slowed and overcomplicated the choreography as I tried to adapt around it, continuing to construct movement after movement, but only producing messy and uncomfortable alterations as an aftermath.

My first attempt to resolve this problem, I repeated the movement and travelled backwards in a galloped manner before centring my balance by leaning my upper body weight forward, halting my swung leg back. By using the swinging motion, I retract my lifted leg to my chest, allowing me to jump – both legs in the air – before pushing my legs to forcefully land to the floor and collapsing my upper body to resemble my characters defeat and her own suppression consuming her. However, it didn't seem to strengthen what I was trying to communicate, and it also troubled my direction as I didn't end up facing the audience as I intended to do. I then attempted to trace back to my accustomed process of spelling words with my body: "stuck", "trapped", and "silenced", but it all resulted in difficulty as I once again didn't meet my wanted movements, timing, and levels. I have attempted to repeat running backwards and spin out erratically but didn't truly suit my personal aesthetic and decided it didn't clearly convey my characters mental breakdown and breakage. I travelled in different directions, sharply turning to the audience and scattering backwards as my levels begin to contract and collapse to the floor, but it was unwise as I considered the compact spacing of my garage, and it also prolonged the sequence to which I was trying to achieve a one-minute introduction of Chris' feel of entrapment and inability to express and "fight". It was crucial that my character reunites continuously to the floor so the different displayed shots could wholly showcase her scatteredness and breakage of her sanity. However, I resulted to the conclusion that by performing an explosive leap would well-compliment, not only my personal style, but I was trying to convey. I have eventually resolved this problem by performing a double stag leap, and despite not reaching the technical aspects to properly achieve this movement, my lack of technical skill further characterizes and adds much more authenticity as to how tormented and agonized my character feels as she listens to her parents' yells and spites – her homelife collapsing, as well as her.

Excerpt 2: Evaluative response, Part 2**Problem 1****Solution 1**

The following excerpts have been included to provide evidence of:

- Realising meaning through technical and expressive skills at 10 marks, as the student (who starts at centre front and is wearing a short dress) demonstrates communication of meaning around the mental conditions of young athletes that reveals
 - sustained control and synthesis of technical skills through a cohesive performance
 - a synthesis of expressive skills, including the relationships between dancers and the space, showing subtleties of meaning regarding the challenges of being restricted by a physical condition
- sections of the student choreographic statement (opening paragraph and climax sections) that clearly identify personal context and viewpoint reflecting the choreographer's challenges as a dancer with scoliosis, which are mirrored in the choreographic work.

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

Excerpt 1: Choreographic statement, Part 1

Twisted Fate explores a personal context that highlights the impact of significant medical conditions on the lives of young athletes. The viewpoint of the dance work reflects the choreographer's challenges as a dancer with scoliosis and provokes empathy from the audience, inspiring them to be grateful. The narrative piece involves four dancers accompanied by dynamic music (*Bohemian Rhapsody* by Queen), which conveys the emotional journey of the central dancer who is restricted from obtaining her dreams.

Excerpt 2: Choreographic statement, Part 2

During the climax, the music and momentum intensifies, with two additional dancers, who collect Dancer-A from her low level and represent her dance community supporting her in this tough time. All dancers perform percussive, energetic, locomotor movement, such as jetes and fouetté turns in unison, communicating the support and joy felt whilst enjoying her last dancing moments. However, Dancer-A begins realising these are fleeting moments, as she high releases whilst performing an attitude devant, with the other dancers reaching in canon to support her.

In the resolution, Dancer-A seeks empathy from the audience as she is left alone in a central spotlight as the tempo of the music decreases. She accepts her fate and contracts to the floor, repeating the motif as she grips her back.

Excerpt 3: Choreography, Section 2:21 – 3:48

Note: The music has been removed for copyright reasons.

Music: Bohemian Rhapsody

Artist: Queen

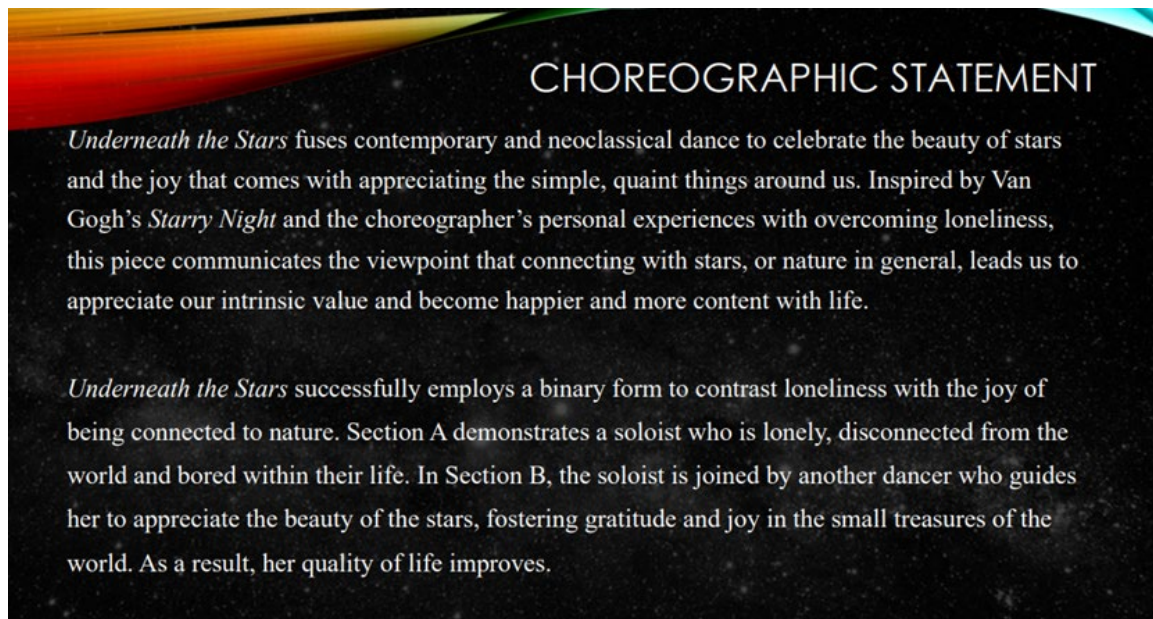
Video content: (1 min, 35 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia3_stu1_e3.mp4

The following excerpts have been included to provide evidence of:

- Realising meaning through technical and expressive skills at 10 marks, as the student
 - demonstrates an application of sustained control and synthesis of technical skills through a cohesive performance
 - reveals a synthesis of expressive skills, including the relationships between dancers and the space
 - aligns with the meaning discussed in Sections A (loneliness, disconnection from the world) and B (guidance by another dancer to appreciate the beauty of the stars) of the student choreographic statement.

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

Excerpt 1: Choreographic statement, Part 1


CHOREOGRAPHIC STATEMENT

Underneath the Stars fuses contemporary and neoclassical dance to celebrate the beauty of stars and the joy that comes with appreciating the simple, quaint things around us. Inspired by Van Gogh's *Starry Night* and the choreographer's personal experiences with overcoming loneliness, this piece communicates the viewpoint that connecting with stars, or nature in general, leads us to appreciate our intrinsic value and become happier and more content with life.

Underneath the Stars successfully employs a binary form to contrast loneliness with the joy of being connected to nature. Section A demonstrates a soloist who is lonely, disconnected from the world and bored within their life. In Section B, the soloist is joined by another dancer who guides her to appreciate the beauty of the stars, fostering gratitude and joy in the small treasures of the world. As a result, her quality of life improves.

Excerpt 2: Choreography, Section 0:45 – 1:50

Note: The music has been removed for copyright reasons.

Music: Optimist

Artist: Zoe Keating

Video content: (1 min, 13 secs)

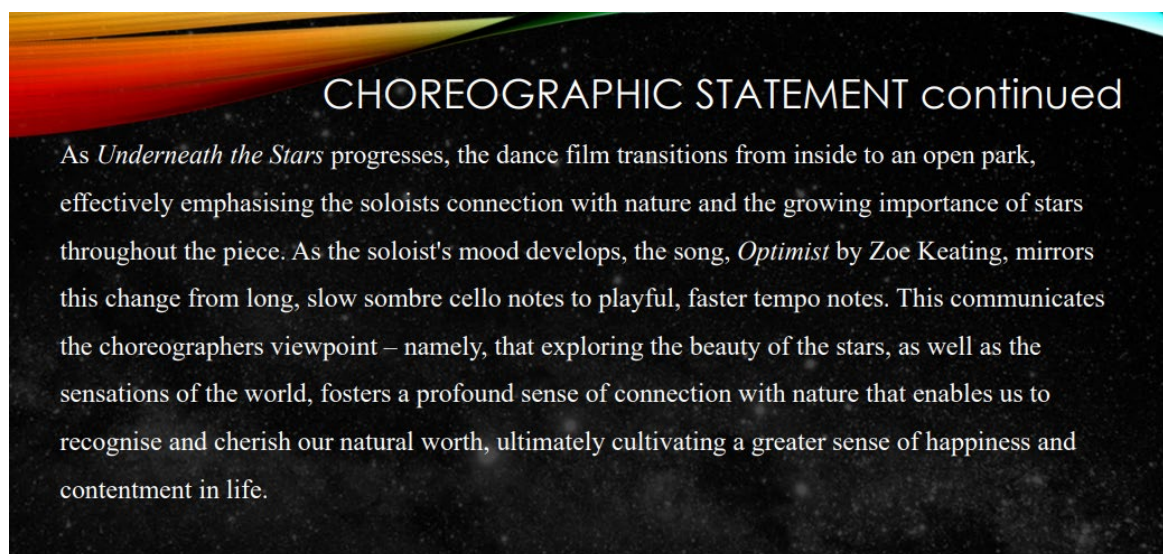
www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia3_e2_p1.mp4

The following excerpts have been included to provide evidence of:

- Realising meaning through technical and expressive skills at 10 marks, as the student
 - demonstrates an application of sustained control and synthesis of technical skills through a cohesive performance
 - reveals a synthesis of expressive skills, including the relationships between the other dancers and the outdoor space
 - aligns with the meaning discussed in Section C of the student choreographic statement (the connection with nature, the beauty of the stars).

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

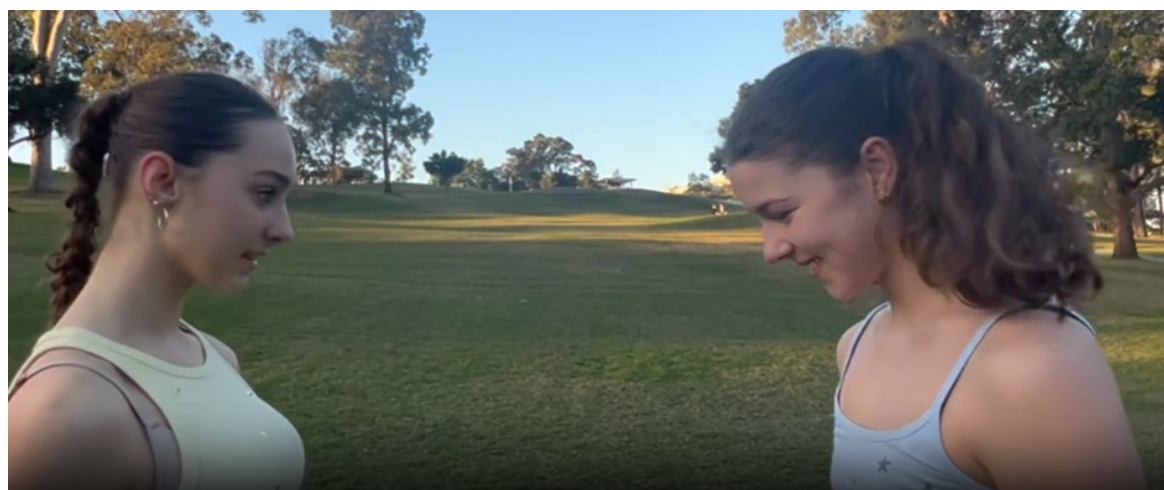
Excerpt 1: Choreographic statement, Part 2



CHOREOGRAPHIC STATEMENT continued

As *Underneath the Stars* progresses, the dance film transitions from inside to an open park, effectively emphasising the soloists connection with nature and the growing importance of stars throughout the piece. As the soloist's mood develops, the song, *Optimist* by Zoe Keating, mirrors this change from long, slow sombre cello notes to playful, faster tempo notes. This communicates the choreographers viewpoint – namely, that exploring the beauty of the stars, as well as the sensations of the world, fosters a profound sense of connection with nature that enables us to recognise and cherish our natural worth, ultimately cultivating a greater sense of happiness and contentment in life.

Excerpt 2: Choreography, Section 1:52 – 2:39



Note: The music has been removed for copyright reasons.

Music: *Optimist*

Artist: Zoe Keating

Video content: (55 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia3_e2_p2.mp4

The following excerpts have been included to provide evidence of:

- Creating dance to communicate meaning at 13 marks, as the student
 - aligns to the viewpoint identified in the opening paragraph and Section B of the student choreographic statement, focusing on the mother's distress of losing a daughter from a severe illness
 - manipulates movement and production elements (costume, music) to make the viewpoint, purpose and context explicit through
 - choice of costume, selecting tattered dirty clothes to highlight their financial state
 - wearing a headscarf to represent progressed illness
 - selection of music that establishes a sad, sombre mood
 - reveals complex and subtle layers of meaning through
 - the manipulation of elements of dance with the mother's heavier, weighted movements contrasting with the daughter's lighter actions as she leans in for her mother's support
 - the use of choreographic devices, e.g. the repetition of the hugging motif that re-establishes the changing mother–daughter relationship throughout all sections of the work.

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

Excerpt 1: Choreographic statement, Part 1

The contemporary dance 'I love you' demonstrates the lack of health care support for those in low socioeconomic areas. Using a narrative structure (ABC), this performance identifies the effects of limited access to health care. Exploring the theme of Innovating for the Future, expanding insurance cover for healthcare is crucial for people struggling with the ongoing costs of living. The viewpoint of a mother and daughter invites the audience to feel their distress as the daughter suffers from a severe illness that leaves the mother dealing with a loss. Performing in an isolated environment, representing their impoverished state, the production element 'Costume' reiterates the characterisation of the two in their financial state. Both dressed in tattered dirty clothes, the grown-up daughter wears a headscarf representing her progressed illness, symbolising their deprived wellness as of their current situation.

Excerpt 2: Choreographic statement, Part 2

Section B continues when the daughter is grown-up and the use of 'Repetition' in section A's chorus showcases the repercussive effects of their financial struggles. The motif reappears as the mother continuously strives to do the utmost to provide her daughter with better healthcare. Their relationship grows stronger as their movements synchronize representing the mother's eagerness to not let her daughter go. The change in dynamics is symbolic, as they both come to the same realisation. The mothers' movements become heavier and weighted as the daughters' movements become lighter as she leans on her mother for support.

Excerpt 3: Choreography, Section 1:35 – 2:47

Note: The music has been removed for copyright reasons.

Music: I love you

Artist: Billie Eilish

Video content: (1 min, 22 secs)

www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2023/dance_ia3_stu2_e3.mp4

Practices to strengthen

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

- for Understanding dance concepts
 - at 3 marks, ensure the purpose, to innovate, is clearly explored, as opposed to the purpose of challenging and provoking the audience required in IA2
 - teachers support students to
 - understand the distinction between the purpose of the two internal assessments
 - explicitly state the purpose, context and viewpoint in their choreographic statements. Not doing so can affect their ability to meet the high performance-level descriptors in their choreography
- 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, which must be explicitly stated
 - the choreographic problems analysed in the evaluative response explore the problems encountered in relation to elements of dance (plural) and production elements (plural)
- for Creating dance to communicate meaning
 - at the 12–13 mark range, choreographic choices explore the complex and subtle layers of meaning to communicate the viewpoint stated in the choreographic statement with impact and sensitivity
 - at the 10–11 mark range, choreographic choices include an integration of dynamics and spatial relationships that enhance the chosen purpose and context reflected in the choreographic statement
 - at the 8–9 mark range, choreographic choices include motif and form to support the purpose and context reflected in the choreographic statement

- for Realising meaning through technical and expressive skills
 - at the 9–10 mark range, the synthesis of expressive skills must communicate the subtleties of meaning of the relationships between dancers, the audience or space.

Additional advice

- If choreographic statements and evaluative responses are included within video files, teachers should annotate the ISMG to communicate this inclusion to ensure that this evidence can easily be identified during the confirmation process.
- Students should be encouraged to follow safe dance practices, particularly when creating movement for a dance film where they may perform movements in non-traditional dance spaces that require further consideration to ensure safety, e.g. at the beach, in a parkland, when working with surfaces made of concrete.
- Schools are responsible for ensuring the quality, accuracy and accessibility of the required files (*QCE and QCIA policy and procedures handbook v5.0*, Section 9.7.3). It is strongly recommended that schools convert AVI and MOV files to MP4 format before uploading samples. Refer to the *Confirmation submission information* for Dance (in the Resources section of the Syllabuses app in the QCAA Portal) to check the submission requirements.
- When a dance work involves more than one dancer, the student being assessed should be clearly identified using distinguishing characteristics (e.g. the colour or type of costume, hair colour, hairstyle, height) rather than using more general statements such as 'on left of screen'.

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 subject matter 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:

- the two stimulus, selecting relevant examples as required by the question using
 - titles and names accurately
 - written literacy skills in a sustained, logical and cohesive manner with accurate dance terminology
- structuring an analytical extended response around the identified dance concepts, which provided a clear focus to their writing either through the lens of a sense of connection or a statement about enhancing meaning (props and staging)
- providing evidence of subtleties of meaning that went beyond a superficial demonstration of meaning in high-level responses
- interweaving analysis, interpretation and evaluation, rather than applying these cognitive processes in an isolated manner.

Samples of effective practices

Extended response

The following excerpts have been selected to illustrate effective student responses in one or more of the syllabus assessment objectives.

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

Criterion: Understanding dance concepts and skills

Effective student responses:

- showed knowledge and understanding of selected dance concepts and skills
- modelled an equal and consistent focus on the identified dance concept and skill for both excerpts.

These excerpts have been included:

- as they show accurate description of the use of the identified dance concept and skill throughout the response, e.g.
 - in Excerpt 1, key characteristics of relationships (body-to-body and body-to-prop considerations) are discussed in relation to Stimulus 1: *Room with a View* for Question 2
 - in Excerpt 2, key characteristics of expressive skills (facial expression and body expression) are discussed in relation to Stimulus 2: *Place* for Question 1.

Excerpt 1

The Frame manipulates their ^{physical} ~~body~~ relationship with one another, forcing them into close proximity. Their body-to-~~body~~ relationship remains very close to portray their newly found love for one another. In addition to this, at no point is connection lost to the picture frame. As the frame represents their love, the body-to-prop relationship stays connected to show their commitment and excitement about their love.

Excerpt 2

The longing facial expressions on both dancers' faces indicates a maturity in their connection — a trust between them, built up over many years ^{have} spent together. Gentle, yet playful, facial and body expression ~~has~~ successfully been used in Place (stimulus 2) to build a ~~sense of an~~ long-standing connection between the male and female dancer, further enhancing the intended meaning of an exploration of fond memories of relationships.

Criterion: 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.

These excerpts have been included:

- as they provide detailed analysis that includes evidence of the interrelationship between characteristics of the identified dance concept and skill, e.g.
 - in Excerpt 1, expressive skills focusing on the interplay between facial expressions and gesture (e.g. 'looking around wistfully', 'making eye contact with one another', 'a smile playing on their lips', 'the simple gesture of a shared glance'). These examples enhance meaning by building a sense of connection between the two dancers in *Place* (Question 1)
 - in Excerpt 2, movement qualities focusing on analysis of percussive movements (e.g. 'percussive gallop step', 'strong percussive quality of the movements', 'swinging quality — pulling away only to come right back'). These examples highlight the interactions of the two dancers around the frame in *Room with a View*, to reinforce the 'electrifying magnetism of their relationship' and the desire to be together (Question 2).

Excerpt 1

Similarly to Stimulus 1, a strong sense of connection is created between dancers through the careful manipulation of expressive skills. The excerpt begins with the male and female dancers stepping slowly into the performance space, looking around wistfully, before making eye contact with one another, ^{with} a smile playing on their lips. This shared glance, and the recognition of both dancers of a place they recognise ~~for~~ indicates that ~~this~~ they share fond memories together. The selection of music further enhances this notion, as ~~at~~ the song begins soft, and gentle, slowly building to a heightened, joyful melody, as if the dancers are reminiscing on their shared past. The simple gesture of a shared glance, paired with a playful ~~small~~ smile communicates to the audience that the characters, portrayed by the dancers, shared a long and happy relationship filled with fond memories. This can be seen once again when the dancers stand opposite each other, and reach forward ~~with~~ with their right, ~~and then left arms in a calm and supposes~~ making direct eye contact and smiling tenderly at one another.

Excerpt 2

the dancers
Later, ~~their~~ intense

desire to be together is shown through percussive movements where their arms fall to their sides, ~~making a sharp clapping noise~~ ^{matching the musicality of the song,} followed by the frame falling in a similar manner, they then perform ^a percussive gallop step to a squat in unison. This moment portrays their strong desire for togetherness through the unison and strong, percussive quality of movements. With swinging qualities the male dancer performs a forward roll, holding the frame with the female dancer, ~~as~~ ^{as} she steps back still holding it, he does a backwards ^{roll} back through the frame towards the female dancer. This swinging quality - pulling away only to come right back - shows the electrifying magnetism of their relationship. Rynia and Bremec's use of ~~props~~ ^{props} and staging provided deep context for their manipulation of relationships and movement qualities to communicate the many feeling involved in newly found and unlikely love.

Criterion: Evaluating and justifying dance

Effective student responses:

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

These excerpts have been included:

- as Excerpt 1 provides evidence of a plausible judgment about how effectively the choreographer, Mats Ek, manipulates the use of personal space to enhance the innocence and tenderness of connection shown in *Place* (Question 1)
- as Excerpt 2 provides evidence of a plausible judgment about how effectively the choreographers, Michal Rynia and Nastja Bremec, manipulate expressive skills to communicate about a couple's interactions with each other and the outside world in *Room with a View* (Question 1).

Excerpt 1

The childish

innocence of the ~~the~~ choreography is enhanced further by the fluid dynamic of the ~~movement~~, performed quickly and playfully. Through the ^{artful} manipulation of personal space, Ek has constructed a moving representation of the ~~development of a~~ ~~mature~~ innocence and tenderness which can be found in relationships, even with age.

Excerpt 2

This successfully exhibits the idea that when individuals are in relationships, they are constantly being watched by others, even in the comfort of ~~their~~ ^{their} own home, symbolising a lack of privacy and fear of the outside world. Thus, through masterful manipulation of expressive skills, Rynia and Bremec perpetuate the idea that individuals find comfort in their relationships when fearing the rest of society, hence evoking an emotional response from audiences.

Criterion: Applying written literacy skills

Effective student responses:

- used dance terminology, including the titles of works or the names of choreographers/dancers that were relevant to the chosen question
- 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 sustained, organised and cohesive sequencing of information
- as it demonstrates consistent use of language conventions, demonstrating a strong understanding of sentence structure
- as it uses dance terminology correctly throughout the response, including the titles of works or the names of choreographers/dancers that are relevant to the chosen question.

Throughout all of history, dance has been used to portray provoking storylines and intense imagery to communicate deeper meanings to audiences. Michael Rynia and Nastja Bremec's work, 'Room with a View', shows the curiosity and magnetism of a blooming relationship, while Mats Ek's dance piece 'Place' brings life to old relationships as they reminisce on more youthful days. These two dance works expertly show deep connections between humans and neither would be as successful without their use of props and staging. From frames and onlookers to a simple table, both dance works successfully and effectively utilise staging and props to ^{creatively approach} ~~shape moments in dance~~ ^{between dancers and props} ~~create fresh takes on relationships and movement~~ ^{as well as} ~~qualities that shape moments in their dance.~~ ^{respective}

Practices to strengthen

When preparing students for external assessment, it is recommended that teachers:

- consider that the analysis, interpretation and evaluation of examples require depth and detail. The inclusion of a time stamp identifying the use of a dance concept or skill does not replace detailed deconstruction of the examples in the response
- provide opportunities for students to write and develop understanding about all possible dance concepts and skills
- pose practice questions that interrogate the interrelationships between characteristics of dance concepts and skills in a diverse range of stimulus
- reinforce that the discussion of the 'driver' dance concept and skill (if identified in the question) is a clear focus in the response, but it is likely to be supported by other appropriate dance concepts and skills.

Additional advice

- Students should be advised to take care to use and spell artists' names and artwork titles correctly, as they appear in the stimulus book.
- Students should avoid giving lengthy introductions or general analysis at the beginning of their response and instead focus on responding to the question.