

Dance subject report

2025 cohort

January 2026





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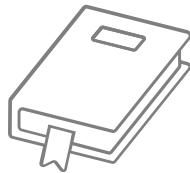
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Contents

Introduction	1
Audience and use.....	1
Subject highlights.....	1
Subject data summary	2
Unit 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)	18
Choreography (20%).....	18
Assessment design	18
Assessment decisions.....	19
Internal assessment 3 (IA3)	30
Project — dance work (35%)	30
Assessment design	30
Assessment decisions.....	32
External assessment	44
Examination — extended response (25%).....	44
Assessment design	44
Assessment decisions.....	44

Introduction



The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2025 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 2026.

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
- important considerations to note related to the revised 2025 syllabus (where relevant).

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

103
schools offered
Dance



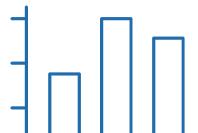
84.11%
of students
completed
4 units



96.12%
agreement with
provisional marks
for IA1



Subject data summary



Unit completion

The following data shows students who completed the General subject.

Note: All data is correct as at January 2026. 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: 103.

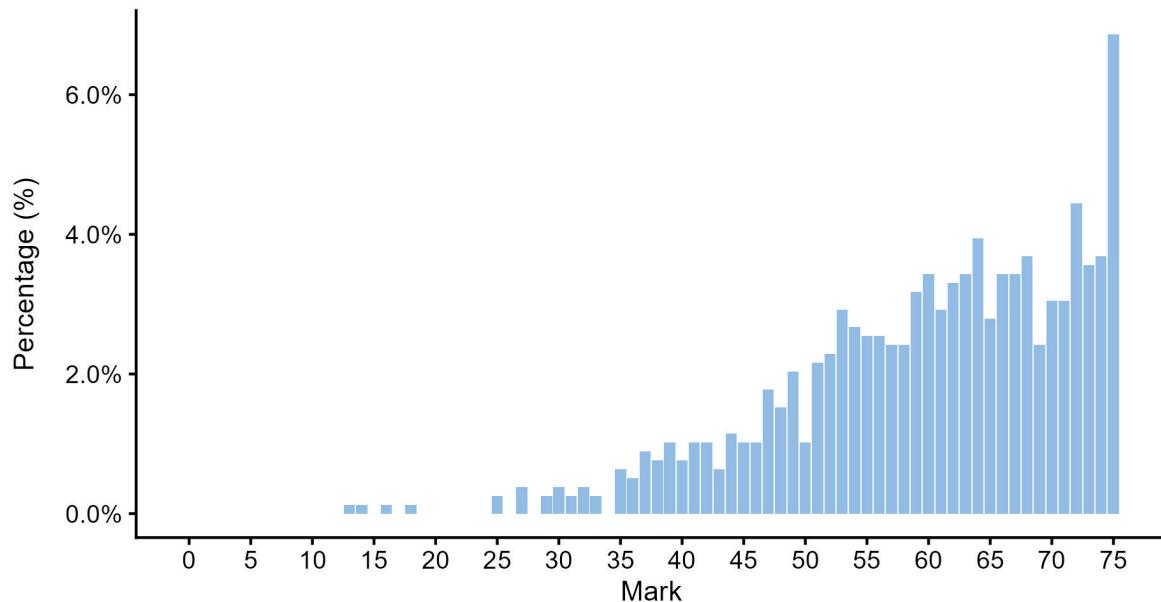
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	925	870	778

Units 1 and 2 results

Number of students	Unit 1	Unit 2
Satisfactory	902	820
Unsatisfactory	23	50

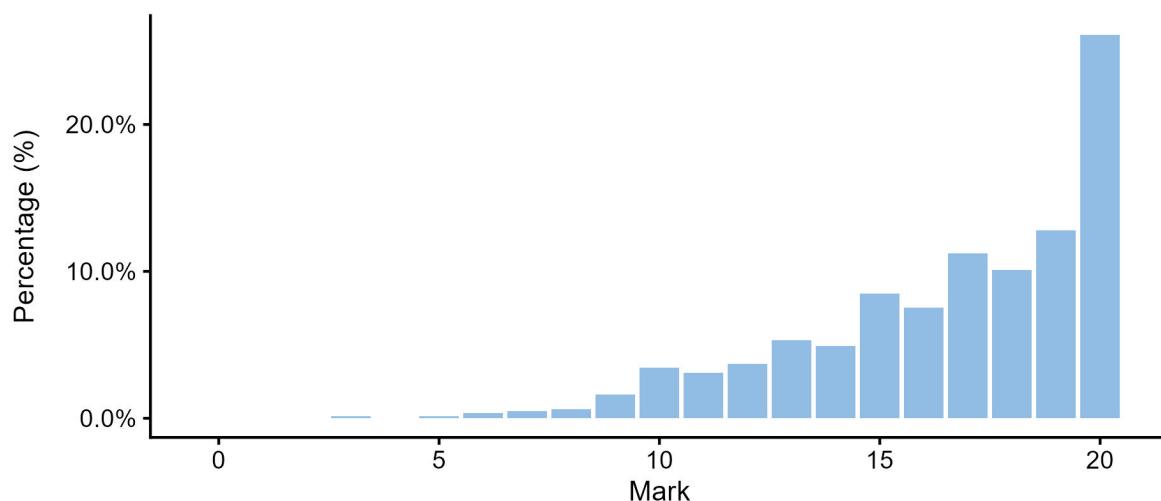
Units 3 and 4 internal assessment (IA) results

Total marks for IA

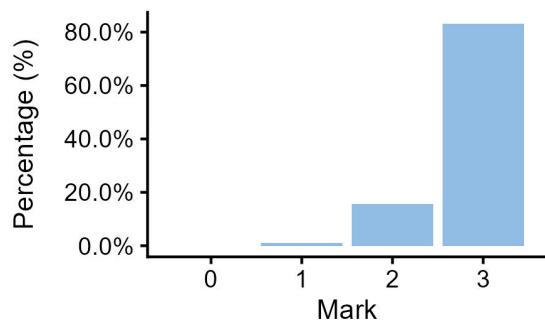


IA1 marks

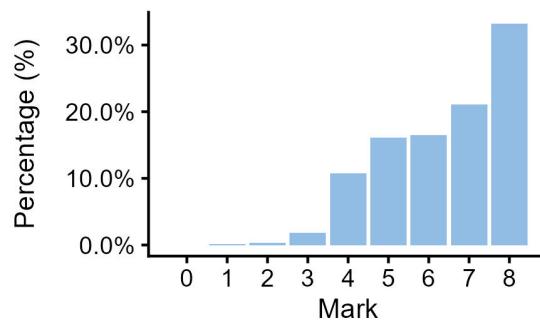
IA1 total



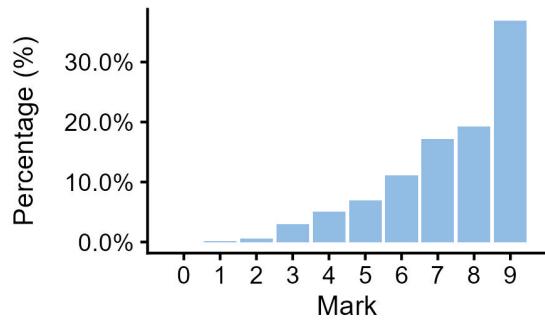
IA1 Criterion: Understanding of style-specific movements



IA1 Criterion: Applying technical skills

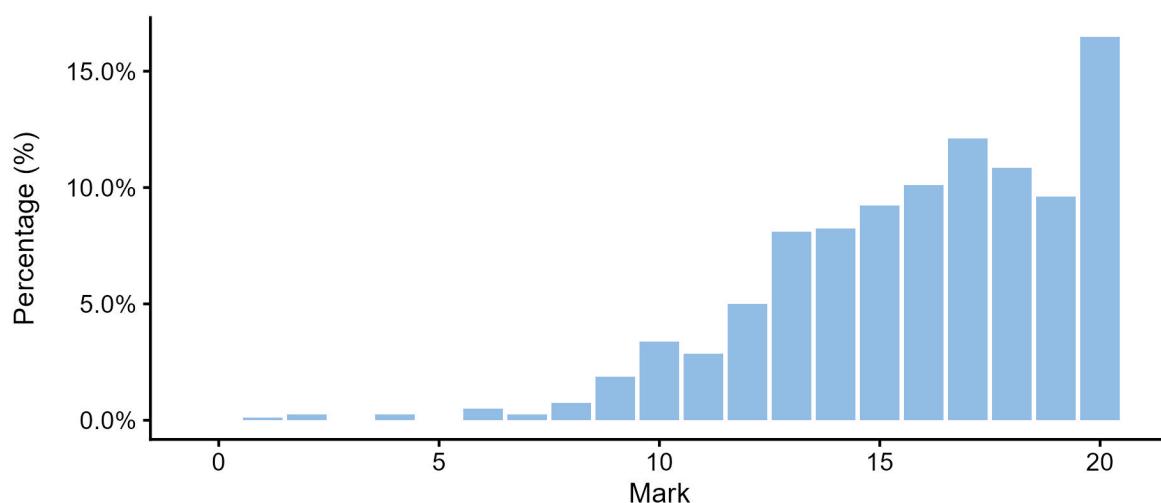


IA1 Criterion: Realising meaning through expressive skills

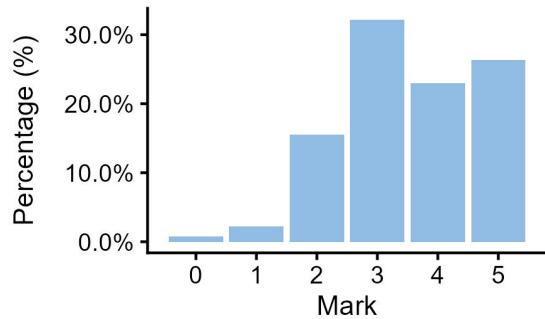


IA2 marks

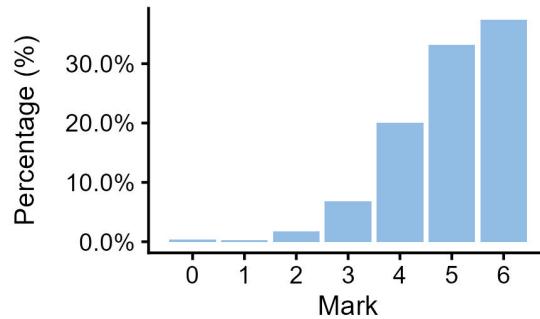
IA2 total



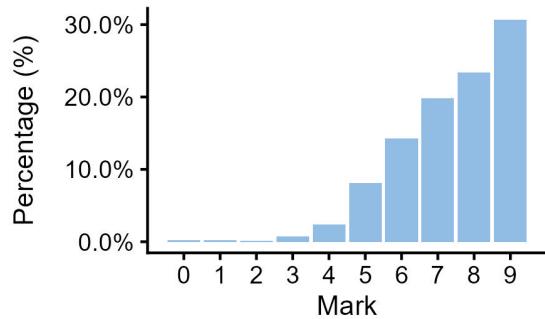
IA2 Criterion: Evaluating dance concepts



IA2 Criterion: Applying dance concepts

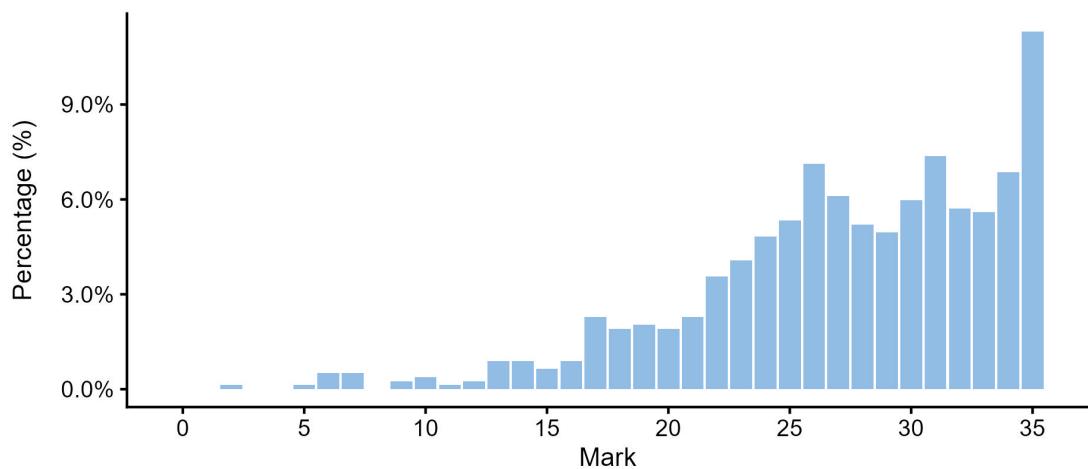


IA2 Criterion: Communicating meaning

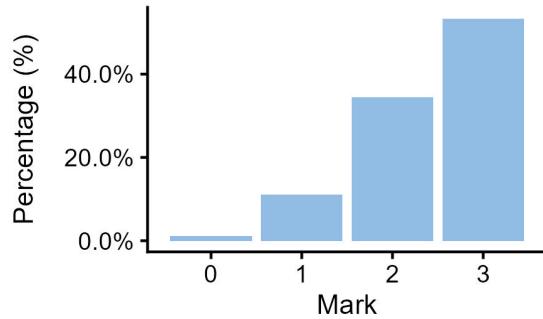


IA3 marks

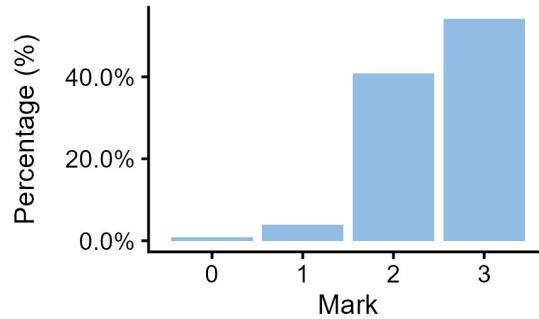
IA3 total



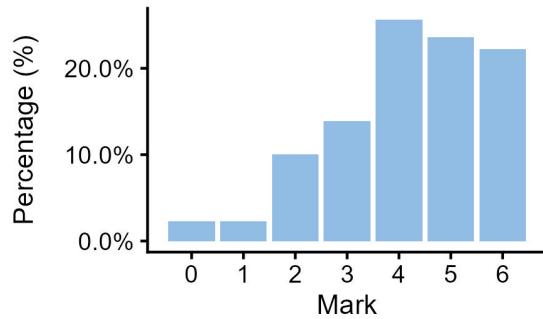
IA3 Criterion: Understanding dance concepts



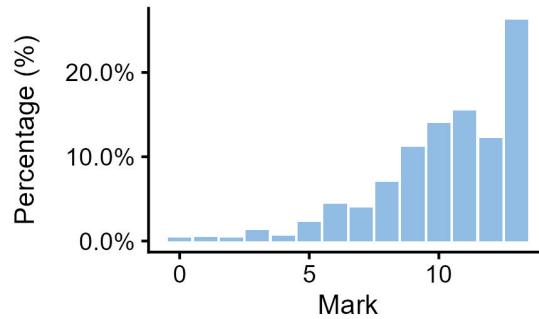
IA3 Criterion: Applying literacy skills



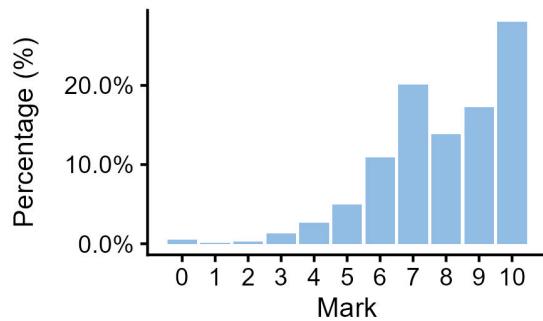
IA3 Criterion: Analysing and evaluating dance concepts



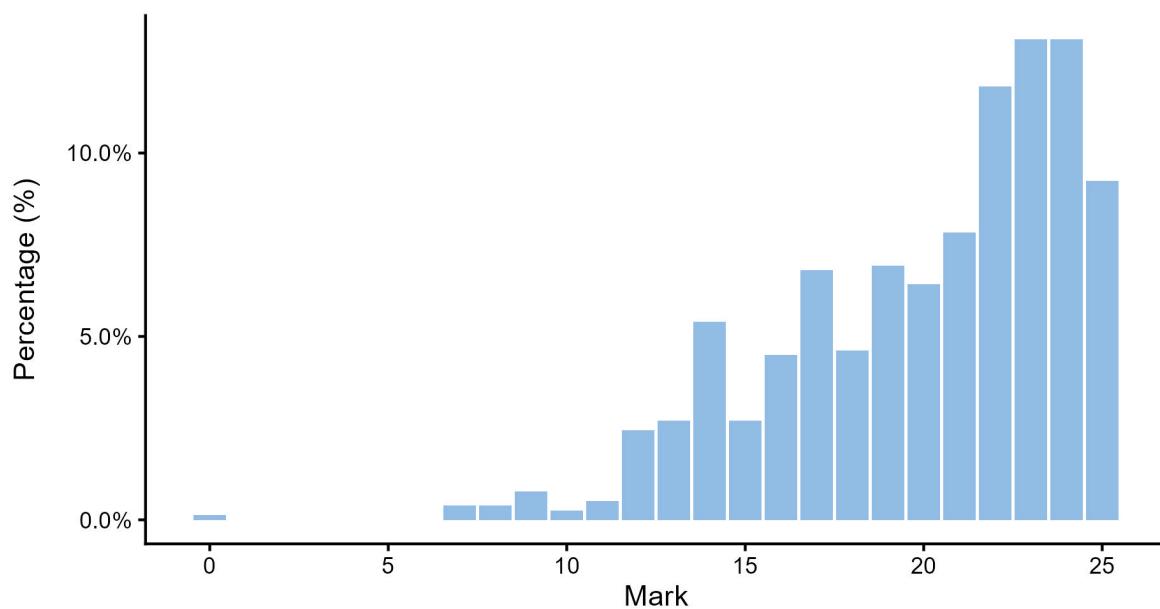
IA3 Criterion: Creating dance to communicate meaning



IA3 Criterion: Realising meaning through technical and expressive skills

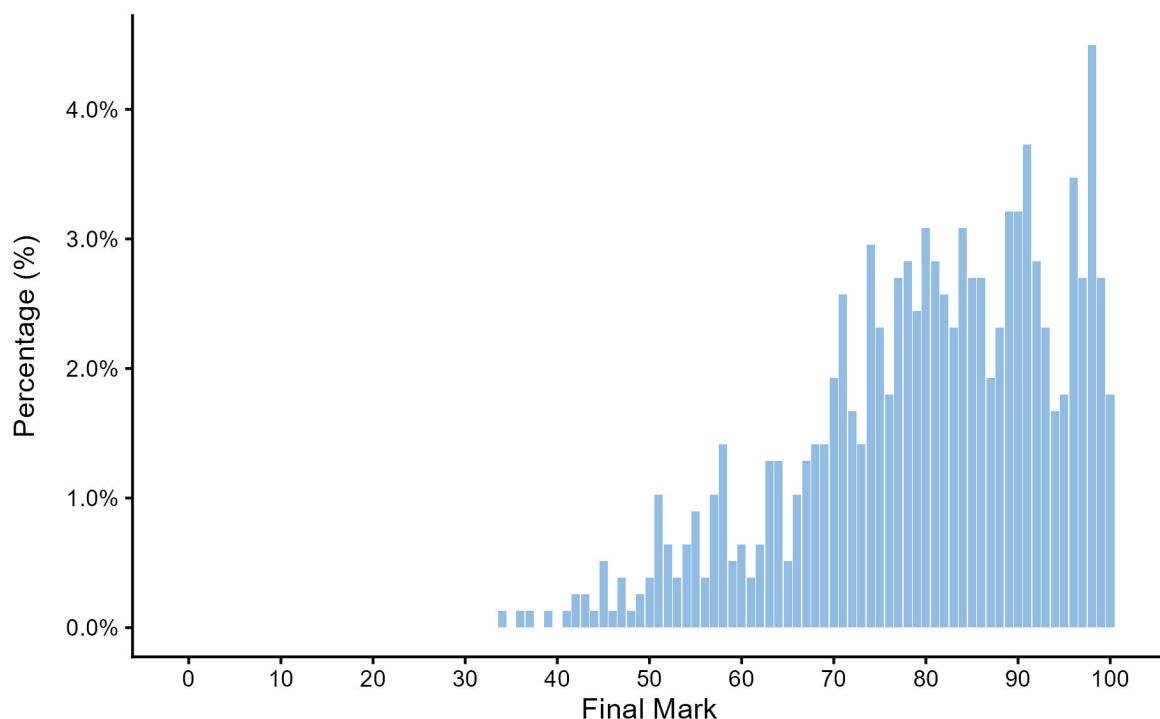


External assessment (EA) marks



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

Number of students who achieved each standard across the state.

Standard	A	B	C	D	E
Number of students	339	338	92	9	0
Percentage of students	43.57	43.44	11.83	1.16	0.00

Internal assessment



This 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 v7.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Internal assessment	IA1	IA2	IA3
Number of instruments	104	104	103
Percentage endorsed in Application 1	82	65	74

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 v7.0*, Section 9.6.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section 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	103	576	3	96.12
2	103	573	0	72.82
3	103	563	0	72.82

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	21
Authentication	0
Authenticity	0
Item construction	3
Scope and scale	0

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided opportunities for students to demonstrate a range of technical skills, with direct links to the meaning and viewpoint
- provided opportunities for students to use a range of expressive skills to clearly communicate the meaning through
 - action, motifs, dynamics and relationships that aligned to the stated meaning and viewpoint
 - interactions with production elements that support the expression of meaning, e.g.
 - props, such as a mirror set to symbolise body image, or a cup representing begging for help
 - instrumental music that supported the development of meaning and viewpoint, ensuring that movement and/or motifs were not constrained by lyrics.

Practices to strengthen

It is recommended that assessment instruments:

- include the purpose of the task as stated in the syllabus, i.e. 'to inform the audience'

- contain all relevant objectives for the assessment, taken directly from the syllabus to ensure that the assessment requirements are explicit and demonstrate clear alignment with the ISMG.

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	3
Language	1
Layout	0
Transparency	1

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- employed themes that were culturally and age appropriate, reflecting the school's understanding of their cohort. Examples may include
 - the negative impact of plastic — challenging the audience to help make a difference and save marine life
 - the impacts of phone addiction and the importance of setting healthy boundaries
 - the adolescent journey to find a sense of belonging by seeking connection with others.

Practices to strengthen

It is recommended that assessment instruments:

- are created to ensure the protection of students by prioritising safe dance practices, including the use of age-appropriate movements that minimise physical risk and excessive strain (*QCE and QCIA policy and procedures handbook v7.0*, Section 8.2.2).

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The 2025 syllabus (p. 43) requires the teacher choreographic statement to
 - be a written statement of up to 500 words
 - explain the stimulus, theme, ideas or inspiration in relation to the stated purpose (to inform), chosen context and viewpoint
 - explains the dance, in terms of
 - structure
 - technical skills
 - expressive skills, including relationships with other dancers, space and/or objects

- include referencing of any sources and music used (title, composer, company). **Note:** Referencing is not included in the word length (*QCE and QCIA policy and procedures handbook v7.0*, Section 8.2.6).

Assessment decisions

Reliability

Reliability 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	0.00
2	Applying technical skills	96.12	2.91	0.97	0.00
3	Realising meaning through expressive skills	98.06	1.94	0.00	0.00

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Understanding of style-specific movements criterion at the 3-mark performance level, the student
 - executed the choreography with sustained application of contemporary style, demonstrating awareness of the stylistic qualities outlined in the choreographic statement and audiovisual recording of the endorsed task
- for the Applying technical skills criterion at the 8-mark performance level, the student
 - performed the choreography with technical accuracy, consistently demonstrating correct alignment, control, extension and clarity of movement throughout
 - applied breath and weight transfer consistently to maintain cohesion and flow between movements, enhancing the overall unity of the performance
 - demonstrated technical control and awareness of safe dance practice when performing within the performance space and/or with props
- for the Realising meaning through expressive skills criterion at the 9-mark performance level, the student
 - consistently applied a range of expressive qualities that aligned with the viewpoint articulated in the teacher choreographic statement, effectively ensuring meaning was conveyed to the audience
 - maintained an intentional performance presence that conveyed meaning with clarity throughout, aligning with the stated purpose of informing the audience.

Practices to strengthen

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- For the Applying technical skills criterion, the 7–8 mark performance level in the 2025 syllabus requires the student response to demonstrate a synthesis of technical skills that produces a cohesive performance without interruption.

Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- For the Applying technical skills criterion, the 1–2 mark performance level in the 2025 syllabus requires the student response to demonstrate an application of technical skills
 - through coordination of simple movements
 - in isolated movement phrases.
- For the Realising meaning through expressive skills criterion, the 7–8 mark performance level in the 2025 syllabus requires the student response to demonstrate
 - sustained use of focus, projection, facial and body expression
 - relationships between dancers, audience, space and/or objects, highlighting the need for explicit teaching in performance contexts to ensure students can demonstrate these relationships to effectively realise meaning.

Samples

The following excerpts have been included to provide evidence of:

- a teacher choreographic statement (Excerpt 1) that clearly outlines
 - the viewpoint of the dance work in relation to the chosen purpose (to inform) and context, exploring the sociocultural portrait of life after nuclear disaster for the last remaining Zalissya Babushka
 - the structure of the dance as a narrative (ABCD form), unpacked to describe the associated technical and expressive skill requirements
- the Understanding of style-specific movement criterion at the 3-mark performance level (Excerpt 2), as the student demonstrates accurate physical recall of movement vocabulary, phrases, sections and transitions that are characteristic of the selected contemporary style
- the Applying technical skills criterion at the 8-mark performance level (Excerpt 2), as the student demonstrates synthesis of technical skills to present a cohesive performance aligned with the choreographic meaning outlined in the teacher choreographic statement, e.g. in
 - Section A, where soft, dreamlike gestures and sustained movements communicate tenderness and intergenerational connection through the caressing of dolls
 - Section B, where energetic leaps and shifting levels embody the Babushka's joy in working the land
 - Section C, where dynamics intensify before becoming heavier and more laboured, reflecting both the dancer's physical decline and the deteriorating environment
 - Section D, where slow, backward walks symbolise the Babushka's passing and the conclusion of her lineage

- the Realising meaning through expressive skills criterion at the 9-mark performance level (Excerpt 2), as the student demonstrates
 - a synthesis of expressive skills, including facial expression, musicality, projection, focus, eyeline and body expression, that convey the life and emotional journey of the last remaining Zalissya Babushka
 - the hunting and gathering motif that evolves from joyous, expansive locomotor movement in Section B to weighted, restrained dynamics in Section C, effectively communicating physical and emotional decline
 - variation in dynamic qualities across the sections, from the controlled stillness of loneliness (Section A), through the vibrant energy of fulfilment (Section B), to the laboured heaviness of deterioration (Section C), and the final, deliberate backward steps (Section D), revealing an expressive trajectory aligned with the purpose, context and viewpoint.

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

Excerpt 1: Teacher choreographic statement

In 1986, Chernobyl Ukraine was the site of the worst nuclear disaster in history (A&E Television Networks, 2024). The intensity of the explosion led government officials to proclaim an 'exclusion zone'; a thirty-kilometre radius unsafe for human habitation. Despite this, over 100 fierce women, Babushka's, remain on site working to cultivate "an existence on toxic earth" (The Babushkas of Chernobyl, 2017).

Zalissya is a socio-cultural work exploring the beautiful story of the last remaining Zalissya Babushka. The narrative (ABCD) piece, performed to the haunting fusion of Ramin Djawadi's *The Night King* and Michael Nyman's *The Promise*, is an informative portrait of life post nuclear disaster.

Section A commences with the Babushka kneeling centre stage behind a set of traditional nesting dolls. The stage awash in bright amber lighting, successfully illuminates the Babushka's red skirt, black top, and headscarf in her lap. The turquoise headscarf, befitting of an elderly Ukrainian woman and worn to protect oneself from "nature's harshest moods" (Beckley Boutique, 2024), is used to caress the nesting dolls and beautifully symbolise the sharing of generational wisdom. As the staccato piano sounds of the composition builds, the first motif is executed. With soft, dreamy facial features and sustained body to object expressions using the headscarf to wipe away tears of loneliness, the Babushka's connection to the nesting dolls and her lineage is clearly established.

The intensifying music encourages broad, confident locomotor movements to masterfully establish the Babushka's refined hunter and gatherer skills in Section B. Through exquisite body to space relations, rhythmic timing and changing levels, the repetitive gathering of food into the skirt cleverly establishes the second motif. Large energetic leaps demonstrated with control and joyful facial expressions clearly illustrates the Babushka's happiness to be working the land. In connection to the change in musical tempo, the Babushka sadly places a nesting doll away, hauntingly symbolising the passing of a fellow Babushka.

The energy increases again in Section C, as the Babushka desperately repeats her hunting and gathering motif. The lights fade inwards, subtly demonstrating both the fading of the Babushka's health and land to harvest. The second motif becomes heavier each time she wipes away tears and places more nesting dolls away, successfully showing her growing sadness and diminishing circle of friends.

On the final haunting piano chords in Section D, the lights fade to a singular spotlight centre stage. The Babushka's facial features darken as she takes slow agonising steps away from the last nesting doll, hauntingly symbolising her passing and the end of *Zalissya* lineage.

Excerpt 1: Teacher choreographic statement cont'd**References:**

A&E Television Networks, (2024). Chernobyl. History.

[Chernobyl: Disaster, Response & Fallout | HISTORY](#)

Berkeley Boutique, (2024). The Enigmatic Elegance: Unraveling the Mystery Behind Babushkas' Scarves. The Berkley Boutique. [The Enigmatic Elegance: Unraveling the Mystery Behind Babushkas' Scarves | Beckley Boutique](#).

The Babushka's of Chernobyl, (2017). The Babushka's of Chernobyl.

[The Babushkas of Chernobyl | Official Website | A story of 3 unlikely heroines from the most toxic place on Earth](#)

Excerpt 2: Performance

Note: The music has been removed for copyright reasons. This video has been edited to remove sections.

Music: The Night King

Artist: Ramin Djawadi

Music: The Promise

Artist: Michael Nyman

Video content: (3 min, 12 secs)

<https://youtu.be/yxrHPcKlwGA>

The following excerpts have been included to provide evidence of:

- a teacher choreographic statement (Excerpt 1) that outlines the
 - ideas and stimulus in relation to the chosen purpose, context and viewpoint of the sociological issue of the impact of plastic pollution on the environment. This work informs the audience about the negative impact of plastic and tries to persuade the audience to make a difference
 - the 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 skills requirements

- the Understanding of style-specific movements criterion at the 3-mark performance level (Excerpt 2), as the student demonstrates accurate physical recall of movement vocabulary, phrases, sections and formations
- the Applying technical skills criterion at the 8-mark performance level (Excerpt 2), as the student demonstrates 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.
 - Section A features movements incorporating extensions (including a reaching motif), resistance and collapsing actions
 - Section B transitions to slow, controlled, grounded movements, combining contractions and elongated lines
- the Realising meaning through expressive skills criterion at the 9-mark performance level (Excerpt 2), as the student demonstrates
 - a synthesis of expressive skills with facial expression, musicality, projection, focus, eyeline and body expression to communicate the helplessness of the dancer working alone to save the environment, e.g.
 - the purposeful use of props (rubbish and fishnet) symbolising the dancer's attempt to protect marine life (viewpoint)
 - a recurring motif of reaching out, conveying a plea for help and the need for awareness
 - variation in movement qualities, shifting from resistant and sustained in Section A to forceful and slow in Section B, to communicate an increasing sense of helplessness.

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

Excerpt 1: Teacher choreographic statement

Awareness - Contemporary Dance choreography devised by the teacher.

Stimulus

Plastic accumulating in our oceans and on our beaches has become a global crisis. Plastics pollution has a direct and deadly effect on wildlife. Thousands of marine mammals are killed each year after ingesting plastic or getting entangled in it. A fundraising company called Center for Biological Diversity stated that Billions of pounds of plastic can be found in swirling convergences that make up about 40 percent of the world's ocean surfaces. They mentioned that at this current rate, plastic is expected to outweigh all the fish in the sea by 2050 (Center for Biological Diversity, 2021). On average, Australians use 130kg of plastic per person each year. Less than 12% of that's recycled. Up to 130,000 tons of plastic will find its way into our waterways and into the ocean (WWF – Australia, 2019). Fish in the North Pacific ingest 12,000 to 24,000 tons of plastic each year, which can cause intestinal injury, death and transfers plastic up the food chain to bigger fish, marine mammals, and human seafood eaters (Center for Biological Diversity, 2021). There are many organizations that have taken measures to save the environment against pollution, but this isn't enough with the rate plastic is being produced. We need to continue to spread awareness about this crisis and stay committed to clean up our earth. Without the ocean and marine life, we won't be able to survive.

Narrative

This dance piece called Awareness is based around a real-life global crisis. It is communicated through an AB structure, where a young lady enters the beach grounds and is picking up litter that is polluting our oceans and is trying to save endangered marine mammals. The dance aims to raise awareness about the negative impact of plastic and is trying to persuade the audience to help make a difference and save marine life. The stimulus for the dance are two committed fundraisers that have shown research and statistics about this global crisis. These statistics and statements made by Center for Biological Diversity and WWF-Australia are reflected throughout the dance. The statistics, along with the research about plastic pollution will give students a greater understanding of the impact plastic has on our environment and the future of our planet. Awareness is based on style-specific movements, which are contemporary dance techniques. It conveys and communicates a social viewpoint through complex movement phrases that involve a mixture of elevations, traveling, turning, and floor work.

Expressive Qualities

Section A, the audience will be introduced to a young woman who has been impacted by the effects of pollution and is trying to make a difference and save marine life. The movements, focus, and facial expressions highlight her heartbreak about the consequences plastic and fishnets have on marine life. The movements are resistant and sustained, following her hand picking up a fishnet from the beach and trying to save a fish from its misery. The focus is communicating the relationship with the fish, enhancing the context even further. The high tones and slow pace in the music support the sad feel of the situation and the emotions of the dancer. A motif of a reaching hand has been selected to represent her request for help and reach for awareness. Picking up rubbish and entangle a fish from a fishnet is communicating the real-life crisis we are currently experiencing and introducing the context and viewpoint of the dance.

Section B, communicates the impact of pollution on our emotional well-being and the lack of control of the situation. Through a contrast in music, where the speed has been reduced and tones are being lowered, the intended shift of emotions has been supported. In relation to this, slow and grounded movements are selected to complement the emotional feel and helplessness, communicating the heartbreak and impact it has on us all. Movements symbolizing tears as well as forceful contractions expressing pain are performed to further enhance the emotions of the dancer. Furthermore, through symbolic movements of water, expressing the impact of pollution on our oceans further enhances the context. Lastly, manipulation of space has been enforced, where the dancer sits on the floor, crunching over, reaching out to the audience, communicating that she is powerless on her own and needs help to save the environment.

Excerpt 2: Performance

Note: The music has been removed for copyright reasons. This video has been edited to remove sections.

Music (first half): Momentary (choir version)

Music (second half): Re:member

Artist: Olafur Arnalds

Video content: (3 min, 7 secs)

<https://youtu.be/AqaZ1xV9M-4>

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	38
Authentication	0
Authenticity	20
Item construction	0
Scope and scale	2

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- were open-ended to allow student choice, including stimulus and form, e.g. 'Create a contemporary dance that communicates a social, political or cultural viewpoint, using a historical, social or political event or issue of your choice as stimulus.'

Practices to strengthen

It is recommended that assessment instruments:

- include all objectives relevant to the assessment using syllabus terminology
- explicitly state syllabus specifications, including
 - the requirements of the choreographic statement
 - that the choreography must be completed in the contemporary dance genre.

Accessibility

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

Reasons for non-endorsement by priority of assessment

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

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- provided scaffolding that
 - outlined a suggested process for the task, aligned to the specifications provided in the syllabus, e.g. 'use the chosen event or issue to identify a viewpoint that links to the purpose of challenging and provoking an audience' (2019 syllabus, Section 4.4.2)
 - explicitly stated key aspects of the task directly linked to characteristics of the performance-level descriptors, e.g. 'at least two production elements must be included in both the choreography and the choreographic statement'.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The choreography component of the task must now be completed with more than one performer (pairs or small groups).
- Response requirements for the choreographic statement have been changed to up to 500 words (written) or 4 minutes (filmed oral or audio).
- Supporting evidence has been updated to include the option of dance film.
- The language of Assessment objectives 1 and 2 has been refined for greater clarity.

Assessment decisions

Reliability

Reliability refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Evaluating dance concepts	78.64	21.36	0.00	0.00
2	Applying dance concepts	92.23	7.77	0.00	0.00
3	Communicating meaning	95.15	3.88	0.97	0.00

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Evaluating dance concepts criterion at the 3-mark performance level, the response showed evidence of
 - understanding and justification of at least two production elements and two elements of dance
 - demonstrated understanding and evaluation of a structure
 - an explicitly identified purpose (to challenge and provoke), context and viewpoint
- for the Applying dance concepts criterion at the 4-mark performance level, the response showed evidence of
 - one or more motifs supporting the purpose of challenging and provoking an audience, linked to a chosen context
 - consideration of purpose and context to inform application of multiple choreographic devices, production elements and elements of dance
- for the Communicating meaning criterion at the 6-mark performance level, the response showed evidence of
 - purposeful selection of production elements to communicate meaning
 - clear consideration of a chosen social, political or cultural viewpoint when creating and shaping a contemporary dance.

Practices to strengthen

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- For the Evaluating dance concepts criterion, the 5-mark performance level in the 2025 syllabus requires the student response to demonstrate evaluation of dance that incorporates a well-reasoned justification using examples that reveal the interrelationship between purpose, context and meaning.
- For the Applying dance concepts criterion, in the 2025 syllabus
 - relationships between body and space, and body and props should be considered to meet all performance-level descriptors
 - at the 9-mark performance level, purpose and context must be made explicit through integration of structure

- at the 7–8 mark performance level, purpose and context must be enhanced through the organisation of dynamics and relationships
- at the 5–6 mark performance level, purpose and context must be supported through the choices of production elements (plural) and choreographic devices (plural), including motif/s.
- For the Communicating meaning criterion, in the 2025 syllabus
 - at the 1–2 mark performance level, movement sequences must use the elements of dance or structure linked to meaning
 - at the 3–4 mark performance level, the dance work must communicate meaning through purposeful selection of production elements (plural) and a social, political or cultural viewpoint.

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- when creating a dance film, a cohesive form is evident through considered selection, manipulation and integration of a range of camera angles and editing techniques
- student application of movement and production elements are appropriate for age and developmental stage, including the use of appropriate themes for both context and audience
- production elements are carefully chosen so they clearly link to, and support, the stated purpose and context. This includes selecting music with relevant lyrics or incorporating projections that enhance meaning.

Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The assessment conditions in the 2025 syllabus specify that the
 - choreography must be completed with **more than one performer**
 - individual student response is of continuous choreography.
- For the Applying dance concepts criterion, in the 2025 syllabus
 - the number of allocated marks has changed from 6 marks to 9 marks
 - at the 9-mark performance level, the student response should make purpose and context explicit through the integration of structure, elements of dance (plural) and production elements (plural).
- For the Communicating meaning criterion, in the 2025 syllabus the number of allocated marks has changed from 9 marks to 6 marks.

Samples

The following excerpts have been included to provide evidence of:

- the Evaluating dance concepts criterion at the 5-mark performance level (Excerpt 1), as the student demonstrates
 - a clear purpose, context and viewpoint focusing on the perseverance of Marie Curie as she sought recognition for her work, i.e.
 - purpose — challenge and provoke
 - context — sociocultural
 - viewpoint — Curie's challenging of the role women in science

- a well-reasoned justification of the choices of the key elements of dance, structure and production elements that reveal the interrelationship between purpose, context and viewpoint, in relation to Curie's fight to be recognised for her work. This is evident through
 - production elements — desk, black pinboards, spotlight, blue light, beige dress, beaker, lab coat
 - choreographic devices — call and response, contrast, repetition, unison, motif (reaching)
 - space — levels, pathways, negative space
 - dynamics — movement qualities (percussive, suspended, collapsing), forceful, accented
 - directions — pointing the sword to different sections of the stage
 - relationships — body and other dancers, body and floor
- a clear narrative structure, outlining Sections A, B, C and D, which enhances the communication of meaning through the identified dance concepts and skills in relation to Curie's story
- the Applying dance concepts criterion at the 6-mark performance level (Excerpt 2), as the student demonstrates
 - purposeful selection of production elements, e.g. lab coat to symbolise the recognition of Curie's work, blue lighting to symbolise the power of radiation, desk and pinboards to represent the setting of a laboratory, beaker representing a symbol of hope
 - the use of choreographic devices that make context and purpose explicit through
 - motif and repetition, e.g. a suspended, reaching motif that is repeated, representing Curie's connection to the patient and care for their wellbeing
 - unison, e.g. Curie dancing in unison with the patients to help them
 - relationships between
 - body and other dancer, e.g. through the pushing of Curie to stage right to show the power imbalance
 - body and floor, e.g. through the use of low levels to show Curie's body weakening as the radiation affected her health
 - dynamics through movements qualities, e.g. percussive heartbeat movements to show the power of the radiation on Curie's body
- the Communicating meaning criterion at the 9-mark performance level (Excerpt 2), as the creation of the dance reveals
 - complex and subtle layers of meaning to communicate Curie's perseverance and dedication through
 - a clear change in levels in the second section, demonstrating Curie's declining health as she continues to work toward a breakthrough
 - the use of unison movement with the patients, showing Curie working to help them
 - the purposeful use of the beaker as a symbol of hope and the lab coat as a symbol of the recognition of Curie's work

- a clear breakdown of structure that strongly connects to purpose, context and meaning where
 - Section A highlights the contrast between Curie's compassion for the patient and her tension with the male scientist. The recurring reaching motif symbolises her desire to comfort and connect with the patient, underscoring the emotional core of the relationship
 - Section B employs changes in lighting to blue, combined with percussive, heartbeat-like movements, to depict Curie's exposure to radiation
 - Section C intensifies through increased musical dynamics and the introduction of a second patient, illustrating the enduring impact of Curie's research as her body begins to deteriorate
 - Section D integrates a blue spotlight with Curie's final collapse onto her desk, representing her ultimate surrender to the effects of radiation.

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

Excerpt 1: Choreographic statement

Radioactive is a contemporary piece that highlights the amazing perseverance of Marie Curie as she sought approval to be recognised for her work. The narrative (ABCD) piece challenges and provokes the stereotypes of women in science and brilliantly showcases Curie's dedication to saving lives (Rizzo, 2020). Accompanied by Audiomachine's *Deceit and Betrayal*, the contextualisation of Marie Curie's journey successfully emphasises the sociocultural context of the piece.

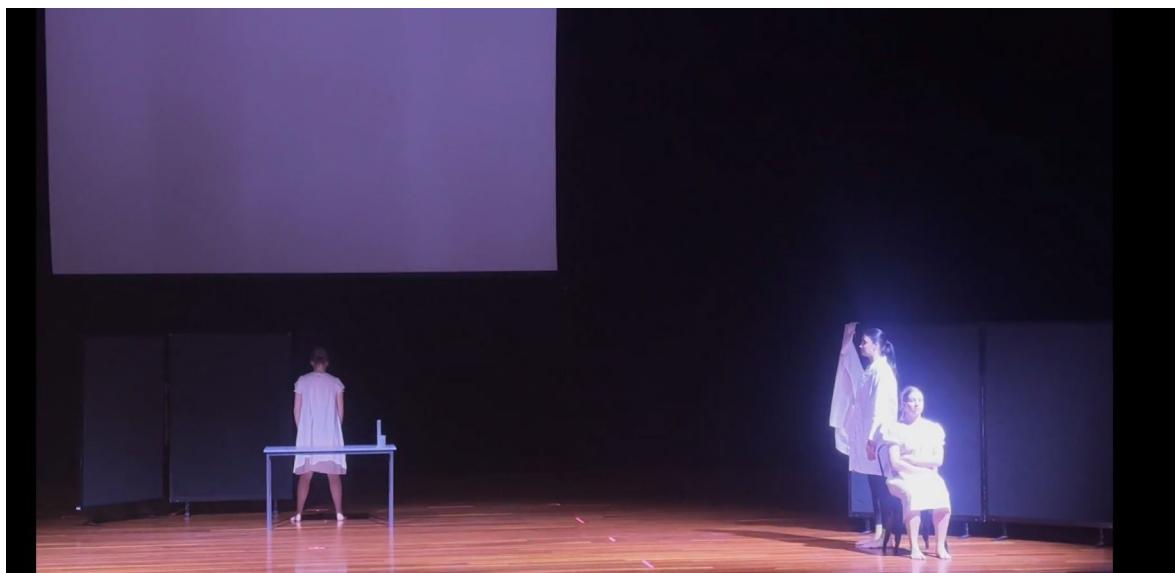
Section A begins with a voiceover and projected imagery as the stage is lit by a wide circle spotlight illuminating the science lab setting, effectively established by a desk upstage centre, in front of 2 black pinboards. The dancer embodying Marie Curie, dressed in a ragged beige dress, initiates a call and response, reaching a beaker out to a patient sitting downstage left in a waiting room. The repetition of the suspended reaching motif brilliantly represents Curie's connection to the patient. This is contrasted by a male scientist who sustains a body to other relationship whilst forcefully pushing Curie towards stage right, cleverly establishing the power imbalance. Through accented and sustained movements as well as the use of levels, Curie remains on the same pathway towards the patient until the end of Section A, successfully communicating her journey to seek approval for human treatment.

In Section B, a consistent body to other relationship and percussive heartbeat movements effectively symbolise the power of radiation as a blue light floods the stage. Curie and the patient dance in unison as levels successfully demonstrate Curie's exposure to radiation. The male scientist re-enters in the negative space, circling and surveying Curie and the patient. The transfer of the lab coat at the end of the section brilliantly symbolises the recognition and approval of Curie's work.

The intensity of the music increases in Section C as another patient enters in similar costuming to creatively show the ripple effect of the cure. Levels are used to effectively demonstrate the body to other relationship and successfully communicate the life that Curie gives. Curie's energy slowly decreases in the section, brilliantly shown through the increased duration of the blue light. Curie sustains a body to floor relationship as the third patient reaches for and takes the beaker, cleverly symbolising the transaction of the cure through motif development. Section D hauntingly encapsulates Curie's dedication despite the threat of radiation as she stands still in the blue spotlight before collapsing on her desk.

Reference List:

Rizzo, J. (2020, February 25). *Marie Curie*. History. Retrieved February 13, 2025 from <https://kids.nationalgeographic.com/history/article/marie-curie>

Excerpt 2: Choreography

Note: The music has been removed for copyright reasons. This video has been edited to remove the first 20 seconds containing a voiceover and projection.

Music: Deceit and Betrayal

Artist: Audiomachine

Video content: (2 min, 52 secs)

<https://youtu.be/A6aYglxA0sc>

The following excerpts have been included to provide evidence of:

- the Evaluating dance concepts criterion at the 5-mark performance level (Excerpt 1), as the creation of the dance reveals
 - the purpose — challenging and provoking the audience to think about the effects that unrealistic beauty standards can have on women
 - the context — social
 - the structure — binary (AB)
 - interrelated examples of dance concepts, including
 - production elements — use of a vanity to symbolise comparison and self-critique, with multimedia imagery shifting from rain to sunshine to represent release from societal pressures
 - relationships — body and others (partner support illustrating the desire to fit in), body and space (expansive locomotor movements showing defiance of expectation), and body parts (recurring motif)
 - dynamics and tempo — slow, drawn-out movements expressing desperation contrasted with swinging movement qualities, symbolising freedom from societal pressures
 - motif — a recurring gesture of dragging the hand along the body to convey a sense of inadequacy
 - sequenced and connected ideas

- the Applying dance concepts criterion at the 6-mark performance level (Excerpt 2), as the student demonstrates
 - integration of production elements — the vanity and projected imagery (removed from the sample for copyright reasons) symbolising fixation with body image and the gradual journey toward self-acceptance
 - relationships — with the other dancer (unison and partner work depicting mutual support), between body parts (motif), and body and space (where dancers perform on opposite sides of the stage to show independence from external standards)
 - dynamics — swinging and sustained qualities used purposefully to reinforce the viewpoint of breaking away from imposed ideals
 - motif (dragging hand up and down the body) to communicate feelings of inadequacy
- the Communicating meaning criterion at the 9-mark performance level (Excerpt 2), as the creation of the dance reveals complex and subtle layers of meaning to communicate the impact of unrealistic beauty standards on women through
 - purposeful selection of production elements, e.g. the vanity and imagery of rain (projection removed for copyright reasons) transforming into sunshine symbolising renewal and self-acceptance
 - a clear change in dynamics and tempo in the second section, demonstrating the shift from loathing and distortion to understanding and acceptance
 - a clear form, binary (AB), illustrating the journey to self-acceptance
 - unison movement with motif development to express the desperation to emulate another person.

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

Excerpt 1: Choreographic statement

'Reflections of Perfection,' is a contemporary dance work which uses stimulus of Aphrodite to challenge and provoke the audiences thinking about the effects that unrealistic beauty standards can have on women. Created for a new production at HOTA, Home of the Arts, the social viewpoint of unrealistic beauty standards and society's idealistic expectations has been chosen as it remains relevant today.

The choreographic form is binary: A, B and it is performed as a duo.

Section A communicates the jealousy people feel when they see someone with the idealistic beauty standards. The repeated motif of grabbing up the stomach and a body contrast to roll up is used to communicate the unease of feeling like you're not enough. Dancer A is seated at a vanity studying her reflection as Aphrodite (dancer B) walks in. Through open movements, for example dragging a hand down dancer B's body, it can be seen that dancer A is jealous and wants to be like Aphrodite. The dancers use relationships to show the desperation to fit societies expectations for example, dropping to the right side and using dancer B to support dancer A before switching to the other side. By using slow dragged-out movements such as reaching out before contracting, it shows how dancer A feels desperate to be like Aphrodite. Subtle layers of meaning are communicated through a pained facial expression on dancer A whereas dancer B communicates confidence.

Excerpt 1: Choreographic statement cont'd

Section B communicates finally being able to break away from those expectations and be happy within yourself. The motif is continued in this section. The two dancers perform on opposite sides of the stage showing detaching from the beauty standards. They perform using large movements for example, an attitude jump, turns, and swinging movement qualities, to show breaking away from the expectations that society holds. Towards the end Aphrodite (dancer B), leaves the stage and dancer A is left alone showing she has defied the expectations and accepted herself.

The production element of set uses the vanity is used to show how all woman compare themselves to others. It shows how you can find happiness within yourself and that comparing oneself to others is not needed. The use of multimedia images with music that include raindrops on a window then towards section B sunlight, further enhances the meaning.

Excerpt 2: Choreography



Note: The music and projection at the start of the dance work have been removed for copyright reasons. This video has been edited to remove sections.

Music: Black Friday

Artist: Tom Odell

Video content: (3 min, 2 secs)

https://youtu.be/_GF5AKnA-X4

The following excerpts have been included to provide evidence of:

- the Evaluating dance concepts criterion at the 5-mark performance level (Excerpt 1), as the student demonstrates
 - a clear purpose, viewpoint and context focusing on the issue of homelessness and the right to an adequate standard of living, i.e.
 - purpose — challenge and provoke
 - context — social
 - viewpoint — the psychological impact of homelessness on an individual

- 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 the impact of homelessness. This is evident through
 - production elements — ragged dress and shawl, formal clothing, suitcase, eviction sign, scattered belongings, book, violin music, sound effects, panicked whisper
 - choreographic devices — motif and repetition
 - space — levels, general and personal space
 - dynamics — movement qualities (sustained), delicate, erratic, forceful, frantic
 - relationships — body and other dancers, body and objects, body and space
- a well-defined binary structure (AB) demonstrating how structural organisation contributes to the clear communication of meaning through the identified dance concepts
- the Applying dance concepts criterion at the 6-mark performance level (Excerpt 2), as the student demonstrates
 - purposeful selection of production elements, including a ragged dress symbolising loss, a shawl representing security, formal clothing identifying the general public, and a suitcase with scattered belongings depicting life before displacement. Additional elements include a book conveying comfort prior to homelessness, an eviction sign marking the turning point, and the use of violin music with whispered sound effects to heighten the atmosphere of anxiety
 - the use of choreographic devices that make context and purpose explicit through
 - motif and repetition, e.g. the motif of clutching hands to chest with the shawl and without it to convey a loss of security
 - relationships between body and other dancers (e.g. partner work depicting social rejection), body and object (e.g. connection to the shawl and personal belongings), body and space (e.g. use of low levels in Part B to express dismay), and dynamics (e.g. delicate sustained movement qualities transition to erratic, forceful dynamics reflecting emotional disturbance)
- the Communicating meaning criterion at the 9-mark performance level (Excerpt 2), as the creation of the dance reveals
 - complex and subtle layers of meaning to communicate the psychological impact of homelessness through
 - changes in levels and dynamics in Part B, where low-level, weak movements reflect invisibility and isolation
 - the purposeful use of production elements to communicate loss, e.g. the shawl as a symbol of safety in Part A, later removed to signify loss and vulnerability
 - a coherent structure that connects purpose, meaning and context, where
 - Section A introduces the individual's descent into homelessness and loss of security as possessions are removed, with the shawl-clutching motif expressing desperation for stability
 - Section B employs changes in dynamics and levels to show the impact of homelessness on the individual's psyche, with the use of the manipulated motif at the end showing disconnection and despair.

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

Excerpt 1: Choreographic statement**Invisible**

Invisible explores the human rights issue of homelessness and right to adequate standard of living, in violation of Article 25 of the Universal Declaration of Human Rights. The purpose is to provoke the audience using a social context from the viewpoint of Dancer A, representing the victim suffering homelessness. Created through a binary structure, Part A represents the process of becoming homeless, with Part B exploring the psychological impact. The motif is performed by Dancer A clutching both hands to her chest, in desperation for stability in society.

Part A depicts Dancer A, wearing a ragged dress, losing her home and discovering challenges of living on the streets. This is seen through the motif, as Dancer A clutches her hands to her chest with her shawl in the beginning, symbolising her desperation for personal security while authorities, represented by Dancers B and C, force her out of her home. Dancers B and C wear formal clothing in the beginning, before representing the public in general clothing. Dancer A rapidly transitions from delicate, sustained movement qualities into erratic, forceful dynamics, with expansive movements through high to low levels in accelerating momentum, reflecting her emotional disturbance. Partner work intertwined through these actions demonstrate unwelcoming interaction between the victim and society. Production elements including a fragile suitcase, eviction sign, and scattered belongings highlight her experience of moving from comfort into displacement. A book used at the very beginning symbolises Dancer A in her peaceful and comfortable environment before mayhem.

Part B demonstrates the psychological, internal struggle when homeless, after her distressing experiences. The motif is manipulated at the end, by Dancer A clutching her hands to her chest without the shawl in a still standing position, to show her loss of security and connection to home. Dancer A moves through low levels with frantic, yet weak dynamic compact movements, clearly showing processes of dismay and spasmodic thoughts whilst feeling invisible on the streets. The use of props was manipulated by Dancers B and C gradually taking away each personal item, although relationship with Dancer A is quite distant as she is moving throughout space. This effectively symbolises her continual loss of stability in society, her personal belongings being her only connection to comfort as seen in Part A. Contrasting Part A's classical violin music, Part B transitions into a contemporary track with sound effects and panicked whispers, successfully demonstrating her anxious, internal thoughts.

Excerpt 2: Choreography



Note: The music has been removed for copyright reasons.

Music: Lux Aeterna

Artist: Clint Mansell and Kronos Quartet

Music: You Sleep On

Artist: AGF and Craig Armstrong

Video content: (3 min, 7 secs)

<https://youtu.be/gy0BxZP8Pmc>

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	8
Authenticity	10
Item construction	0
Scope and scale	2

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- clearly articulated the requirements for the choreographic statement and evaluative response separately, employing syllabus language to ensure students understood the specifications for their responses in each component
- included all objectives relevant to the assessment using syllabus terminology
- clearly stated that students can be assessed on their performance in their own or another student's dance work
- explicitly stated that, even if working in groups, students would be assessed individually.

Practices to strengthen

It is recommended that assessment instruments:

- are open-ended, rather than prescribing a fixed stimulus, allowing students the scope to select purpose, viewpoint and meaning, and supporting opportunities to achieve the highest performance-level descriptors.

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:

- provided scaffolding that outlined relevant processes for each component of the task, highlighting key syllabus specifications that must be evident in student responses to meet the highest performance-level descriptors, e.g.
 - identifies and explains up to two choreographic problems, arising from development of their personal style, that affect communication of meaning in their dance (2019 syllabus, Section 5.4.1).

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- Choreographic statement
 - ‘Personal viewpoint’ and ‘personal style’ have been added to the choreographic statement requirements. This aligns with the 3–4 mark performance-level descriptor in the ISMG.
 - Response requirements for the choreographic statement have been changed to up to 500 words (written).
- Evaluative response
 - ‘Personal viewpoint’ has been added to evaluative response requirements. This aligns with the 6–7 mark performance-level descriptor in the ISMG.
 - Response requirements for the evaluative response have been changed to up to 800 words (written).
- Conditions have been changed to allow for the choreography and performance aspects of the task to be completed as an individual (solo) performer.
- The language of Assessment objectives 1–4 has been refined for greater clarity.

Assessment decisions

Reliability

Reliability 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	89.32	10.68	0.00	0.00
2	Applying literacy skills	99.03	0.00	0.97	0.00
3	Analysing and evaluating dance concepts	84.47	14.56	0.97	0.00
4	Creating dance to communicate meaning	93.20	6.80	0.00	0.00
5	Realising meaning through technical and expressive skills	94.17	5.83	0.00	0.00

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Understanding dance concepts criterion at the 3-mark performance level, the student choreographic statement showed evidence of
 - demonstrated understanding of at least two elements of dance and two production elements
 - a clearly identified structure linked to the chosen purpose, context and viewpoint
 - inclusion of relevant examples to justify choreographic choices
- for the Analysing and evaluating dance concepts criterion at the 5–6 mark performance level, the response showed evidence of
 - analysis and interpretation of at least two elements of dance and structure to examine a choreographic problem directly related to the communication of meaning
 - a clear acknowledgment of the student's personal viewpoint and personal style/aesthetic
 - evaluation of the solutions to choreographic problems that incorporated well-reasoned justification linked to purpose and context, in addition to meaning
 - identification of problems encountered within the choreographic process itself. **Note:** Problems focused on site or organisational constraints, such as dancer injury, costume sourcing issues and limited performance space, do not allow students to demonstrate solutions relating to purpose, context, meaning and viewpoint

- for the Creating dance to communicate meaning criterion at the 6–7 mark performance level, the response showed evidence of
 - purposeful organisation and application of at least two elements of dance, two choreographic devices, and two production elements aligned with the chosen purpose and context identified in the choreographic statement
 - creation of dance that effectively communicated the personal viewpoint outlined in the choreographic statement
- for the Realising meaning through technical and expressive skills criterion at the 9–10 mark performance level, the response showed evidence of
 - expressive skills demonstrating subtle layers of meaning, effectively translated to screen through the purposeful use of varied camera shots, when presented as a dance film.

Practices to strengthen

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- The choreographic statement in the 2025 syllabus is directly linked to the criterion Understanding and evaluating dance concepts, and includes
 - understanding of elements of dance, structure and production elements
 - evaluation through justification of choreographic choices
 - application of literacy skills, including sequenced ideas, connected writing and use of dance terminology
 - at the 3–4 mark performance level, a stronger emphasis on demonstrating an understanding of personal viewpoint and personal style.
- The evaluative response in the 2025 syllabus is directly linked to the criterion Analysing and evaluating dance concepts, and includes
 - at the 6–7 mark performance level, an explicit requirement for proposed solutions to demonstrate **direct links to meaning and personal viewpoint**, extending beyond personal style/aesthetic.

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- themes and personal viewpoint are appropriate for each student's age and developmental stage, including development of appropriate stimulus for context and audience
- for dance films, camera editing and video editing are integral to the dance work and are used as a tool to enhance the communication of meaning
- students are encouraged to create and develop unique movement in direct response to stimulus linked to a personal viewpoint. Reliance on familiar movement may result in repetition across the cohort and reduce the individuality of meaning, context, purpose and viewpoint in student work
- in choreographic works featuring multiple dancers, students are easily identifiable by providing clear visual features to enable authentication for the Realising meaning through technical and expressive skills criterion
- when a student response (choreographic statement and evaluative response) exceeds the syllabus word length (excluding references), a clear strategy should be applied and the student work annotated to show how it has been implemented.

Additional advice

It is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The conditions of the task in the 2025 syllabus specify that IA3 can be created as a **solo** dance work.
- For the Creating dance to communicate meaning criterion, the 12–13 mark performance level in the 2025 syllabus requires the response to integrate (combine or bring elements together so they work as a unified whole) dance elements, structure and production elements rather than manipulate (change or adapt to create variation).
- For the Realising meaning through technical and expressive skills criterion at the 9–10 mark performance level, expressive skills in the 2025 syllabus now include relationships with objects, in addition to relationships with dancers, audience and space.

Samples

The following excerpts have been included to provide evidence of:

- the Understanding dance concepts criterion at the 3-mark performance level (Excerpt 1), as the student demonstrates
 - a clearly articulated context (personal) and viewpoint (personal — how phobias can control a person's life) linked to choices of
 - key elements of dance — space (personal, levels, shape), dynamics (stillness, collapsing, suspended, sharp, resistance, slow)
 - structure — narrative (ABC), with use of motif (hands on face, wide reaching arms) and contrast
 - production elements — film techniques (camera angles), music, costume, environment
 - relevant examples that make clear interconnections and relationships
- the Applying literacy skills criterion at the 3-mark performance level (Excerpts 1, 2 and 3), as the student demonstrates articulated ideas and controlled structure, including relevant dance terminology, e.g. structure, stillness, motif, levels, angular, contrast, movement qualities (collapsing, suspension)
- the Analysing and evaluating dance concepts criterion at the 6-mark performance level (Excerpts 2 and 3), as the student demonstrates
 - analysis and evaluation of choreographic problems/solutions linked with a viewpoint (the mental suffocation caused by phobias) and personal style/aesthetic (fourth sentence)
 - identification of choreographic problems, providing effective solutions using examples drawn from the elements of dance (space, dynamics), structure (motif, repetition, contrast, abstraction, embellishment) and production elements (environment — tunnel, film effects)
 - connection to purpose (to innovate by reinforcing that fear is inescapable), context (personal) and meaning (the impact of phobias on a person's life)
- the Creating dance to communicate meaning criterion at the 13-mark performance level (Excerpt 4), as the student demonstrates
 - organisation and application of the elements of dance, choreographic devices and production elements for the chosen purpose (to innovate through film techniques to show the emotional and physical toll of phobias) and the chosen context (personal) to illustrate that, through dance film, there are

- complex and nuanced layers of meaning to express a viewpoint, with both impact and sensitivity, of the effect phobias can have on a person's life, showing explicit manipulation of space (personal space, levels, shape), dynamics (sharp, stillness, collapsing, suspended, sharp, slow), and choreographic devices (motif, repetition, contrast, abstraction and embellishment)
- structure — narrative (ABC), with recurring motifs and choreographic devices (repetition, contrast, abstraction and embellishment)
- production elements — thoughtful integration of film techniques (layering of movement sequences through film techniques and camera angles), music, costume, site-specific environment

- the Realising meaning through technical and expressive skills criterion at the 10-mark performance level (Excerpt 4), as the student demonstrates
 - sustained control and synthesis of technical skills to present a cohesive performance in their chosen personal style
 - communication of subtleties of meaning through a synthesis of expressive skills, including relationships between the dancers (overlaid dancer images and hands on face), relationship with space (environments), sustained use of focus, body expression and variations in movement qualities.

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

Excerpt 1: Choreographic statement and evaluative response

“Face the day” is a modern film that explores how phobias can consume and control a person’s life. Through movements and a modern visual aesthetic, the film serves the purpose to innovate. The multiple locations and a strong sense of mood, reflects the emotional and physical toll that phobias can impose, revealing how deeply it can alter a person’s life. Structured in an ABC format, the choreography mirrors the recurring and inescapable nature of fear.

Section A is filmed in a long tunnel, an innovative visual metaphor for living with phobias. The key motif is the interaction between a hand and the dancer’s face. The manipulation of this motif in various locations clearly and artistically communicates the theme of the mental suffocation of phobias. Stillness is used where the dancer stands frozen whilst frantically looking around which innovatively communicates the loss of control or being frozen by fear. The deliberate shift of camera angles portrays the unpredictable nature of phobias.

As the music shifts from eerie and tense to an upbeat aggressive tone, the choreography in section B innovatively shifts to communicate a sense of resistance and increasing strength. Two additional dancers subtly emerge from behind the trees representing comfort. A recurring motif is wide reaching arms to symbolise the dancer’s desire to break free from the control of phobias. The dancer’s use of high levels manipulated through jumps, symbolizes strength. Two dancers use sharp angular movements indicating the fear and panic while the other dancer in contrast uses slow and controlled swaying movements to effectively illustrate the avoidance of phobias.

Section C, the dancer is alone on a dimly lit empty street, a setting that powerfully represents the isolation often felt when a person is consumed by a phobia. The darkness creates a sense of uncertainty. The recurring motif is also wide arm reaching movements in desperation only to be cut short with the arms pulling back in towards the dancer portraying the attempt to ask for help but being restricted by fear. The primary movement qualities are collapsing and suspension at a variety of high and low levels, manipulated to heighten impact and enhance the communication of fear. The turning jete landing in a roll combined with the darkness and intense music leaves the viewer with a clear insight into coping with phobias in an innovative way.

Excerpt 2: Choreographic statement and evaluative response**Choreographic problems**

My choreography 'face the day' experienced some complications in the choreography when communicating phobias physically. Conveying phobias through dance requires translating an invisible irrational and psychological issue into movement. Phobias are deeply personal that exist largely in the mind often with no physical signs so this can be hard to convey the concept to the audience solely through the dance without the use of props. The personal nature of this theme works well with the development of my personal style, however there was a problem with the clarity of meaning in the movement. The first time filming the dance the dancer used multiple sharp and jolted movements such as flitching, rapid head movements, and suddenly switching positions to show panic or fear, whilst this did create a strong dynamic when accompanied by the changes in camera angles the meaning was still unclear. The solution to this problem wasn't to make the movement more literal, it was to add a motif that had intent and to make it intentionally symbolic. The distinct motif that was added was the connection between the dancer's hand and face, this motif was added to serve as a visual metaphor to the audience representing the mental suffocation phobias can cause. Adding the motif was effective because it physically embodied the experience of fear, although phobias are often an invisible struggle this motif gave those feeling a clear visual form. Repetition of the motif was also added to the choreography to reinforce the idea to the audience of recurring and inescapable fear. For example, the motif was performed in section A in the tunnel and overlapped with contemporary movement of my personal style through filming effects. It was also repeated in section B but manipulated further to extend the hands to reach out, while allowing the audience to recognise the motif and associate the theme of phobias with it. Overall, by adding a simple motif to the dance it allowed the audience to clearly understand the theme phobias and the dancers emotional state without props or words.

Excerpt 3: Choreographic statement and evaluative response

(before the use of the motif)



(after the use of the motif)

The second choreographic problem that was faced in the process of choreographing the work, was that there wasn't enough variation in the use of choreographic devices. My focus was primarily on establishing the emotion of fear through the production elements and manipulation of motif, and as a result, I neglected the inclusion of a variety of choreographic devices to add impact to the work. I relied on unison and repetition which didn't show my flair for choreography. The solution was to add more choreographic devices that contributed to the meaning of the work. Contrast was added to highlight the internal conflict. One danced remained grounded using low levels such as suddenly dropping to the ground and remaining on their knees performing slow and controlled movements with their arms to portray comfort and strength, while the other dancer used high levels such as elevated jumps and extended arm movements portraying panic and the need for help. Another choreographic device added was embellishment this was added to intensify the motif and the mood, the original motif in section A was the connection between the dancers hand and face and through section B and C it was embellished to arms frantically reaching out and quickly snapping back to the dancers face, small gestures such as the connection between a dancers hand and face when embellished can add layers of meaning and subtleties which creates a successful motif. The last choreographic device that was added to add further layers to the choreography and deepen the meaning was abstraction. Stillness and suspended movements were added such as slowly collapsing to the floor and standing still whilst frantically looking around to represent the numbness phobias can create. Low levels and grounded movements such as laying down and performing the motif of hand to face and laying down and frantically reaching out were manipulated throughout the piece to portray feeling overwhelmed and trapped further deepening the theme of phobias through abstraction. Overall, by adding these choreographic devices it created a layered representation of phobias and made the theme clear to the audience.



(Before the choreographic devices were added).



(after the use of the motif)

Excerpt 4: Choreography and performance

Note: The music has been removed for copyright reasons. This video has been edited to remove sections.

Music: Silver Bullet/It Follows

Artist: Meph Luciano & DJ Goblin

Video content: (3 min, 10 secs)

<https://youtu.be/22FrKajr3B0>

The following excerpts have been included to provide evidence of:

- the Understanding dance concepts criterion at the 3-mark performance level (Excerpt 1), as the student provides
 - a clear viewpoint within a personal context of the impact of negative body image on relationships
 - key elements of dance (relationships, dynamics, space), structure (ABC, incorporating motif, contrast, embellishment and repetition) and production elements (song choice, environment) that reveal the interrelationship between purpose, context and viewpoint in relation to negative body image
- the Applying literacy skills criterion at the 3-mark performance level, as the student demonstrates
 - use of specific dance terminology to communicate meaning, e.g. structure (narrative and choreographic devices of motif, contrast, embellishment and repetition), movement qualities (stillness), relationships (body and others)
 - sequenced and connected ideas that strengthen the communication of meaning
- the Analysing and evaluating dance concepts criterion at the 6-mark performance level (Excerpts 2 and 3), as the student demonstrates
 - identification of choreographic problem/s using examples of elements of dance (space, time, dynamics), structure (sections, unison) and production elements (song choice)

- connection to purpose (to create an innovative dance film that confronts audiences), context (personal) and meaning (the impact of negative body image on relationships)
- development of solutions that are linked to a viewpoint and personal style/aesthetic (solution to choreographic problem 1)
- the Creating dance to communicate meaning criterion at the 13-mark performance level (Excerpt 4), as the student demonstrates
 - integration of
 - structure including choreographic devices — narrative (ABC) form, motif (covering the eyes), contrast, embellishment, repetition, unison to portray the dancer gradually realising the importance of support from others)
 - elements of dance — relationships (with other dancers and space), dynamics (stillness, collapsing), space (levels, directions), time (tempo) to communicate a clear viewpoint
 - complex and nuanced layers of meaning to communicate a viewpoint about how negative body image can affect one's life with impact and sensitivity, achieved through purposeful choreographic choices, including use of production elements, i.e. environment (used to show loneliness and isolation), and music (lyrics accentuating the internal battle of the dancer)
- the Realising meaning through technical and expressive skills criterion at the 10-mark performance level (Excerpt 4), as the student demonstrates
 - a distinct and consistent personal movement style
 - sustained control and synthesis of technical skills including coordination, balance, control, strength, flexibility, alignment, timing, body articulation and spatial awareness
 - subtleties of meaning conveyed through a variety of expressive skills, including sustained 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 and evaluative response**CHOREOGRAPHIC STATEMENT**

Body image affects millions and causes teens to withdraw from friendships (Mental Health foundation, 2025). The confronting contemporary duet “fractured mirror” was purposely choreographed to create an innovative dance film for the Moreton Bay regional youth arts awards. It successfully emphasises the personal context of how body image can have a significant negative impact on relationships. The dance skilfully captures the viewpoint of a teenager as they navigate negative body image and the emotional turmoil that drives friends away. The self-choreographed project follows a narrative structure of ABC where Dancer A is the teenager struggling whilst dancer B is the supporting friend.

The strategically chosen environment of an open field is used to emphasise the dancers' feelings of loneliness despite being in such a wide space. This environment visually reinforces isolation deepening the narrative of pushing others away. The carefully chosen acoustic song “Wolves” (Arthur, 2022), cleverly accentuates the internal battle felt by the dancer. Lyrics including “been cravin’ all the validation” and “if only you could open your eyes”, support the idea of the dancer having lack of self-love and desperation for approval. The motif of covering the eyes is effectively manipulated to embody how they don't like how they see themselves and their friends' efforts to support, impactfully shown through moments of stillness and interactions where the other dancer pulls the hands away.

Section A shows the dancer as they struggle with negative body image, so focused on their internal battles that they push others away. Contrast is cleverly used as Dancer A tensely walks backwards away from dancer B who is purposefully walking towards them. This effectively displays Dancer A's internal conflict and how they push away love and support when it is given.

Section B follows Dancer A as they realise the impact of their struggles on others, longing for the friendships they once had, displayed through embellishment and repetition. The dancer performs 3 chest-focused breathing movements whilst sitting down, starting very small and escalating larger. This was purposefully used to show how the dancer believes she is okay, before quickly realising she is not.

Section C illustrates the dancer as they realise the importance of friendships and how others can help boost self-esteem. The dancers creatively use body and others through a movement where Dancer A quickly and forcefully helps Dancer B off the floor into a hug. The opposing roles of dancer B helping Dancer A resembles their genuine friendship.

Excerpt 2: Choreographic statement and evaluative response**CHOREOGRAPHIC PROBLEM 1**

The first choreographic challenge arose while creating choreography for the initially selected song. Originally, I had chosen the song 'Wildflower' by Billie Eilish. Due to the slow nature of the song, it did not match my personal aesthetic and viewpoint. Whilst I really liked the emotional depth of the lyrics, the underlying rhythms and tone was not adequate. The problem arose when I went to choreograph the middle climactic section where dancer A is struggling and longing for the friendships they once had. I had prior choreographed a chaotic sequence with a fast and dramatic collapse to one knee from standing, a quick double turn and other large locomotor movements shifting between high and low levels. The chosen song was too slow and monotone that the choreography could not effectively display the layered emotions of pain, isolation and eventual hope that I envisioned. I wanted this sequence to show points of highs and lows, similar to those of my experience with body image. The initial song needed to be changed to adhere to the personal aesthetic and viewpoint of struggle, whilst maintaining the complexity and intent of the initial choreography.

CHOREOGRAPHIC SOLUTION 1

To solve this, I explored several options. I experimented with adjusting the song's volume to emphasize the climactic moments, blending multiple tracks, and even changing the song entirely.

Throughout this process, I tried many different songs with my original choreography whilst striving to maintain the complexity and emotional impact. After much trial and error, I ultimately decided to replace the original song. The acoustic version of the song "Wolves" by James Arthur worked extremely well, as its lyrics resonated with themes of body image, validation and lost friendships. These perfectly aligned with my intended narrative. Additionally, the varying tempos and tones created a very dynamic landscape to choreograph to.

This change not only enhanced the climactic section but also allowed me to explore the highs and lows of my intended viewpoint throughout the entire piece. Using the song's dynamic shifts to mirror the emotional rise and fall. Whilst I had to change some of my original choreography to work with the new tempo, the new song created new depth and emotion, further adhering to my personal viewpoint of seeking validation.



Before Solution – monotone and dull



After solution - emotional

Excerpt 3: Choreographic statement and evaluative response**CHOREOGRAPHIC PROBLEM 2**

The second choreographic problem occurred whilst I was choreographing a section with both dancers at the beginning of the dance. This sequence is part of Section A which follows Dancer A as they push their friend away even when they are trying to help. The original choreography did not fit this intended viewpoint. Originally, the choreography had Dancer A running to Dancer B, then performing a series of partner moves. These included a slow assisted fruit-bat, a high-level sequence with turns in unison and a back-to-back lean. I found that this initial choreography showed a genuine happy friendship, opposed to one where they are pushing each-other far away. I need to adapt the original choreography to better match my personal viewpoint of losing yourself.

CHOREOGRAPHIC PROBLEM 2

The fix I attempted several different choreography sequences to the selected 20-second time frame. I found that adding choreographic devices such as contrast in level and directions, as well as sharp canons and selected unison were effective in showing disconnection. These cleverly displayed how Dancer A is trying to move away from Dancer B, yet Dancer B wants to help them feel better.

The new choreography included a contrasting move where Dancer A is walking backwards away from Dancer B, yet they still try to follow. A back-to-back movement where Dancer A purposefully collapses forward and Dancer B forcefully leans on her back, showing how Dancer B is desperate to help, yet Dancer A continues to resist. This is then followed by Dancer A sharply performing the motif of covering the eyes, for Dancer B to then forcefully take their hands away, displaying eagerness to help and maintain their friendship. This new choreography effectively demonstrates the chosen viewpoint of Dancer A battling inner turmoil and pushing others away.



Choreography before, did not effectively show struggle. Showed the dancers having a good friendship opposed to struggle.



Excerpt 4: Choreography and performance



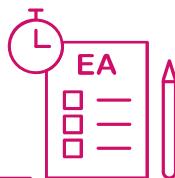
Note: The music has been removed for copyright reasons. This video has been edited to remove sections.

Music: Wolves (acoustic)

Artist: James Arthur

Video content: (3 min, 9 secs)

<https://youtu.be/OZJVzxadSnE>



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. The external assessment papers and the external assessment marking guide (EAMG) are published in the year after they are administered.

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:

- *Rooster* (excerpt), choreographed by Christopher Bruce
- *It's a Man's World* (excerpt), choreographed by Femme Fatale (Dassy Lee, Marie Poppins, Lily Frias).

Assessment decisions

Assessment decisions are made by markers by matching student responses to the EAMG.

Effective practices

Overall, students responded well to:

- interpreting the focus of the question in relation to both stimuli, demonstrating informed selection of examples that revealed understanding of the relevant dance concepts, and communicating ideas in a clear and cohesive manner, using appropriate dance terminology
- analysing how the characteristics of the selected dance concepts or skills interacted to convey meaning. Students drew on specific examples of movement sequences from the excerpts to support their ideas. High-level responses demonstrated a perceptive understanding of the complex interconnections between characteristics, revealing nuanced layers of meaning that extended beyond a surface-level interpretation of the stimulus
- structuring analytical responses around the identified dance concepts to maintain a clear and deliberate focus, whether discussing characterisation through dynamics and expressive skills or the communication of empowerment through manipulation of movement using motif and production elements
- demonstrating understanding of the analytical essay structure through considered organisation of ideas about how dance concepts were used to communicate meaning. While structural

approaches varied, with some responses addressing each dance concept or skill separately and others integrating them within synthesised paragraphs, effective responses maintained a coherent line of reasoning. High-level responses interwove analysis, interpretation and evaluation to develop cohesive and insightful discussions of meaning, rather than addressing these processes in isolation.

Practices to strengthen

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

- encourage students to centre their analytical discussion on the identified dance concept or skill as the primary focus guiding the organisation of ideas, while purposefully integrating supporting dance concepts and skills to strengthen connections. Understanding should be demonstrated through accurate use of terminology, precise identification of multiple characteristics (e.g. ‘dynamics that are sustained, percussive or suspended’), and detailed examples that explain how meaning and intent are communicated
- emphasise purposeful planning to unpack the focus of the question and identify key moments for analysis, interpretation and evaluation. For instance, Question 1 required students to unpack how multiple expressive skills communicate characterisation, prompting exploration of how expressive choices, such as musicality, focus (eyeline, concentration), projection, body and facial expression, characterisation, confidence and/or energy, shaped the portrayal of character and reinforced meaning
- design practice opportunities that encourage students to investigate how multiple characteristics of the identified dance concepts and skills work together to communicate meaning. For instance, Question 2 required students to examine how the manipulation of movement, through the use of motif and production elements, conveyed the idea of empowering people. High-level responses demonstrated a sophisticated analysis of how movement was shaped through multiple, varied motifs and a range of production elements, effectively reinforcing the work’s meaning
- support students in refining the depth and detail of their written analysis within the two hours of the examination, enabling them to sustain a clear and cohesive line of reasoning across the response.

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.

Samples

Extended response

The following excerpts are from Questions 1 and 2. The excerpts have been included to illustrate effective student responses in one or more of the syllabus objectives.

Criterion: Understanding dance concepts and skills

Effective student responses:

- demonstrated clear, accurate understanding of the selected dance concepts and/or skills
- showed a balanced and consistent focus on the prescribed concept or skill across both excerpts, ensuring alignment with the requirements of each question.

These excerpts have been included:

- to show how each response maintains precise and consistent reference to the identified dance concepts and/or skills throughout, e.g. in
 - Excerpt 1, key characteristics of dynamics communicating meaning are discussed in relation to Stimulus 1: *Rooster* (Question 1)
 - Excerpt 2, key characteristics of motif communicating meaning are discussed in relation to Stimulus 2: *It's a Man's World* (Question 2).

Excerpt 1

Stimulus 1, *Rooster* displays effective characterisation of persons in the performance through the manipulation of the element of dance, dance concepts ~~with~~ with of dynamics and detailed use of "facial and body expressive skills. Throughout the dance work, the ~~dancer~~ performer displays fluid dynamics by when "flapping" the arms (1:ii) and through the legs when walking around the stage (eg. 1:ii).

Excerpt 2

Similarly, 'It's a man's world' conveys the empowerment of women living in a patriarchal society through the motif of smooth, fluid movements contrasting sharp, vibratory movements to reveal how women hold power in ^{the} modern world.

Criterion: Analysing and interpreting dance concepts and skills

Effective student responses:

- recognised clear and relevant interrelationships between key characteristics of the selected dance concepts/skills
- described in depth how manipulation of the selected dance concept/skill communicated meaning.

These excerpts have been included:

- as they provide well-developed analysis illustrating the interrelationship between characteristics of the identified dance concepts/skills, e.g. in
 - Excerpt 1, the dynamics of fluidity and sharpness are explicitly linked to meaning (e.g. 'the fluid flapping motion of the dancer effectively portrays the meaning of the representation of

a rooster', 'the sharp quality of the head displays a pecking-like action that a rooster would perform'). These examples clarify how dynamics were manipulated in Stimulus 1: *Rooster* to enhance meaning (Question 1)

- Excerpt 2, key motifs are used to explore the idea of women living in a patriarchal society, (e.g. 'contrasting sharp, vibratory movements to reveal how women hold power in the modern world', 'the dancers alternate different poses of their bodies, and particularly their hands, rotating between casting their hands out in a wide grasp and adjusting or touching their suits in a self-assured manner, representing how men are able to be confident in a world catered for them'). These examples clarify how motifs were utilised to communicate meaning in Stimulus 2: *It's a Man's World* (Question 2).

Excerpt 1

Stimulus 1, *Rooster* displays effective characterisation manipulation of persons in the performance through the ~~use of~~ element of dance, ~~with~~ dance concepts ~~the~~ with of dynamics and detailed use of ^{performer} facial and body expressive skills. Throughout the dance work, the ~~stereotyped~~ displays fluid dynamics by when "flapping" the arms (1:11) and through the legs when walking around the stage (eg. 1:14). This highly contrasts the movement quality of the head as it jerks back and forward ^{to the beat} of the music (e.g. 1:14). The varying dynamics occurring in the same movement highlight the connection between the choreography and the choreographer's ^{choice of} characterisation. The ~~flapping~~ fluid motion of the dancer effectively portrays the meaning of "a rooster". In addition, the sharp quality of the head displays a pecking-like action that a rooster would perform. With this, it is seen that the fluid and sharp dynamics in the dance work contrast each other in ways that represent similar actions performed by real roosters, ultimately characterising the persons in the performance as a rooster.

Excerpt 2

Similarly, 'It's a man's world' conveys the empowerment of women living in a patriarchal society through the motif of smooth, fluid movements contrasting sharp, vibratory movements to reveal how women hold power in ^{the} modern world.

At the beginning of the dance work, the three female dancers wear suits with their legs in a wide second position and arms outstretched horizontally, vibrating, before sharply moving their hands to a clasped position in front of their bodies and raising their chins on the ~~heads~~, "this is a man's world." As the lyrics, "nothing without a woman or a girl," play, the dancers use fluid arm motions, raising above their shoulders in a wave-like movement and ~~public~~ confidence.

This demonstrates an obvious dualism in movement styles, representing the ~~contrast~~ ^{contrast} of masculinity and femininity. One minute into the dance, the dancers alternate different poses of their bodies, and particularly their hands, casting their hands out in a wide grasp and adjusting or touching their suits in a ~~self-assured~~ ^{rotating between} self-assured manner, representing how men are able to be confident in a world catered for them.

Criterion: Evaluating and justifying dance

Effective student responses:

- made clear, justifiable judgments about how well the concepts/skills communicated meaning
- supported these judgments with relevant, credible examples.

These excerpts have been included:

- as Excerpt 1 provides evidence of a plausible and well-supported judgment about how effectively the choreographers, Dassy Lee, Marie Poppins and Lily Frias, manipulate dynamics to communicate a sense of power and authority in the dance work, *It's a Man's World* (Question 1).
- as Excerpt 2 provides evidence of a plausible and well-supported judgment about how effectively the choreographer, Christopher Bruce, manipulates movement through production elements to convey empowerment of the one dancer in the dance work, *Rooster* (Question 2).

Excerpt 1

Stimulus 2, *It's a Man's World* conveys successful characterisation through masculine movement qualities of dynamics and effective facial and body expression throughout. The dynamics of the piece are highly influenced by the beats in the music. On sharp tones, there is often a sharp movement which flows into a soft one that builds tension. This ^{is} particularly evident in the beginning when the performers have their hands clasped in front of them in a wide stance, (0:14-0:20) moving left and right to the beat. These contrasting dynamics display a sense of power and authority held by the ~~dancers~~ performers as they manipulate fluid and sharp dynamics. This effectively conveys characterisation of the three female dancers as men through their authoritarian movement qualities, contrasting their traditional feminine features. The beginning dynamics change at the end when they take their blazers off and become "women" again. Their movements are fluid but powerful (2:50) representing their strength and resilience as women in a "man's world".

Excerpt 2

significantly production elements in 'Rooster' help to convey empowerment of the main dancer. A dark atmosphere with a black background is used ⁱⁿ contrast with the jewel-tone blues, reds, and greens of the suits the dancers wear as a costume to attract the audience's focus to the dancers, specifically the main, moving dancer as he appears further forward from the background than the others. The ^{dark, smoky} background also emphasises the use of positive space when the dancer moves, manipulating the audience's attention to the specific movements he performs. Furthermore, the dancers wearing brightly coloured suits not only portrays the confidence of ^{businessman's} persona but also suggests the dance is grounded in the ~~the~~ 1980s or earlier, explaining why the dancers are all ^{with a female absence} male ~~and~~ ^{main} career — as women were not given many rights, the men compete against one another. This is also supported by the song choice, "Little Red Rooster" by The Rolling Stones, supporting the rooster motif while being of the 80s essence. These choices effectively bring context to the dance work while highlighting the empowerment of the ^{main} male dancer.

Criterion: Applying written literacy skills

Effective student responses:

- clearly conveyed dance ideas and meaning through purposeful and logically ordered writing
- demonstrated consistent and accurate use of language conventions.

This excerpt has been included:

- as it shows how ideas and meaning are communicated through well-structured, cohesive sequencing, with consistent control of language conventions — evident in both the introduction (see excerpts for Criterion: Understanding dance concepts and skills) and the conclusion (below)
- as appropriate and precise dance terminology is incorporated throughout.

Overall, both dance works effectively conveyed characterisation through manipulation of dynamics and the use of expressive skills. Stimulus 1 combined sharp and fluid movements with strong facial expression to characterise the persons in the performance as a rooster. Stimulus 2 created masculine behaviours through manipulation of dynamics which was furthered by the dominant assertive body and facial expression of the dancers, effectively characterising the females as men. Ultimately, characterisation was a key concept in both Rooster and It's a Man's World, highlighting how dance elements such as dynamics and concepts like expressive skills can be manipulated to convey meaning.