

Dance subject report

2024 cohort

January 2025





© State of Queensland (QCAA) 2025

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) 2025 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

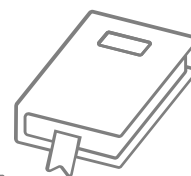
Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au

Contents

Introduction	1
Audience and use.....	1
Subject highlights.....	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)	19
Choreography (20%).....	19
Assessment design	19
Assessment decisions	20
Internal assessment 3 (IA3)	29
Project — dance work (35%)	29
Assessment design	29
Assessment decisions	31
External assessment	45
Examination — extended response (25%)	45
Assessment design	45
Assessment decisions	45

Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2024 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 General and General (Extension) subjects. 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 2025.

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.

Subject highlights

98.46%
agreement with
provisional marks
for IA1



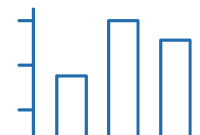
98.41%
of students
received a C
or higher



36%
improvement in
endorsed IA3
at Application 1



Subject data summary



Subject completion

The following data includes students who completed the General subject.

Note: All data is correct as at January 2025. 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: 94.

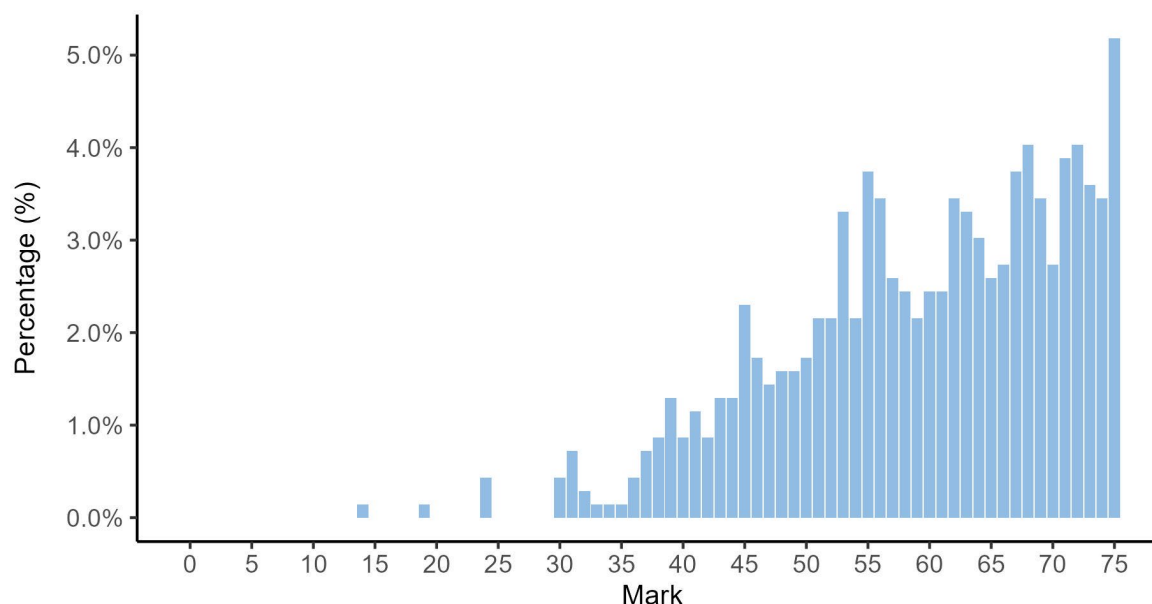
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	824	769	692

Units 1 and 2 results

Number of students	Satisfactory	Unsatisfactory
Unit 1	807	17
Unit 2	741	28

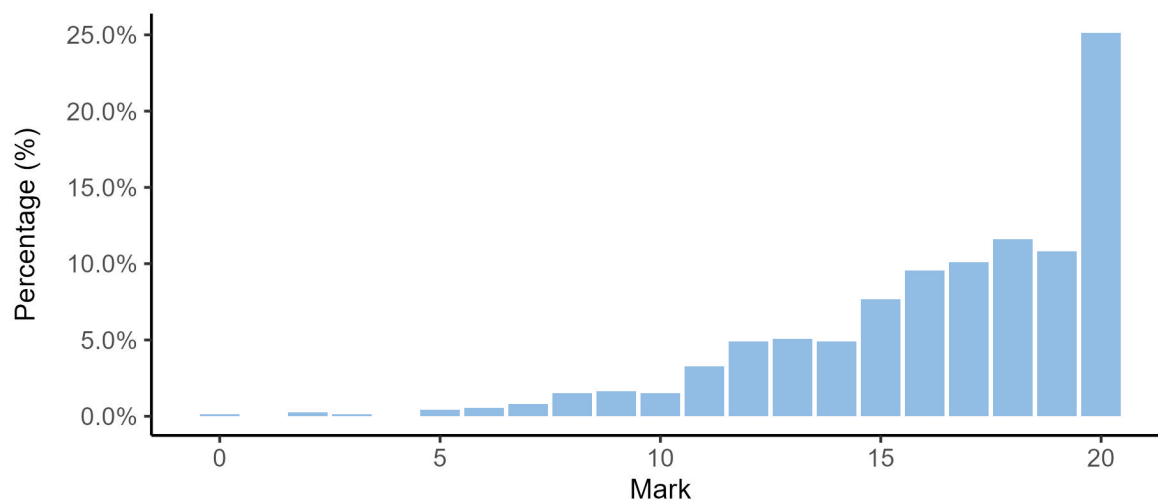
Units 3 and 4 internal assessment (IA) results

Total marks for IA

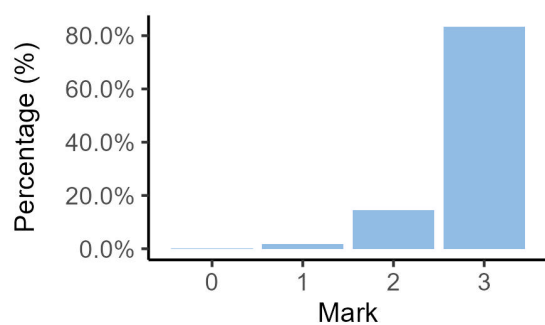


IA1 marks

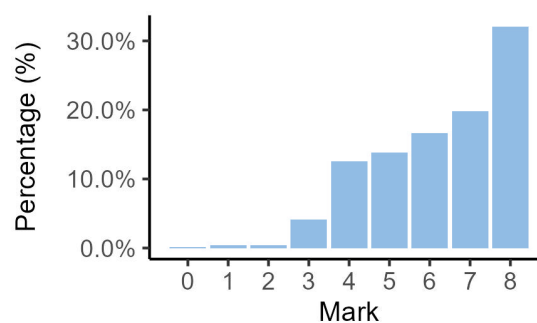
IA1 total



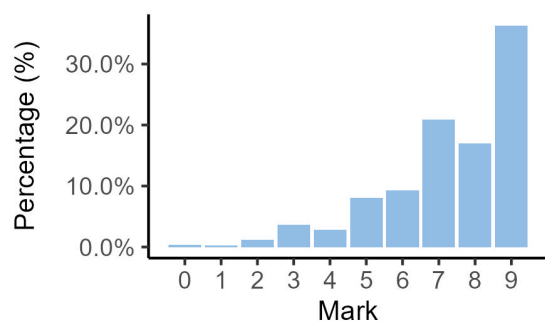
IA1 Criterion: Understanding of style-specific movements



IA1 Criterion: Applying technical skills

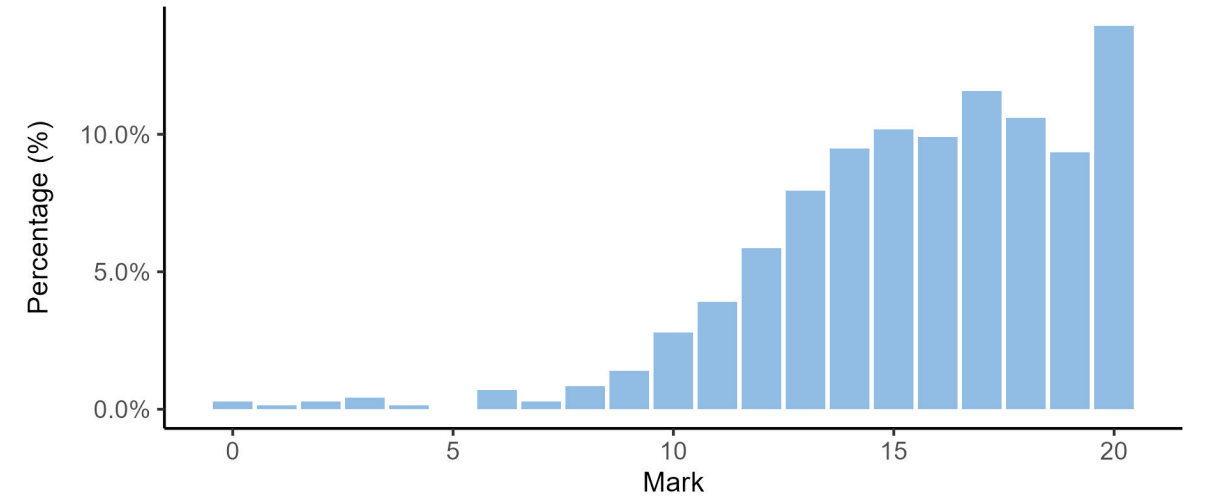


IA1 Criterion: Realising meaning through expressive skills

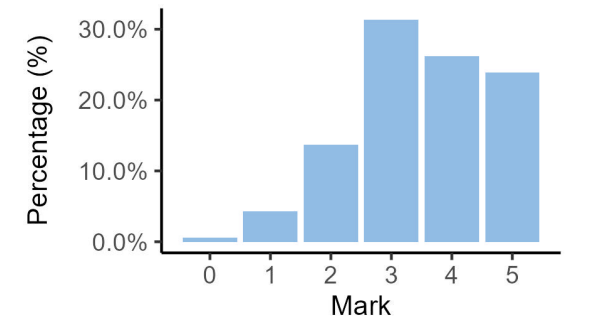


IA2 marks

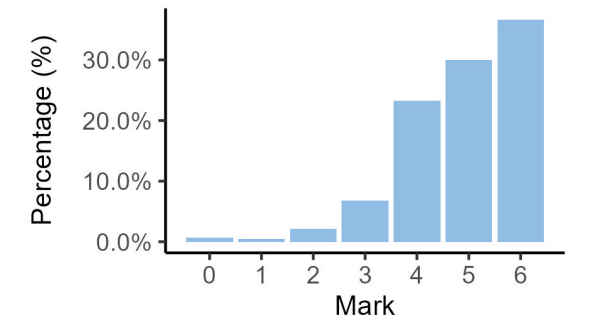
IA2 total



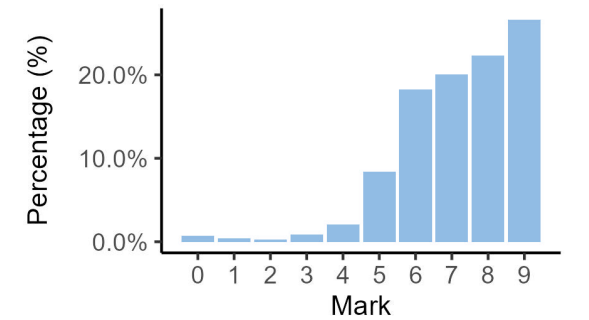
IA2 Criterion: Evaluating dance concepts



IA2 Criterion: Applying dance concepts

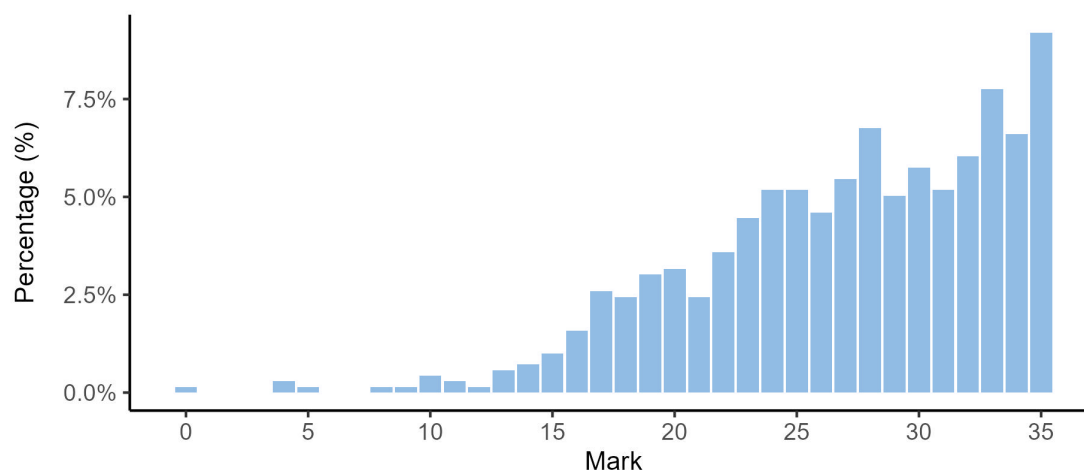


IA2 Criterion: Communicating meaning

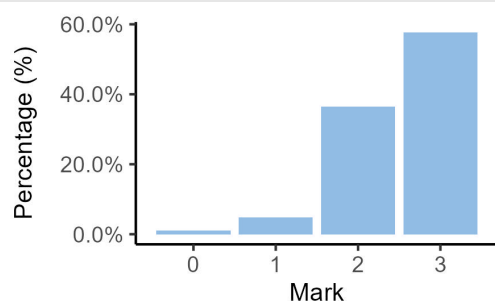


IA3 marks

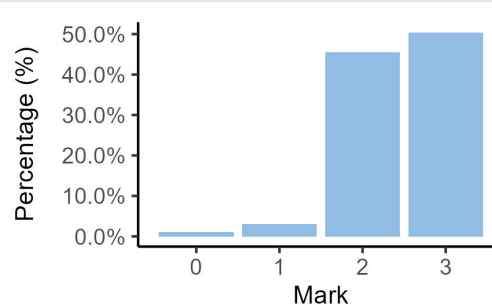
IA3 total



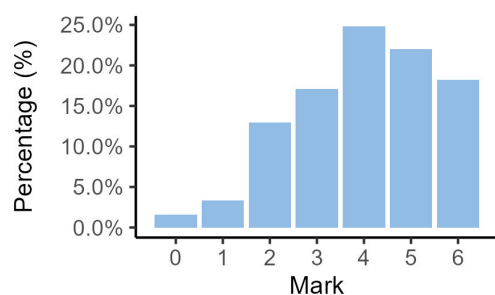
IA3 Criterion: Understanding dance concepts



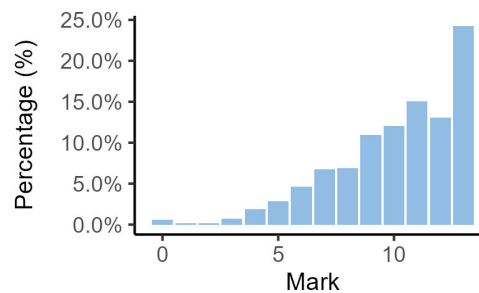
IA3 Criterion: Applying literacy skills



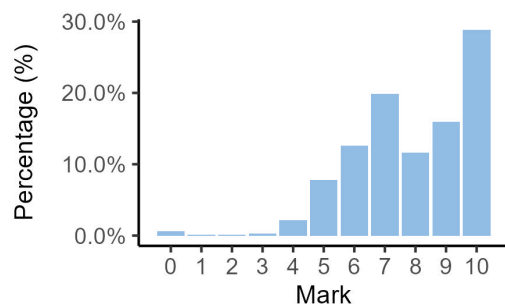
IA3 Criterion: Analysing and evaluating dance concepts



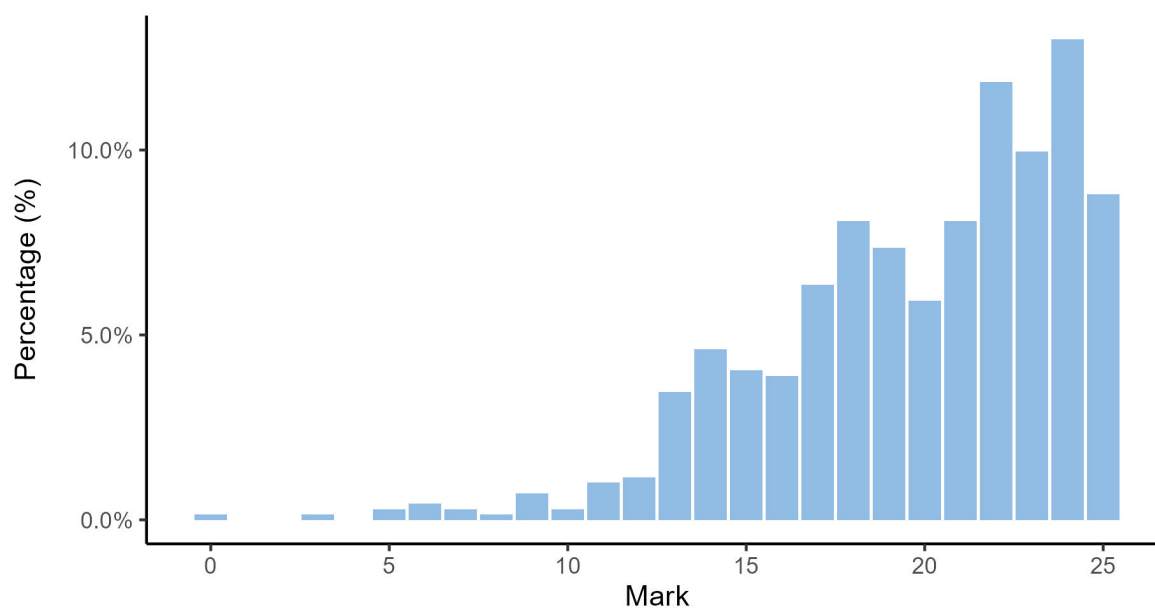
IA3 Criterion: Creating dance to communicate meaning



IA3 Criterion: Realising meaning through technical and expressive skills

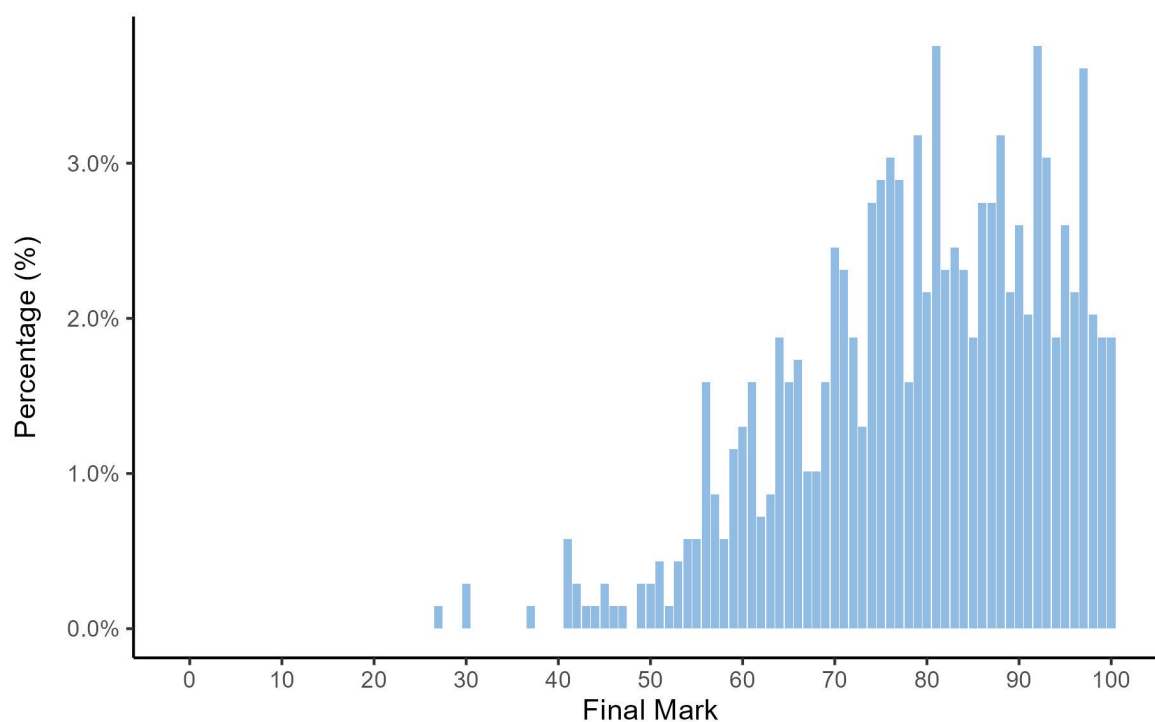


External assessment (EA) marks



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	84–64	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	278	319	84	11	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 assessment. 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 v6.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Instruments submitted	IA1	IA2	IA3
Total number of instruments	94	94	93
Percentage endorsed in Application 1	68	51	68

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 v6.0*, 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	92	508	0	89.13
2	92	506	3	81.52
3	92	495	0	71.74

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	22
Authentication	0
Authenticity	0
Item construction	13
Scope and scale	4

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included in the teacher choreographic statement
 - an explanation of the structure of the dance, e.g. 'the dance follows a ternary structure where Section A explores the teenager's addiction to their phone, Section B contrasts showing the freedom they have when not glued to their screen, before returning to Section A and an adapted repeat of the addiction section'
 - detailed descriptions of the technical skills required to perform the dance such as alignment, balance, control, strength, coordination, flexibility, spatial awareness and timing, e.g. 'strength and control are demonstrated in the high kick to second before stepping out and slowly collapsing to the floor'
 - detailed descriptions of the expressive skills required to communicate the stated meaning of the dance such as facial expression, body expression, musicality and projection, e.g. 'the dancer's feeling of hopelessness is shown through their downcast facial expression and heavy, hunched posture as they walk slowly towards the bully'
 - details about the relationship of the dancer to other dancer/s (i.e. in a duet, trio or quartet), space and/or object/s in the dance and their interactions with them to communicate the

stated meaning, e.g. ‘the dancer scoops up the blanket and runs quickly to wrap it around the shoulders of their grandmother to shield her from the cold’.

Practices to strengthen

It is recommended that assessment instruments:

- state that the purpose of the dance work is to ‘inform the audience’ to align with syllabus specifications. For example, ‘the purpose of the work is to inform the school community, providing a social viewpoint about pollution’ or ‘the purpose of the work is to inform the local community, providing a social viewpoint about the effects of the global pandemic, COVID-19’
- include assessment objectives, copied directly from the syllabus, in the ‘To complete this task, you must’ section to ensure that syllabus language is used, and accurately contains all aspects of the assessment objectives
- focus on the inclusion of movements directly linked to the communication of meaning and that are reflective of safe dance practices in selection and execution, e.g. a series of leaps and turns in a circular floor pattern to show happiness.

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	2
Language	0
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- expressed age- and cohort-appropriate social, political or cultural viewpoints that are accessible for all members of the cohort, e.g. themes that focused on
 - the effect of consumerism on teenagers
 - gender equality
 - the impact of technology
 - emotions relating to the end of Year 12
 - the positive impact of limiting the use of mobile phones and social media
 - climate change activism
 - empowering people through education
- provided comparable and equitable complexity of the technical and expressive skills required to perform the dance, when dancers were playing different roles within the same dance work

- used appropriately complex and challenging movements that were commensurate with, and accessible for, the range of abilities within a cohort. Learning time available for students to develop and hone their skills while studying Dance was considered.

Practices to strengthen

It is recommended that assessment instruments:

- are amended via the QCAA Endorsement application when themes are no longer considered appropriate due to a change in circumstances for a student, cohort and/or school community. Please see Amending an endorsed assessment (www.qcaa.qld.edu.au/senior/assessment/quality-assurance/endorsement/amending-endorsed-assessment) on the QCAA website for more information
- avoid themes that may be challenging for some students and negatively affect their ability to successfully perform the dance to the best of their ability, such as domestic violence, shootings, drug or alcohol abuse, or refugee experiences. Schools should use the advice provided in *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.2: Appropriate learning experiences and materials, which provides clear guidelines to ensure the safety and wellbeing of students.

Additional advice

- Schools are encouraged to 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 movements	100.00	0.00	0.00	0
2	Applying technical skills	91.30	5.43	3.26	0
3	Realising meaning through expressive skills	94.57	3.26	2.17	0

Effective practices

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

- the dance was of suitable complexity, incorporating contemporary techniques specific to the style, which could be performed safely

- for the Understanding of style-specific movements criterion at the 3 marks performance level, the student
 - performed the entire dance from start to finish without interruptions. This included all sections of the choreography, demonstrating that they could execute the full sequence from the endorsed task
 - correctly executed the specific contemporary dance techniques that were identified clearly in the teacher choreographic statement and audiovisual recording of the choreography
 - demonstrated an understanding of spatial awareness by performing the dance within the correct spatial formations, whether solo or within a small group. This included positioning on stage and transitions between formations and with objects (if included)
- for the Realising meaning through expressive skills criterion for 8 marks, in solo dance works, students revealed relationships between an audience or space to communicate nuances of meaning and viewpoint, considering the teacher choreographic statement and reflecting a selection of the following
 - elements of dance to convey an identified relationship or connection with an object/s, if applicable
 - focus, projection, facial and body expression to actively engage the audience
 - ways of moving that respond to the performance space, e.g. emphasising distance or proximity to other objects and the audience.

Practices to strengthen

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

- for the Applying technical skills criterion at the 5–6 marks performance level, there is consistency in the accuracy and extension of movement through space, i.e.
 - accuracy of movement occurs when the dancer moves precisely and intentionally, with correct alignment, within the performance area
 - extension of movement occurs when the dancer reaches out, stretches and expands their movements beyond their immediate physical boundaries
- for the Applying technical skills criterion at the 7 marks performance level, there is evidence of sustained control of technical skills, i.e. 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.

Samples

The following excerpts have been included to provide evidence of:

- a teacher choreographic statement that outlines
 - the ideas and stimulus in relation to the chosen purpose, context and viewpoint of the social issue of dealing with a family member diagnosed with Alzheimer's disease. This work informs the audience about the debilitating effects of this disease and the turmoil of families and loved ones affected by this condition
 - the structure of the dance as a narrative with a beginning, middle and end. The work is unpacked to describe the technical and expressive requirements

- the Understanding of style-specific movements criterion at the 3 marks performance level that demonstrates an accurate physical recall of movement vocabulary, phrases, sections and formations
- the Applying technical skills criterion at the 8 marks performance level, as the student demonstrates a synthesis of technical skills to present a cohesive performance through sustained controlled movement that reflects the choreographic meaning outlined in the teacher choreographic statement, by
 - in the beginning, the use of fluid movements, strong neck and torso isolations, and rapid hand movements to demonstrate connection to the heart
 - in the middle section, the use of movements of hopping and travelling through the space to evoke memories of childhood play, and then changing to movements expressing the joy of meeting and marrying a partner
 - in the ending, the use of simple walking patterns, as well as laboured, stiff and isolated movements, to reflect the struggle and loss of individual identity
- the Realising meaning through expressive skills criterion at the 9 marks performance level, as the student demonstrates
 - a synthesis of expressive skills with facial expression, musicality, projection, focus, eyeline, and body expression communicating contrasts of emotions as they re-live memories from their past, e.g. the
 - use of motif, such as 'hand to chest and head roll', reinforcing the meaning of losing memories
 - quick changes of tempo, combined with the use of stillness, communicating the disjointed nature of how time becomes fluid for those suffering Alzheimer's disease.

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

Excerpt 1: Teacher choreographic statement**Teachers Choreographic Statement**

Within society, a larger social issue that is become more prevalent is the grief that family and friends go through when a family member is diagnosed with Alzheimer's Disease. The biggest social impact on people is the characteristic of memory decline, which is seen in its falling in and out (Neural Regeneration Research, 2022). Support systems, at this stage, are currently not as prevalent and well supported as required, in turn bringing more turmoil to families and loved ones who is suffering through this horrible condition (Poteri et. al., 2016). The dance work created will focus on this social concept.

The dance work follows a narrative structure - beginning, middle, end.

Within the beginning of the dance work, the dancer has initial moment of fluidity and stillness within movement, as the character has beginning to experience a lucid moment within their illness. Within this initial moment, the fluidity of the movements become stronger, with neck and torso isolations, as well as rapid hand movements up to demonstrate the connection to the heart. The character also hears children laughing within the music and reacts to this through rotating arm isolations to indicate a connection to this memory.

Throughout the middle of the dance work, the dancer begins to recall important memories of her childhood, including playing the park and scraping their knee, which is demonstrated through a change in level from upright to the floor, and completing a knee slide to indicate the action. Other movements that indicate the childhood of the dancer is a hopping travelling movement that is to represent her time on the swings, before a clear dynamic shift and arm-body relationship of arm to head to indicate a distinct change in character memory. This change in memory is when they meet their partner at a dance for the first time.

Within the repertoire choice, there is a rhythmic castanet occurring, which allows the dancer to have more fluid and travelling movements from upstage left. The motif of hand to chest and head roll indicate the connection to the dancer's core memories, in addition to the memories being brought to the forefront of the mind. The movements have an frantic pathway, with more engagement of ballet par de bourree to signal the romance between the partners. From this, there is another distinct change where the dancer moves into simple walking in centre stage, indicating the marriage to their partner. Sudden dynamic manipulations are engaged within the following movements as the character continues to remember their life; the life of being a parent, raising children and letting them go.

Excerpt 2: Teacher choreographic statement cont'd

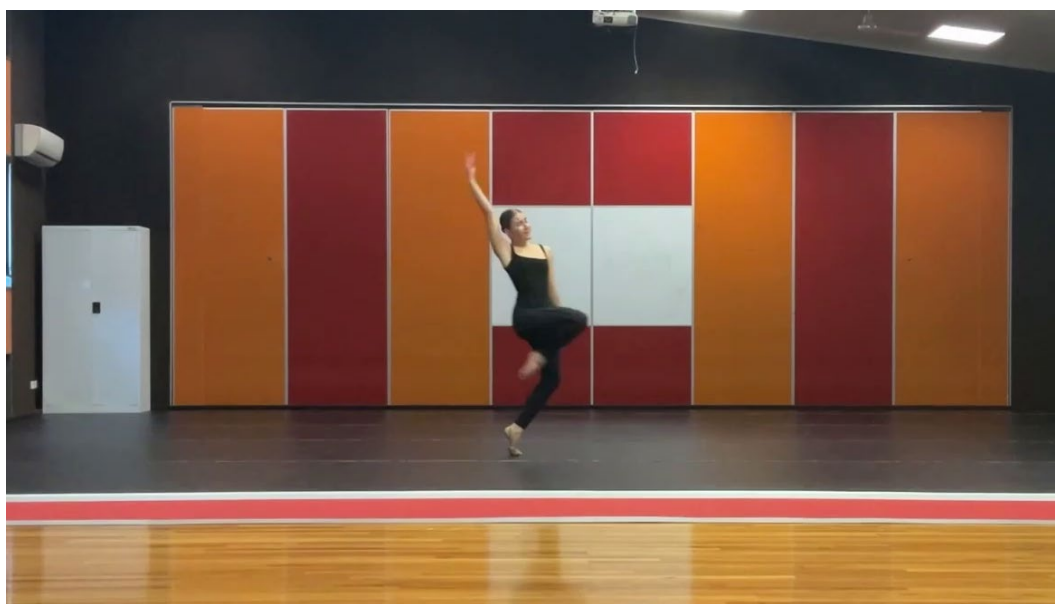
In an abstract repetition of the change between the dancer being a child and an adult, the audience, also seen as the climax of the dance work, sees the dancer become more laboured, stiff and isolated within their movements, indicating the age of the character as they continue. However in saying this, through the use of facial expressions, the dancer's movements become more still, with a clearer focus on extremity of dynamic manipulation as the character struggles with losing and keeping their memories. In the final 16 counts to the ending section of the piece, the dancer is provided the opportunity to improvise to allow their own emotion to be shown within the ethical dilemma the character has: to fight to retain their memories, or lose them.

Excerpt 3: Teacher choreographic statement cont'd

Within the ending section, the dancer has a final sharp dynamic shift to being almost robotic in movement, as all memories, including the memories of their own individual identity are lost. In compliment to the accents within the music, the dancer isolates individual body parts; head, hands, each part of finger [knuckles, palm], and foot; to show this dramatic change, just as those with Alzheimer's Disease tend to stereotypically show. The dance work ends with the dancer walking slowly to the front of the stage, engaging confused facial expressions, to show that all the wonder and beauty of their life that has been shown to the audience, is lost for good.

References

- Porteri, C. A., Albanese, E. B., Scerri, C. C., Carrillo, M. C., Snyder, H. M., Martensson, B. E., Baker, M. F., Giacobini, E. G., Boccardi, M. H., Winblad, B. J., Frisoni, G. B., Hurst, S. L., & the Geneva Task Force for the Roadmap of Alzheimer's Biomarkers. (2017). *The biomarker-based diagnosis of Alzheimer's disease. 1—Ethical and societal issues*. *Neurobiology of Aging*, [52], 132 - 140. <https://doi.org/10.1016/j.neurobiolaging.2016.07.011>
- Torres, A. K., Rivera, B. I., Polanco, C. M., Jara, C., & Tapia-Rojas, C. (2022). *Phosphorylated tau as a toxic agent in synaptic mitochondria: Implications in aging and Alzheimer's disease*. *Neural Regeneration Research*, 17(8), 1645-1651. <https://doi.org/10.4103/1673-5374.332125>

Excerpt 4: Performance

Note: The music has been removed for copyright reasons.

Music: Golden Hour (Cello version)

Artist: JVKE

Video content: (3 min, 40 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia1_stu2_e3.mp4

The following excerpts have been included to provide evidence of:

- a teacher choreographic statement (see Excerpt 1) that outlines the
 - ideas and stimulus in relation to the chosen purpose, context and viewpoint of the sociological issue of anxiety and pressure experienced in school. This work educates and informs the audience about the emotional rollercoaster of the last year of high school
 - structure of the dance as a binary form with the work unpacked in Sections A and B, including a description of the technical and expressive requirements
- the Understanding of style-specific movements criterion for 3 marks (see Excerpt 2) that demonstrates an accurate physical recall of movement vocabulary, phrases, sections and formations
- the Applying technical skills criterion, at the 8 marks performance level (see Excerpt 2), as the student demonstrates a synthesis of technical skills to present a cohesive performance through sustained controlled movement that reflects the choreographic meaning outlined in the teacher choreographic statement, e.g. in
 - Section A, where control and balance are evident through the transitions from the desk to floor, and the movement is extended and accurate in space
 - Section B, where larger movements unencumbered by the restraints of the desk and chair are sustained and controlled throughout the space
- the Realising meaning through expressive skills criterion, at the 9 marks performance level (see Excerpt 2), as the student demonstrates
 - a synthesis of expressive skills with facial expression, musicality, projection, focus, eyeline, and body expression communicating the anxiety and stress of school exams, e.g.
 - the close proximity to the props reinforcing the connection and attachment students have to their studies (viewpoint)
 - a clear motif of bringing arms over the head and down the neck, communicating a sense of being overwhelmed and stressed about school life
 - repetition of this motif facing different positions, reinforcing the message about the academic pressures of school.

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

Excerpt 1**Under Pressure**

This dance work explores a sociological context that communicates a strong message around anxiety and the constant pressure on high school students to perform to a certain benchmark. The purpose of this routine is to educate and inform a peer audience about the academic pressures of school, and the anxiety it can cause. It takes the viewpoint of a senior student that is undergoing their last year of high school and the emotional rollercoaster that ensues. The routine follows a binary structure, where section A focuses on the overwhelming anxious state of students under pressure and section B explores the sense of freedom students feel when finishing school.

Section A is performed to an instrumental piece called 'The Panic Room' and uses a desk and chair to exhibit the classroom environment. In the beginning of the piece, the dancer's facial expression should convey confusion and a sense of being overwhelmed. The motif is introduced at the beginning of the routine as the dancer reaches over the desk before brushing their hands over the head to highlight the impact of school stress. Throughout this section, the dancer remains near the prop, which translates to the intense attachment students have to their studies and the fear of failure if they linger too far. Utilising a variation in dynamics to support the concept of anxiety, both sustained and percussive movements were included in each movement phrase. Initially, the movement quality is soft and there is fluidity that represents the student in control of their emotions. However, as the first section unfolds, there is a change of dynamic quality that is accompanied by the accent changes in the music. An example of this occurs early on the piece where the dancer swings their arm to their left side before collapsing their left shoulder. The variation in dynamics accompanied with the dancer's frustrated facial expressions highlight the intensity of anxiety attacks and the immense impact it has on mental health.

Section B begins with a dramatic change in tempo. As the accents in the music begin to disappear, the dancer performs an attitude leap to the opposite side of the stage, away from the classroom setting. This change of direction highlights a shift in thought process as the dancer leaves behind their previous struggles and begins to feel a sense of freedom in the real world. Throughout this section, the dancer has a peaceful expression on their face, and the movements become bigger and unencumbered by the restraints of the desk and chair. The next phrase includes various technical skills such as a variety of turns, penches, barrell jumps and other large-scale movements to symbolise the dancer overcoming their anxiety struggles. The routine then concludes with the dancer making their way back to the chair to perform an embellishment of the original motif where the dancer brushes over their head before reaching both arms up to the sky. This variation of the motif accompanied with the expression of relief demonstrate their strength to overcome anxiety.

Excerpt 2

Note: The music has been removed for copyright reasons.

Music: The Panic Room

Artist: Au/Ra

Video content: (3 min, 19 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia1_stu1_e2.mp4

Additional advice

- The endorsed contemporary dance sequence must be implemented without adaptations for individual students unless there are exceptional circumstances and the QCAA Principal Education Officer (PEO) for Dance has been consulted. Details must be included as an annotation within the submission.

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	40
Authentication	0
Authenticity	11
Item construction	2
Scope and scale	4

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- explicitly stated that the purpose of the task: 'to challenge and provoke the audience', e.g. 'you have been employed as a choreographer for an upcoming youth festival to create a contemporary dance work that challenges and provokes the audience about a current or historical social, political or cultural issue'
- used syllabus language to communicate the requirements of the choreographic statement to ensure students cover all the required aspects of this component of the task, i.e. that it
 - 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 (Syllabus section 4.4.2).

Practices to strengthen

It is recommended that assessment instruments:

- include all assessment objectives directly from the syllabus to ensure correct terminology is used. This includes all key aspects outlined in the objectives, which ensures that there is no

impact on their meaning and provides students with clear expectations (Syllabus section 4.4.2).

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	0
Language	0
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- were open-ended to allow students flexibility, choice and scope to select their own stimulus, context and relevant dance concepts. This allows students to create their own viewpoint and meaning in order to achieve the purpose of challenging and provoking the audience.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Schools should provide clear instructions in the scaffolding section about the processes students could use to complete their responses using student-accessible language. To differentiate for each new cohort, scaffolding should be reviewed at each endorsement application.

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	83.70	16.30	0	0
2	Applying dance concepts	94.57	5.43	0	0

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
3	Communicating meaning	93.48	6.52	0	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, at the 6 marks performance level, the response showed evidence of:
 - intentional choice of production elements, as identified in the choreographic statement, that are explicitly related to purpose, context and meaning, e.g.
 - the umbrella, incorporated as a production element, symbolises both shelter and exposure within the dance work. Manipulating the umbrella to express these ideas would be clearly visible in the dance work
 - the purpose of the dance, ‘to challenge or provoke’, being effectively communicated, through the choices made in elements of dance, structure and production elements, i.e. the purpose outlined in the choreographic statement was clearly reflected in the choices made by the choreographer within the dance work
- for the Communicating meaning criterion, at the 7–8 marks performance level, the response showed evidence of
 - a clearly identifiable form, with motifs integrated throughout the dance work that effectively conveyed the viewpoint to the audience
 - the deliberate use of multiple production elements that were clearly tied to the viewpoint expressed in the choreographic statement, e.g. a projection was purposely integrated into the dance work rather than merely overlaid. Production elements purposefully complemented the movement.

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 response shows evidence of
 - a viewpoint that is closely aligned with the purpose and context, i.e. if the context is political the viewpoint should also be politically challenging and/or provoking an audience response
 - explicit identification of purpose with justification, using examples that support its application in the dance work, i.e. there should be a connection between the purpose and how it is demonstrated, e.g.
 - the dance work seeks to challenge and provoke the audience by embodying the viewpoint of someone navigating the challenges of living with a disability
 - detailed justification for the selection of elements of dance and production elements with specific examples that demonstrate their connection to the dance work’s purpose, context and viewpoint, e.g.
 - the sequence reaches its climax with a sudden shift in dynamics as the dancers transition from controlled, unison movements to a series of erratic, powerful gestural

movements. This change effectively underscores the theme of personal liberation and breaking free from constraints. The lead dancer's explosive solo, characterised by sharp, percussive movements, contrasts with the earlier collapsing movements, symbolising the shift towards self-empowerment and challenging the audience to embrace the dancer's journey

- equal consideration given to providing justification of the use of a range of dance concepts within the choreographic statement. Students are encouraged to focus beyond discussion of only the use of production elements
- identification of a clear structure, with motif/s identified throughout the work that are directly related to the purpose, context and viewpoint. The dance work is clearly divided into identified sections, each with detailed descriptions of the motif/s, highlighting their purpose or meaning, and the ways they challenge or provoke the audience, e.g.
 - in Section B, the theme of personal liberation is explored through a series of repeated movements performed by a solo dancer. This section features a recurring motif of breaking free from invisible restraints, which effectively symbolises the female's journey to self-empowerment. As the solo dancer progressively frees herself from these imagined constraints, the motif evolves by using more of the general space to reflect the dancer's increasing freedom, culminating in a powerful solo that captures the transformative journey of overcoming personal limitations. This evolution effectively challenges the audience to explore their own journey towards growth and empowerment.

Samples

The following excerpts have been included to provide evidence of:

- the Evaluating dance concepts criterion, at the 5 marks performance level (see Excerpt 1), as the student demonstrates
 - a clear purpose, viewpoint and context focusing on Joan of Arc's viewpoint of upholding the Catholic religion and the stereotypical expectations of women, i.e.
 - context — cultural
 - viewpoint — prejudice that Joan experienced as a heroine
 - a 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 Joan of Arc's struggle to uphold her beliefs. This is evident through
 - production elements — white gown removed to show suit of armour, cross and spotlight
 - relationships — body to object relationship with sword
 - contrast — contrasting movement of the sword
 - directions — pointing the sword to different sections of the stage
 - higher levels with elevated jumps, and lower levels with stumbles to the ground
 - motif and tempo — prayer motif with a change in tempo
 - relationships — body to object with the cross and costume, and body and space using levels and the performance space
- a clear narrative structure, outlining Sections A, B and C, which enhances the communication of meaning through the identified dance concepts and skills in relation to Joan's story

- the Applying dance concepts criterion, at the 6 marks performance level (see Excerpt 2), as the student demonstrates the use of
 - choreographic devices that make context and purpose explicit through
 - motifs, e.g. a prayer motif that symbolised her religious identity
 - the use of contrast with the sword to demonstrate Joan's commitment to her country and her religion
 - relationships through
 - body and object, e.g. the dancer's relationship to the prop (sword) and costume in communicating Joan's bravery in fighting for her country. The removal of the white dress symbolises purity to uncover the suit of armour showing her bravery
 - body and floor, e.g. use of collapsing movements to show Joan being captured and low-level movements to display her empathy towards her religion
 - dynamics through
 - the forceful movements of the sword towards the audience, conveying her strong leadership
 - suspended/collapsing movements to demonstrate her capture
- the Communicating meaning criterion, at the 9 marks performance level (see Excerpt 2), as the creation of the dance reveals
 - complex and subtle layers of meaning to communicate Joan of Arc's struggles through
 - purposeful selection of production elements, e.g. a change of costume to show change from purity of worship to leadership; red lighting to show leading her troupes into battle in contrast to moments of devotion
 - a clear change in dynamics in the second section, demonstrating this distinct shift from purity and worship to going into battle
 - a contrast between low and medium levels to high-level jumps and forceful thrusts of the sword to show change in status.

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

Excerpt 1: Choreographic statement

Joan of Arc is culturally significant for her bravery in leading the French army to war in 1429 (Vale, 2024). From growing up in an immensely catholic household, Joan began hearing voices, which she determined had been sent by God to save France. Her actions of victory should have empowered her, however, it led her to be burned to death (Joan of Arc, 2009).

Hero of France is a contemporary piece that advocates the discriminatory acts that Joan had to endure whilst fighting for France. This piece challenges and provokes Joan's viewpoint of upholding a Catholic religion, alongside the stereotypical expectations of women. This cultural narrative piece, choreographed to, "Invisible Hero," by Patryk Scelina effectively illustrates the prejudice that Joan experienced as a hero.

Section A exceptionally exhibits the importance of the Catholic religion in Joan's community. The costuming of a white gown with blue lighting successfully emphasizes Joan's innocence and purity when accepting her religious identity. The creative illustration of the dancer performing worshipping actions towards the cross-placed centre upstage, through a change in levels perceptively displays her consistent empathy towards her religion. The creative manipulation of the prayer motif, displaying the dancer's hands placed together to a change in tempo, hauntingly depicts her listening to God's messages telling her to lead France to war.

Section B masterfully demonstrates Joan's bravery in fighting for France, when the dancer's white gown is removed, revealing the costuming of a suit of armour. The clever manipulation of a body-to-object relationship with a sword performing contrasting motions towards the audience convincingly illustrates her determination to fight against England. The imaginative manipulation of the performance area when the dancer is pointing the sword to different sections of the stage perceptively conveys her determined leadership in using God's words to bring France to victory.

Excerpt 2: Choreography

Note: The music has been removed for copyright reasons.

Music: Invisible hero

Artist: Patryk Scelina & Roxane Genot

Video content: (2 min, 49 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia2_stu3_e2.mp4

The following excerpts have been included to provide evidence of:

- the Evaluating dance concepts criterion, at the 5 marks performance level, as the student demonstrates
 - the purpose of challenging the audience to reconsider their perceptions on character and provoking reflection on their past relationships (see Excerpts 1 and 2), as well as
 - the context — social
 - the structure — rondo
 - clear communication of meaning — invisible two-faced nature of others clouds judgment of character
 - interrelated examples of dance concepts, including
 - production elements — music, coloured lighting and costuming (white and red sides)
 - relationships — body and others (unison movement between the two dancers); body and space (personal and general space); body parts (motif); body and floor (collapsing at the end)
 - dynamics and tempo — increased tempo combined with percussive movements; vibratory; forceful
 - directions — dancer changes direction to reveal her white and red sides
 - motif and embellishment — embellishment of original motif of dragging the hands up the opposing arm
 - sequenced and connected ideas
- the Applying dance concepts criterion, at the 6 marks performance level (see Excerpt 3), as the student demonstrates

- relationships — with the other dancer (unison and partner work to show the trust in their relationship and how it breaks down), between body parts (motif), body and floor (end of the dance where the dancer is left alone)
- contrast between use of levels, personal and general space (to demonstrate relationship between the dancers and how it develops)
- use of choreographic devices — motif (dragging hand up arm) and embellishment to develop the motif until a single dancer is left alone at the end, performing the motif to communicate the loss of the friendship
- variation in dynamics — percussive, forceful, vibratory to communicate viewpoint (deceit)
- integration of production elements — red and white of shirt to show two faces; integration of red lighting when the red side of the shirt is showing, to show her deceit and final spotlight at the end to show being alone
- the Communicating meaning criterion, at the 9 marks performance level (see Excerpt 3), as the creation of the dance reveals
 - a purposeful selection of production elements to communicate meaning and develop the rondo structure through
 - costume: two sides to her shirt — white and red — to communicate her deceitful nature; red lighting to show deceit when performing solo; spotlight at the end to show loss of friendship
 - tempo: change in tempo with percussive movements to express deceit
 - complex and subtle layers of meaning throughout the dance work
 - a clear breakdown of structure that strongly connects to purpose, meaning and context where, in
 - Section A, a clear relationship of trust is evident through unison and partnering movements between the dancers when the white side of their shirts are connected. A motif of dragging hands up the opposing arms in unison reinforces their connection
 - Section B, changes of lighting and direction are evident. Red lighting is used when the red side of the shirt of the dancer is towards the audience. Changes of direction and positioning is used as the dancer in white is turned away, unable to see the deceitfulness of the dancer in red ‘behind her back’
 - Section A, a repetition of the first section demonstrates the dancers reuniting, but with reduced connection and changes in the focus. This shows that the dancer in white has grown less trustful of her friend
 - Section C, an escalation of betrayal is demonstrated through the use of percussive movements with an increasing tempo. This section concludes with the dancer in white finally witnessing the deceit as the other dancer turns the red side of the shirt to the front to finally show her deception
 - Section A, a repetition of the first section shows the dancer in white rejecting the dancer in red. The latter is left collapsed on the floor, repeating the motif for the final time alone.

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

Excerpt 1

False Shadows

False Shadows is a contemporary duet exploring a social context to communicate how the sometimes invisible two-faced nature of others clouds our judge of character. It unfolds a friendship tainted by deceit, challenging the audience to reconsider their perceptions and provoking reflection on past relationships. The rondo structure (ABACA) portrays one friend's obliviousness to the duplicitous nature of the other. Enhanced by the strong beat and lyrics of the music *Way Down We Go* by KALEO, the choreography underscores the theme of betrayal and its inevitable consequences. The intent is further reinforced through coloured lighting and costuming: the two-faced friend wears a shirt split between white and red, symbolising their duality.

relationships In Part A, the two dancers form a relationship through unison movements and personal space, showcasing trust as they mirror and counterbalance each other. A motif is formed when they drag their hands up the opposing arm. The two-faced dancer strategically reveals only her white side, concealing the red side from view, subtly exposed to the audience only when the other dancer's attention is directed elsewhere. For instance, while the second dancer reaches away, the two-faced dancer strategically turns in the other direction, revealing her red side.

moves Part B shifts to a solo, using vibratory and percussive dynamics to contrast with Part A. Deceit is revealed through embellishment of the original motif, as the dancer drags her hand up her white arm and then down her red arm with increased tension. Positioned facing away, the second dancer remains ignorant of the unfolding drama, responding with subtle contractions only when confronted with forceful actions.

Part A is repeated as the dancers reunite. However, the second dancer begins to grow sceptical of her friend, reflected through avoidant moves and reduced emotional connection.

re In Part C, the central dancer communicates escalated betrayal through increasing tempo, percussive movements and a wider use of the general space. This segment concludes as the two-faced dancer executes a high kick over the second dancer's head. In this moment, they turn and witness the deceit.

Excerpt 2

In Part C, the central dancer communicates escalated betrayal through increasing tempo, percussive movements and a wider use of the general space. This segment concludes as the two-faced dancer executes a high kick over the second dancer's head. In this moment, they turn and witness the deceit.

In this iteration of Part A, the central dancer is abandoned by her once friend. The motif is repeated one final time before the dancer contracts to the floor, signalling defeat in the wake of her friend's departure. A spotlight frames the sense of loneliness, as the dancer grapples with the consequences of duplicitousness, now devoid of friendship.

Excerpt 3

Note: The music has been removed for copyright reasons.

Music: Way Down We Go

Artist: Kaleo

Video content: (3 min, 36 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia2_stu4_e3.mp4

Additional advice

- Refer to the *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.6: Managing response length for guidance about
 - word count inclusion when applying response length strategies, e.g. headings (not headers and footers) and quotes are included in the word count
 - when a student's dance work exceeds response length requirements, i.e. is more than 4 minutes
 - audio choreographic statements. Audio should not be sped up to meet the response length requirements of the task.
- Students should be encouraged to apply the principles of safe dance practices in their choreography.
- Subject matter should always be considerate of the safety and wellbeing of students. Students should be encouraged to explore topics and use production elements that are age-appropriate and not likely to cause physical, emotional and psychological harm.
- Schools are strongly encouraged to submit visual files in MP4 format for confirmation.

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	16
Authentication	15
Authenticity	4
Item construction	3
Scope and scale	1

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- used syllabus terminology to describe the requirements of the choreographic statement and the evaluative response separately. This ensured that the specifications for each were distinct from one another
- reflected the choreographic process by requiring students to complete
 - a choreographic statement for their dance 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
 - an evaluative response to a choreographic problem/s that
 - identifies and explains choreographic problem/s (maximum of two) arising from developing their personal style that affect communication of meaning in their dance
 - generates solution/s to the choreographic problem/s

- analyses and evaluates the success of the proposed solution/s to the choreographic problem/s, including still images or video excerpts to illustrate the problem/s and/or solution/s (Syllabus section 5.4.1)
- explicitly stated (e.g. in the Authentication section) that students are assessed individually if working in a group to complete the choreography component as part of a larger work, and that it
 - allows for each student to meet the conditions of the assessment task
 - makes clear that each student's choreography is one continuous, uninterrupted section, rather than intermittent sequences throughout a larger work
- provided a clear context and audience for the task, e.g. 'the purpose of the project is to innovate through the creation of a dance work within a personal context. The audience invited to the showcase will consist of young adults aged 16–24 years old'.

Practices to strengthen

It is recommended that assessment instruments:

- include all assessment objectives directly from the syllabus to ensure accurate and explicit messaging to students of task requirements and the cognitions of the assessment.

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	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- explicitly stated that students may be assessed on their performance in another student's work. The video of the performance must be submitted by the performer, along with the related choreographic statement, to explain the meaning of the dance. This is in addition to the performer's own choreographic work, choreographic statement and evaluative response
- included checkpoints that allowed for a draft of each component of the task (choreography, performance, choreographic statement and evaluative response) and teacher feedback on the same.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

- Schools should note that the QCAA resource *IA3: Sample assessment instrument: Project — dance work* has been updated (June 2024) and is available on the QCAA website at

www.qcaa.qld.edu.au/downloads/senior-qce/arts/snr_dance_19_ia3_smple_ass_inst.pdf.

Refer to this version as an example, rather than previous versions of the resource.

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	95.65	3.26	1.09	0
2	Applying literacy skills	98.91	0.00	1.09	0
3	Analysing and evaluating dance concepts	79.35	18.48	2.17	0
4	Creating dance to communicate meaning	92.39	6.52	1.09	0
5	Realising meaning through technical and expressive skills	91.30	7.61	1.09	0

Effective practices

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

- for the Understanding dance concepts criterion, at the 3 marks performance level, the response showed evidence of
 - explicit identification of purpose, context and viewpoint within the choreographic statement, e.g.
 - through a personal lens, the work examines the journey of self-discovery and the struggle to develop one's identity independent of external influences or societal expectations. The focus is on the internal conflict between seeking validation from others and embracing one's true self. The purpose of the abstract contemporary work is to inspire the audience to embark on their own journey of self-exploration and identity formation, free from outside pressures
 - a structure that was clearly identified, with examples of how the elements of dance and production elements work together to communicate a specific viewpoint, e.g.
 - the ternary structure explores self-discovery by contrasting conformity, fear, and self-acceptance. In the first section, dancers wear layered, restrictive costumes, representing societal expectations and move in confined spaces. As the middle section unfolds, the pressure of fear intensifies, symbolised by the heavier layers. In the final section,

dancers gradually remove the layers, throwing off societal constraints, while expanding their movement across the stage to represent growing freedom and self-acceptance. The recurring motif of reaching and retreating reflects the evolving journey towards embracing one's true identity

- for the Applying literacy skills criterion, at the 3 marks performance level, the response showed evidence of
 - specific dance terminology that explicitly stated the dance concepts used to communicate meaning. For instance, when discussing jumps performed facing different directions, specific reference was made to dynamics (percussive jumps) and space (directions) and how they related to meaning, e.g.
 - the dancer performs percussive jumps facing different directions to demonstrate how they are trying to escape from the pressure society is putting on them.
- for the Realising meaning through technical and expressive skills criterion, at the 9–10 marks performance level, the response showed evidence of
 - a personal movement style, articulated in the choreographic statement
 - the use of complex movements that enabled the dancer to exhibit accuracy and extension of movement through space, e.g. if the choreography predominantly utilised personal space, this may limit the dancer's ability to showcase extension through space, which is essential for conveying meaning
 - a combination of expressive skills that incorporated both facial and bodily expression, alongside variations in movement qualities and rhythm, to effectively communicate the stated choreographic meaning.

Practices to strengthen

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

- for the Analysing and evaluating dance concepts, at the 3–4 marks performance level, there must be
 - an evaluation that addresses elements of dance, structure and production elements and incorporates specific examples from the work that are used to communicate meaning
 - an analysis and interpretation of production elements (more than one), e.g.
 - the lyrics 'because I'm happy' reflect their feeling of joy and freedom and this is evident in the choice made to alter movement to light, bouncy jumps, with arms raised overhead

Note: It is not a requirement for technical and expressive skills to be discussed.

- for the Analysing and evaluating dance concepts criterion at the 5–6 marks performance level, the response must show evidence of
 - identification and explanation of a choreographic problem, with analysis and evaluation of the proposed solution, e.g.
 - 'the choreographic problem required adjustments to the structure and production elements to effectively communicate the theme of pushing against society's expectations while maintaining my personal style of contemporary pedestrian movement. The solution involved refining the structure to emphasise moments of resistance and release, using repetition and contrasts in movement to symbolise the struggle against societal expectations. Production elements, such as minimalistic props and costuming, were adjusted to subtly reflect this tension without overpowering the

pedestrian style. For instance, layers of clothing were used to represent societal constraints, with dancers removing them progressively to symbolise breaking free.

The movement remained grounded in contemporary pedestrian gestures, but slight exaggerations in dynamics and spatial patterns were introduced to heighten the emotional impact while staying true to my aesthetic'

- for the Creating dance to communicate meaning criterion at the 12–13 marks performance level, the response must show evidence of
 - variation of dynamics within the dance work, evidenced in the choreographic statement, with the dynamics clearly linked to the stated context and purpose
 - a clear connection between the choreographic statement and the choreographic work. Specifically, the dance concepts discussed in the choreographic statement used to communicate a viewpoint should be evident in the dance work
 - both complex and subtle layers of meaning in the dance work. For instance, with a dance work that explores themes of identity and self-discovery, the dancers might perform large, sustained movements, symbolising the struggle against societal expectations, with identified production elements like layers of costumes being removed to signify shedding external pressures. Simultaneously, more subtle (nuanced) layers of meaning could be embedded through smaller, intricate gestures like slight hand movements or shifts in gaze that represent inner emotional conflicts or quiet moments of personal realisation. These subtleties might be supported by lighting changes or a shift in the music's tone, enhancing the depth without overtly drawing attention to these aspects. Together, these layers would work to create a complex narrative that speaks to both the external and internal journey of self-identity
 - motif/s integrated into the form of the dance, as stated in the choreographic statement, and supports the stated purpose and context. A motif stated in the choreographic statement should be evident within the form of the dance work
 - elements of dance, choreographic devices and production elements that are purposefully integrated to convey the intended viewpoint. For instance, when using a chair is discussed as a production element to symbolise being trapped, the element of space (personal — moving on or around the chair) and relationships (interaction with the chair as an object) are combined in the dance work to reinforce the idea of confinement and stagnation.

Samples

The following excerpts have been included to provide evidence of:

- the Creating dance to communicate meaning criterion at the 13 marks performance level (see Excerpts 1 and 2), as the student
 - makes explicit the chosen context (personal) and purpose (to communicate the fear of losing someone from cancer), through
 - manipulation of movement and motifs — holding hands as a motif to show the connection and sense of loss when they disconnect; unison movements and levels to show the alternating of support from each dancer
 - use of production elements in a dance film — music, editing techniques, site-specific environments and costume to communicate the emotional journey of grief
 - complex and subtle layers of meaning through choreographic choices that communicate a viewpoint of the effect of a cancer diagnosis of a loved one can have on someone at a vulnerable age

- Realising meaning through technical and expressive skills at the 10 marks performance level (see Excerpts 1 and 2), as the student
 - demonstrates sustained control and synthesis of technical skills to present a cohesive performance in a contemporary style
 - communicates subtleties of meaning through a synthesis of expressive skills, including relationships with the other dancer, variations in movement qualities, focus and facial and body expression.

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

Excerpt 1: Excerpt from choreographic statement

The dance film 'The Sound of White' is a lyrical piece that looks at the concept of grief. It explores the emotional journey of a young girl discovering her grandmother's Stage 4 Cancer diagnosis, and the transformative process of grieving the person they once were while accepting their illness. Through a blend of choreographic and production elements, the piece aims to effectively convey the emotional depth of fearing losing someone at a vulnerable age.

Excerpt 2: Performance and choreography



Note: The music has been removed for copyright reasons.

Music: The Sound of White

Artist: Missy Higgins

Part 1:

Video content (1 min, 48 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia3_e2_p1.mp4

Part 2:

Video content (1 min, 55 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia3_e2_p2.mp4

The following excerpts have been included to provide evidence of:

- the Understanding dance concepts criterion at 3 marks (see Excerpts 1–3), as the student demonstrates
 - a clearly articulated context (personal) and viewpoint (personal — evolution of identity) linked to choices of
 - key elements of dance — space (dimension, shape), dynamics
 - structure — binary, ‘trudging’ motif and repetition
 - production elements — film and music
 - using relevant examples that make clear interconnections and relationships
- the Applying literacy skills criterion at the 3 marks performance level, as the student demonstrates articulated ideas and controlled structure, including relevant dance terminology, e.g. binary form, dimension, shape, production elements, dynamics, motif
- the Analysing and evaluating dance concepts criterion at the 6 marks performance level (see Excerpts 4–10), as the student demonstrates
 - analysis and evaluation of choreographic problems/solutions linked with a viewpoint (keeping the lasting aspects of personality through adolescence) and personal style/aesthetic (contemporary — 4th paragraph)
 - well-reasoned justification and solutions to choreographic problems that reveal the interrelationship between purpose, context and meaning
- the Creating dance to communicate meaning criterion at the 13 marks performance level (see Excerpt 11), as the student demonstrates
 - organisation and application of the elements of dance, choreographic devices and production elements for the chosen purpose (to explore the evolution of identity) and the chosen context (personal) to illustrate that, through dance film, there are
 - complex and nuanced layers of meaning to express a viewpoint of the evolution of the dancer’s identity with both impact and sensitivity, showing
 - explicit manipulation of movement and motifs, such as small dimensions, asymmetrical shapes, contact improvisation, the ‘trudging’ motif, and detailed hand movements.
 - thoughtful incorporation of production elements, including music, costume, site-specific environments, and the layering of movement sequences through film techniques
- the Realising meaning through technical and expressive skills criterion at the 10 marks performance level (see Excerpt 11), 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 and self (overlayed dancer images, contact improvisation) sustained use of focus, body expression, variations in movement qualities and musicality.

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

Excerpt 1: Choreographic statement

Choreographic Statement - Introduction

Trudger, a dance-film made for Brisbane Festival, explores the evolution of my identity: a struggle to find balance between the new/fleeting and old/lasting. It employs my personal movement style to express my viewpoint; use of contact improvisation signifies my new-found value of intuition whilst intricate hand choreography symbolises my continuing attention to detail. Old/lasting parts are portrayed by one dancer; new parts are portrayed by multiple overlaid videos of a second dancer. In section A (0:33-3:10), dancers and overlays exist independently but incongruously, while in section B (3:11-end), the dancers come together to collaborate harmoniously. *Trudger* manipulates binary form, the dance elements dimension, dynamics, shape, and the production elements film and music to narrate this journey to adulthood.

Excerpt 2: Choreographic statement cont'd

Choreographic Statement – Dance Elements

Trudger uses choreographic devices motif and repetition in conjunction with small dimension, swinging dynamics, and asymmetrical shapes to successfully portray contrasting aspects of my evolving identity. Continuity throughout adolescence is represented by repetition of the “trudging” motif, performed mainly by the first dancer, who picks up their ankles with their hands and makes a slight undulation of their torso while plodding left-to-right across the frame. One overlay of the other dancer stands stationary, performing small, intricate hand movements that interpret the lyrics of the song, representing my attention to detail. Another overlay swings their arms in circles around their body, spinning sideways across the frame, dynamically representing my indecisiveness and constantly shifting curiosity. The third overlay disappears and reappears in asymmetrical shapes; limbs make random, unpretty angles, representing awkward and incomplete parts of my identity. In the middle of section A, dancers and overlays perform a 16-count phrase combining movements from each of the overlays as well as the “trudging” motif in unison. Repetition of this phrase in section B unifies the dance and suggests different parts are coming together in harmonious self-acceptance.

→ Dance
vocal
evident

Great explanation!
Links to:
* Dance elements (shape + dynamics)
* motif + repetition
* structure

Excerpt 3: Choreographic statement cont'd

Choreographic Statement – Production Elements

Purposeful manipulation of the production elements film and music support the intention to represent my multi-faceted and evolving identity. Use of film allows one dancer to portray multiple aspects of one person's identity at the same time; although the movements in each overlay differ, they all are parts of the same person. Each overlay is linked to an instrument in the song: the first (detail) to vocal melody, the second (indecisiveness/curiosity) to guitar, and the third (awkward/incomplete) to synthesiser. This use of musical layers extends the visual metaphor of a multi-faceted identity enabled by overlaid film footage.

Great ideas
articulation + idea!

Excerpt 4: Evaluative response — Problem 1

Evaluative Problem 1

The first problem occurred when creating and refining the “trudging” motif that repeats throughout the piece. There were many iterations of the motif as I experimented with altering the direction and dynamics to best communicate how the old/lasting aspects of my personality remain constant through adolescence. I also made changes to ensure that the movement followed safe dance practices.

↳ Links to:
* Space + dynamics
* Structure

Excerpt 5: Evaluative response — Problem 2

Evaluative Problem 2

↳ Link to
Structure
+ Music (Production
Elements)



before



after

Originally, I had decided to sequence each section of dancer two's choreography consecutively; letting each play in its entirety before cutting to the next section. The “trudging” dancer (dancer one) connected the sections by walking from the left side of the shot to the right through each section and appearing back on the left as if they had walked into the new setting and section. Although this succeeded as a basic transition between the sections, it created a lack of connection between the two dancers, as well as making the structure of the piece linear and without a clear resolution which didn't appropriately communicate the coexistence of each contrasting aspect of identity. This vagueness was exacerbated by the use of separate music tracks for each section which was too overwhelming and messy.

Excerpt 6: Evaluative response — Solution 1

Solution

In the first version, the dancer's body faces the front; holding ankles while bending and straightening their knees in second position pivoting their feet each time to move sideways. Although this version travels in the right direction across the frame, I was not satisfied with body facing the front as I wanted to convey the idea of moving forward through time. I decided that having the body side on to the camera but still travelling left-to-right was a better way to communicate this forward, linear movement through time.



↳ Links to = Production
elements
(camera)

Excerpt 7: Evaluative response — Solution 1 cont'd**Solution (contd.)**

In the second version, the dancer walks their hands along the floor whilst springing off the balls of the feet. The bouncing dynamic of this version made the motif look too jolly whereas I wanted it to appear more thoughtful and enduring. It was also creating a lot of momentum and putting too much stress on the arms of the dancer which put them at risk of collapsing onto their head. I decided to modify the motif to walking on all-fours.

→ Structure dynamics

Excerpt 8: Evaluative response — Solution 1 cont'd**Solution (contd.)**

In this third version where the dancer walks on all-fours, it was still too difficult for the dancer to maintain balance, and a lack of flexibility made the movement appear clunky, with jerky, uneven dynamics. To fix this I decided to place the hands on the ankles to take the weight off the arms in order to make it safer, and I employed a swinging dynamic to smoothen the weight transfer of each step in a way that was calm and sustainable at an even tempo.

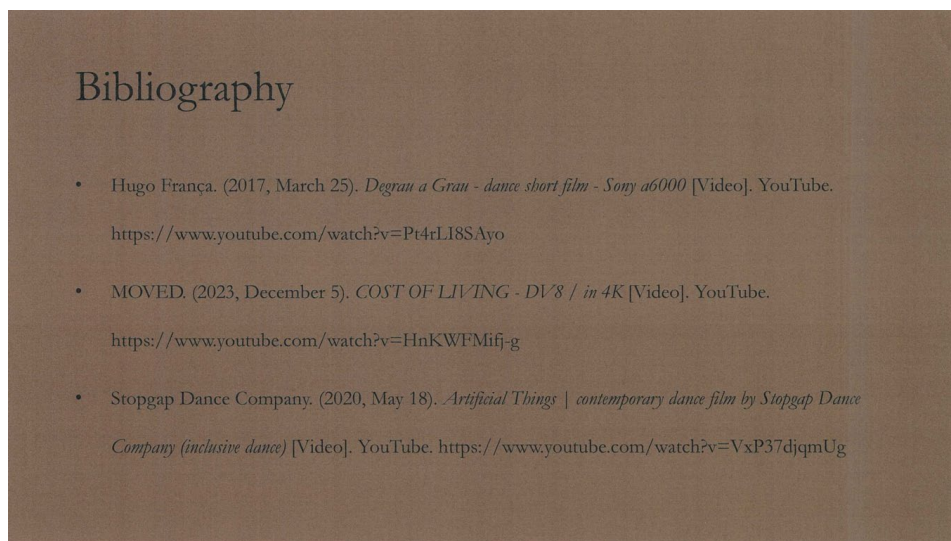
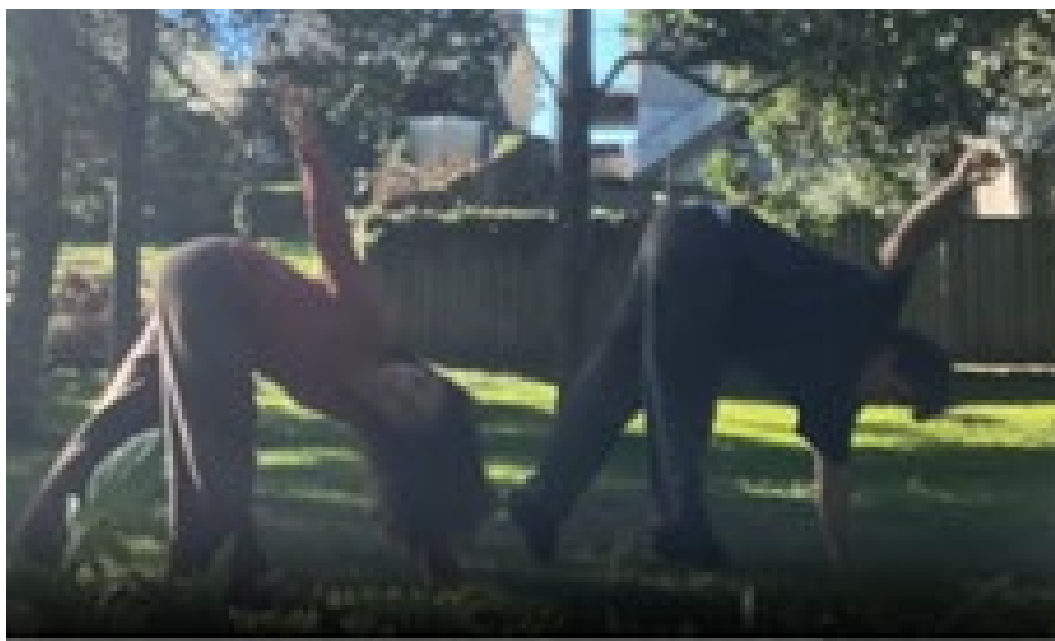
These changes to the direction in the motif (from facing forward to sideways) and dynamics (from bouncing to swinging) more clearly communicate the calmness of the consistent aspects of my personality. The gentle flow of the movement now also better links to my personal contemporary movement style. The decision to shift bearing most of the weight on the hands to the legs also improves the safety of the movement.

→ link to communication of intent + Personal movement style

Excerpt 9: Evaluative response — Solution 2**Solution**

To fix this I decided to intertwine the sections by putting them all to the same music and linking each to a particular textural layer (such as vocals, guitar, synth, etc.). I was then able to overlay sections in the editing process, better conveying the simultaneous existence of all contrasting aspects of my identity and how they come together to make one whole unit. The "trudger" throughout this section only makes one journey across the screen so they are still visible within every frame. This better conveys the constancy of the "trudger" who symbolises the old/lasting aspects of my identity, trust in the process, and the importance of just keeping on. Then, when all the sections finish, the "trudger" stands up and the two dancers embrace –symbolising a moment of self-acceptance, before performing a slow, gentle duet incorporating motifs from all the different overlaid sections. This gives the piece proper resolution and highlights the imperfect harmony in which all the different aspects of one's identity live.

Great explanation! links to Production elements and communication of meaning.

Excerpt 10: Evaluative response — Solution 2 references**Excerpt 11: Choreography and Performance**

Note: The music has been removed for copyright reasons.

Music: You are not an Island

Artist: Vanishing Twin

Video content: (4 mins 7 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia3_stu5_e11.mp4

The following excerpts have been included to provide evidence of:

- the Understanding dance concepts criterion at the 3 marks performance level (see Excerpt 1), as the student provides
 - a clear viewpoint within a personal context of accepting the unknown leading to personal growth

- key elements, structure (AB, including a clear motif) and production elements (purposeful) that reveal the interrelationship between purpose, context and viewpoint in relation to experiencing growth
- sequenced and connected ideas that enhance the communication of meaning in relation to the personal journey that ends in one's growth
- the Applying literacy skills criterion at the 3 marks performance level, as the student demonstrates
 - specific dance terminology to communicate meaning, e.g. structure (AB and choreographic devices of unison and motif), movements qualities (collapsing, stillness)
 - sequenced and connected ideas
- the Analysing and evaluating dance concepts criterion at the 6 marks performance level (see Excerpts 2–5), as the student demonstrates
 - identification of and solutions to choreographic problem/s using examples of elements of dance (space, time, dynamics), structure (Choreographic problem 2: AB structure and motif) and production elements (use of boxes/walls, song choice)
 - connection to purpose (to inspire the audience to push past the unknown to experience personal growth), context (personal), and meaning (communicating restriction and pushing through the unknown)
 - solutions that are linked to a viewpoint and personal style/aesthetic (solution to Choreographic problem 2)

Note: Choreographic problem 1 is not included as an excerpt.

- the Creating dance to communicate meaning criterion at the 13 marks performance level (see Excerpt 6), as the student demonstrates
 - integration of
 - choreographic devices — AB form, unison, abstraction, including a motif of reaching and contracting, developed throughout the performance to demonstrate the dancer gradually opening up
 - elements of dance — dynamics (collapsing, stillness, sustained), space (directions, shape, personal and general space), relationships (with other dancers; with space; with object (blocks)) to communicate a clear viewpoint
 - complex and subtle layers of meaning to communicate a viewpoint about one's personal journey of discovery with impact and sensitivity through the purposeful choreographic choices, including use of production elements, i.e. blocks (used to confine the space to represent suffocation), and lighting (blue lighting to represent comfort and stability; red lighting to represent the unknown)
- the Realising meaning through technical and expressive skills criterion at the 10 marks performance level (see Excerpt 6), as the student demonstrates
 - a clear personal movement style
 - control and synthesis of technical skills including coordination, balance, control, strength, flexibility, alignment, timing, body articulation and spatial awareness
 - subtleties of meaning through a variety of expressive skills including sustained use of focus, projection, facial and body expression, variations in movement qualities and musicality (rhythm, accents, phrasing).

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

Excerpt 1: Choreographic statement

Choreographic Statement

Created through a personal lens, this piece explores the internal battle between fearing the unknown causing a confinement to one's comfort zone and the journey of accepting the unknown ultimately causing one's growth. The purpose of this abstract contemporary work is to inspire the audience to push beyond what is familiar to experience growth.

The AB structure is used to provide insight into the paradoxical situation of the comfort zone in contrast with the fear of the unknown. The stability and comfort that contentment provides is communicated with blue lighting, whereas the counter-feelings of restriction and suffocation is supported through large stage blocks that confines space. Red lighting is used to reflect the fear of the unknown. Weaving through the structure reveals a narrative of growth when moving outside the comfort zone. This is further communicated through the brightening of lights to represent the fear diminishing and the gradual removal of the stage blocks. The motif of the expansive reach into the quick retreating contraction becomes manipulated throughout to gradually reflect the openness felt.

Sitting alone in a state of contemplation, the camera angle zooms into the mind of the dancer displaying the change from the outside world into the internal thoughts. With the introduction of section A, the soloist in a state of panic moves in unison with the ensemble who symbolises the unknown. Contrasting qualities of collapse, tight proximity building tension and momentary stillness, symbolise the fear felt when pushing beyond the actualised comfort zone. Further this introduction is used to entice the soloist to move past the expected.

Within the zone of comfortability, small gestural sequences with an intentional use of various directions of outward focus is used to reflect the confined space but also the interest in what lies beyond it. Reinforcing this, is the ensemble dancers circling the perimeter.

Returning to section A, a unison sequence performed by the soloist on a smaller scale and symbolic abstraction reflects the teetering on leaving the comfort zone. Furthered through the relationship with the prop, the soloist pushes against the confines to express this desire yet stays within in a place of security.

A physical relationship is used to interact with each dancer of the ensemble when returning to section B to emphasise a greater interest in the unknown while performing larger movement reflecting an increased confidence.

The movement sequence of unison moves the soloist out of the confines as they travel collectively with the comfort zone still intact behind them. With this still existing, the soloist can retreat to comfort for a final time before the stripping of the walls begin.

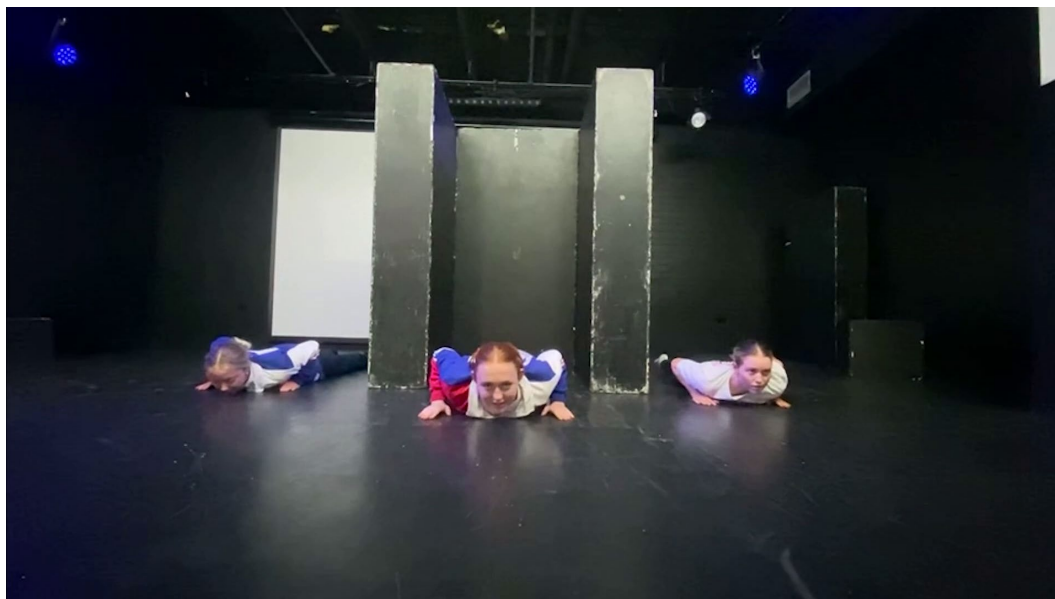
Sustained, open shapes representing growth and comforting physical relationships reflective of the soloist interacting with the unknown conclude the piece to demonstrate that nothing grows in the comfort zone.

Excerpt 2: Evaluative response — Choreographic problem 2

Evaluative response CHOREOGRAPHIC PROBLEM #2

For my final choreographic task, I wanted to demonstrate my choreographic growth throughout my time at school. As this task allowed for the choreography to reflect my movement style, I wanted to form an abstract piece that unconventionally formulated meaning while providing insight into the complexities of emotions and irrational thoughts when moving beyond the comfort zone. This was further reinforced through my song selection that didn't contribute to intent through lyrics but inspired me choreographically through the complexities of accents and variation in the tempo and mood. Structurally, I decided to use an AB structure with the verses and choruses used to inform the changing of sections. When planning each section, I considered how the use of the boxes, motif and elements of dance needed to contrast to form cohesion within the communication of intent. Initially, my motif was a reach forward which symbolised the dancer's eagerness to escape the comfort zone. Whilst an eagerness to escape the comfort zone should be seen choreographically as the dance progresses, the motif was incoherent with the development of the entire routine as the start should show hesitation and the end should reflect freedom. Further, this motif felt superficially included without choreographic connection to my movement style or the rest of the choreography. A second issue within the structure is discussed within problem 1. At times, the limiting of space made it difficult for choreography (first movement sequence) to occur in the confines. Initially, I didn't anticipate for the boxes to take up so much space between myself and the dancers. Hence, I needed to move the sequence outside the confines of the boxes. I was worried about how this would impact my structure as I intended for section A to remain within the restricted space.



Excerpt 3: Evaluative response — Problem 2

Video content: (24 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia3_stu7_e3.mp4

Excerpt 4: Evaluative response — Problem 2: Solution

Solution

To rectify these issues regarding the motif's development and manipulation as well as concerns about a confused structure, I relied on using my elements of dance and movement style to communicate intent. Firstly, in moving the opening movement sequence out of the confines of the boxes, I needed to consider how this section could reflect section A even though the soloist is already beyond the confines. Instead, I considered this first section of A to reflect an experience that both entices and scares the soloist to want to retreat to the comfort zone but also feel tempted by the unknown. In refining, I move the soloist to the end of each canon to demonstrate this chain reaction of growth. Further, I included movement qualities of collapse and momentary stillness to reflect the fear. The tight proximity was used to create the desired restriction of space that couldn't occur with the boxes but also to form a relationship between the soloist and the unknown. The problem of the motif was resolved by changing it to be the full extension of both arms in a high v shape which started out as being cut short in various ways showing how the confined space limits the dancer's growth and manipulated to only be the extension as the piece progressed. With this change, I was able to use my motif in a symbolic way that didn't alter my movement style as I could use abstract shapes and dynamics that could better fit within the rest of the choreography.



Excerpt 5: Evaluative response — Problem 2: Solution video snip

Video content: (17 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia3_stu7_e5.mp4

Excerpt 6: Choreography and performance

Note: The music has been removed for copyright reasons.

Music: Pumped up kicks

Artist: Foster the People

Video content: (3 mins 56 secs)

https://www.qcaa.qld.edu.au/curriculum-assessment/portal/media/sr-2024/snr_dance_ia3_stu7_e6.mp4

Additional advice

- Refer to the *QCE and QCIA policy and procedures handbook v6.0*, Section 8.2.6: Managing response length for guidance about applying response length strategies when the response exceeds the conditions of the task, for the choreography, performance or responding components.
- All conditions of the task must be applied, i.e. the maximum number of dancers is up to 4.
- If a student performs another student's choreographic work for their performance component, the additional choreographic statement must be provided.
- Individual files should be uploaded to the Confirmation application (app) for the choreographic statement and evaluative response.
- Schools are reminded to check that all ISMGs uploaded for confirmation match the provisional result entered in Student Management.
- The preferred format for audiovisual files to be submitted for confirmation is MP4.

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 (33 marks) with a choice of two extended response questions.

The assessment required students to answer their choice of question:

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

The two stimulus were designed to elicit an opportunity to demonstrate the assessment objectives and were identified as:

- *lovely*, choreographed and performed by TEN and WINWIN
- *Next in line* (excerpt), choreographed by Asier Zabaleta, performed by Chelyabinsk Contemporary Dance Theatre.

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 stimuli, selecting relevant examples as required by the question and using written literacy skills in a sustained, logical and cohesive manner with accurate dance terminology
- providing evidence of the interrelationships between characteristics of the identified dance concept or dance skill in the creation and communication of meaning. Sequences of movement were discussed to illustrate complex and intertwined relationships between characteristics, detecting subtleties of meaning in the stimulus
- their chosen question using the analytical essay genre. However, approaches to essay structure varied, with some students using separate paragraphs for each dance concept or skill for each stimulus, while others synthesised both dance concepts within the same paragraph for a particular stimulus
- identifying and discussing relationships as a dance concept rather than as a 'relationship' between people, drawing on the characteristics of when the body dances, associations or connections that occur between body parts, the space, objects or other dancers.

Practices to strengthen

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

- reinforce that the identified dance concept or dance skill is the explicit ‘driver’ of the response with students providing examples with appropriate depth and accurately described characteristics
- encourage students to use the planning phase to interrogate the question and consider key points of analysis, interpretation and evaluation. For instance, Question 1 required students to explicitly link production elements to the manipulation of movement. This required students to probe and unpack how production elements, as a dance concept, impact movement in communicating meaning in the dance
- provide opportunities to respond to diverse stimulus, posing practice questions that ask students to interrogate the interrelationships between characteristics of dance concepts and skills
- encourage students to use the full amount of the suggested word length to provide appropriate depth and detail for analysis, interpretation and evaluation.

Samples

Extended response

The following excerpts are 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/skill for both excerpts.

These excerpts have been included:

- as they show accurate description of the use of the identified dance concept/skill throughout the response, e.g. in
 - Excerpt 1, key characteristics of production elements impacting movement (sets and use of technology) are discussed in relation to Stimulus 2: *Next in line* for Question 1
 - Excerpt 2, key characteristics of space (confined areas, closed shapes and low levels) are discussed in relation to Stimulus 2: *Next in line* for Question 2.

Excerpt 1

Sets and use of technology within 'Next in Line' effectively enhances the communication of meaning that there are multiple influences on the human mind that drives decisions. Throughout the first half of the dance work, the dancers perform sequences of movement in ^{their own separate} boxes. Each dancer ~~being isolated~~ having their own uniform space within this set demonstrates ^{how every dancer} ~~the uniformity~~ experiences influence of others on their decision-making, but it is their own individual thoughts that drive the choices they make. The set effectively allows the audience to understand this concept of ^{conflicting} influences on ~~the~~ ^{their} minds and choices. Additionally, the use of technology to speed up the movement of dancers towards the middle of the piece demonstrates how time and urgency can influence a person's thoughts and actions.

Excerpt 2

Zabaleta effectively communicated the idea of freedom through the use of space. In the beginning of the dance piece all the dancers were isolated from each other in confined areas, demonstrating ~~th~~ that the dancers can are not free and cannot escape. The dancers performed closed shapes at a low level representing the impact of isolation causing dark thoughts and a loss of hope for freedom. ~~th~~ This can

Criterion: Analysing and interpreting dance concepts and skills

Effective student responses:

- identified valid interrelationships between relevant characteristics of the identified dance concepts/skills
- provided detailed description of how the identified dance concept/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 concepts/skills, e.g. in
 - Excerpt 1 (Question 1), the identified production elements of the tree and the frame are clearly linked to the manipulation of movement to communicate meaning around the different influences on the individual's mind affecting decision making (e.g. 'the frame representing the barrier between the two dancers' minds'; 'they begin opposite each other showing contrast and perform percussive throws away from each other and gentle reaches towards each other, connecting with the frame'). These examples enhance meaning by reflecting concepts from the statement through the discussion of the manipulation of movement in the dance work, *lovely*
 - Excerpt 2 (Question 2), choreographic devices are used to explore the idea of freedom through
 - unison, discussing the concept of people not escaping the pressure to conform, e.g. the dancers while separated in their boxes, together 'perform an extended sequence which involves kicking their legs sideways while turning around on themselves and collapsing on the floor'
 - instrumentation, discussing the exploration of a sense of individuality, e.g. 'dancers perform rippling movements — extending a wavelike motion from their head to their legs before collapsing into the wall' as they explore capabilities of their own movement

These examples enhance meaning of exploring freedom through the discussion of the manipulation of movement through choreographic devices in the dance work, *Next in line*.

Excerpt 1

TEN and WINWIN ^{have} ~~has~~ masterfully manipulated production elements, specifically props ^{in 'lovely'} ~~and music~~, to purposefully convey how different influences can affect an individual's mind differently to another, resulting in unique decisions. In the dance work, ~~present is~~ a dead, withered, wooden tree on the right ^{is present,} and an alive, healthy wooden tree on the right. There is a frame centre of stage with a dancer wearing black clothing on the right of it, and a dancer on the left side ~~of the frame~~ wearing white. The frame represents the barrier between the two dancers' minds, and separates their ~~behaviours~~ thoughts and decisions. They begin opposite of each other showing contrast, and perform percussive throws ^{away from each other,} and gentle reaches towards each other, connecting within the frame. ^{this symmetrical phrasing of movements symbolises} ~~They copy each other forming a~~ that despite their different thoughts in their minds, conveyed by the two trees and contrasting symmetry in their decision of movements. clothing, when they are together, they make the same decisions through being there for one another. ~~They positively influencing each other.~~ The frame then disappears and the dancer in black heavily drops to the floor, reaching diagonally toward the 'alive' tree. This shows his decision ^{and} ~~to~~ desperation to be 'healthier' and 'happier', compared to his currently 'weak', 'unhealthy' mind.

Excerpt 2

In the choreography, 'Next in line', Zabaleta manipulates several choreographic devices to portray her choreographic intent of exploring the freedom found in self-expression ~~and exploration~~. Unison appears ~~at the~~ towards the end of the ~~piece~~ piece as the dancers perform an extended sequence which involves kicking their leg ^{sideways} ~~backwards~~ before turning around on themselves and collapsing ~~to~~ to the floor. While the dancers remain separated by their physical boxes, this unison ^{creatively} explores the concept that people can ~~not~~ never seem to ~~escape~~ escape the pressure or desire to conform despite their freedom to do so. Instrumentation also appears in elements of the choreography, as dancers perform rippling movements – extending a wavelike motion from their head to their legs, ^{before} collapsing into the wall. The extension of this sustained motion expresses a sense of individuality as the dancer freely explores the capabilities and intricacies of their body's movement. Further enhancing the concept of individuality,

Criterion: Evaluating and justifying dance

Effective student responses:

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

These excerpts have been included:

- as Excerpts 1 and 2 provide evidence of a plausible and well-supported judgment about how effectively the choreographers, TEN and WINWIN, manipulate relationships to enhance how the different influences in an individual's mind can affect decision-making in the dance work, *lovely* (Question 1)
- as Excerpt 3 provides evidence of a plausible and well-supported judgment about how effectively the choreographer, Asier Zabaleta, manipulates space to provoke thoughts about freedom in the dance work, *Next in line* (Question 2).

Excerpt 1

Zabaleta has effectively manipulated relationships between a prop, and the dancers, to efficiently convey how the same influences can result in different decisions of individuals, due to their intricate mindsets. As the dance work progresses, a black box appears and covers majority of the individual boxes of the frame. This black box contains ~~at~~ most of the dancers performing

Excerpt 2

the same movements they were in their own box, but now ^{the dancers} ~~they~~ have been put all together. These dancers are all now touching one another, with some holding other's legs, arms, and some on medium levels facing different directions. This effectively ^{represents} ~~symbolises~~ how the black box symbolises 'real life' outside of one's mindset, and the unique relationships of the dancers abstractly touching one another whilst slowly swaying and contracting their bodies, ^{symbolising} ~~symbolises~~ their decisions in 'real life', and how it's affecting the person next to them, and the person next to them, and the cycle continues. All influences lead to the intricacies of one person's next decision. The black box then 'glitches' away and all dancers later perform in unison within their own box, constantly touching all sides of the box, showing the relationship between the prop, (box) and dancers, is starting to affect them all in the same way, in saying that they all want to be free, unique, and free to make their own decisions. Even though the dancers are

Excerpt 3

Similarly, choreographer Asier Zabaleta^{or it} manipulates space in her work, 'Next in line' to provoke thoughts about freedom – relating to desiring self expression and freedom from conformity. The work employs square ~~cabinets~~ ^{cabinets} arranged in a grid, separating each individual performer. This confined space forces each performer to explore the negative space of their environment. Each dancer skillfully executes sustained movements as they press against the walls of the box, swing to either side of the box, and crawl across its floor. This creative ~~explor~~ manipulation of negative space enhances the concept of confinement, as the dancers appear to want to break down the walls and experience freedom beyond their box. Additionally, the dancers perform on different planes throughout the

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.

These excerpts have been included:

- as they provide evidence of communicating ideas and meaning in a sustained, organised and cohesive sequencing of information, demonstrating consistent use of language conventions throughout as shown in the introduction (Excerpt 1) and conclusion (Excerpt 2)
- as they use relevant dance terminology throughout the response.

Excerpt 1

Many ^{people} long to experience a sense of freedom — whether breaking from physical entrapment or escaping the cruel, dwelling nature of our mind. In their works, 'lovely' and 'Next in line', choreographers TEN and WINWIN, and Asier Zabaleta, manipulate movements to provoke thought about the idea of freedom. Through their manipulation of space and choreographic devices, the artists effectively explore the complexity of ~~desiring to~~ ^{seeking} freedom from one's own mind, and the ~~desire~~ longing for freedom of self expression.

Excerpt 2

Through their effective manipulation of space and choreographic devices, choreographers TEN and WINWIN, and Asier Zabaleta ~~provoked~~ creatively provoke thought on the idea of freedom. ~~The work~~ 'lovely' explores the potential for liberation from controlling thoughts, while 'Next in line' explores the freedom people have to be ^{self-expressive} ~~self-expressing~~ rather ^{instead of} ~~than~~ resorting to conformity. These choreographic intents are cleverly portrayed in TEN and WINWIN's, and Asier Zabaleta's unique dance compositions.

Additional advice

- Students should avoid giving lengthy introductions or general analysis at the beginning of their response and instead focus on the key points identified in the question.