



# Dance 2025 1.2

## IA3: Sample assessment instrument

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

<b>Student name</b>	sample only
<b>Student number</b>	sample only
<b>Teacher</b>	sample only
<b>Issued</b>	sample only
<b>Due date</b>	sample only

## Marking summary

Criterion	Marks allocated	Provisional marks
Understanding and evaluating dance concepts: Choreographic statement	5	
Analysing and evaluating dance concepts: Evaluative response	7	
Creating dance to communicate meaning	13	
Realising meaning through technical and expressive skills	10	
<b>Overall</b>	<b>35</b>	

# Conditions

<b>Technique</b>	Dance work
<b>Unit</b>	Unit 4: Moving my way
<b>Topic/s</b>	Area of study: How does dance communicate meaning for me?
<b>Mode / length</b>	<p><b>Choreography</b></p> <ul style="list-style-type: none"><li>• Choreography: up to 4 minutes of continuous choreography</li></ul> <p><b>Performance</b></p> <ul style="list-style-type: none"><li>• Performance: up to 4 minutes of continuous sequence</li></ul> <p><b>Choreographic statement</b></p> <ul style="list-style-type: none"><li>• Written: up to 500 words, including referencing of any sources and music used (title, composer, company)</li></ul> <p><b>Evaluative response to a choreographic problem/s</b></p> <ul style="list-style-type: none"><li>• Folio: up to 800 words, including images (up to 6 still images or 30-second video excerpts)</li></ul>
<b>Individual / group</b>	<p>Individual</p> <p>The choreography and performance may be completed as individual, pairs or small groups.</p>
<b>Other</b>	<p>Students can develop their responses in class time and their own time.</p> <p>The teacher must ensure that the performance time conditions are met if the choreography is presented as a dance film.</p> <p>If students perform someone else's choreographic work, students must provide additional choreographic statement.</p> <p>For the audiovisual recording of the choreography and performance (unless the dance work is developed as a dance film):</p> <ul style="list-style-type: none"><li>• the recording of the dance sequence should be continuous with no pausing or editing except if required to change environment.</li></ul>

# Context

In this unit, you have explored how a choreographer's movement style and dances reflect their personal contexts, influences and perspectives. You have considered how your own context, personal experiences and dance experiences influence your personal choreographic style and movement preferences.

You have been commissioned by your local council to create a dance work for Queensland Youth Week, where the audience is young adults.

## Task

You will complete a dance work integrating four (4) components. Your personal context will inform the purpose of the dance and influence choreographic meaning, genre selection and style. Your dance work must demonstrate a personal movement style that communicates a viewpoint relevant to your own experience as a young adult. Your performance may be in your own dance work or that of a peer.

To complete this task, you must:

1. choreograph a dance work by
    - **organising** and **applying** the elements of dance, choreographic devices and production elements for a purpose and context
    - **creating** a dance to communicate a personal viewpoint
  2. respond to the choreographic process through the completion of a **choreographic statement** (written) by
    - **demonstrating** an understanding of elements of dance, structure, and production elements in relation to purpose, context and chosen viewpoint
    - **applying** written literacy skills using relevant dance terminology, referencing and language conventions to communicate ideas and meaning
    - **evaluating** dance by justifying choices made in terms of elements of dance, structure and production elements used to communicate meaning
  3. respond to the choreographic process through the completion of an **evaluative response** (written, including images) that provides solution/s to the choreographic problem/s by
    - **analysing** and **interpreting** elements of dance and structure to examine a choreographic problem/s
    - **evaluating** dance by justifying choices made in terms of elements of dance, structure and production elements used to communicate meaning
  4. perform in a dance work by
    - **applying** technical skills in a personal movement style
    - **realising** meaning through expressive skills to communicate a personal viewpoint.
- You may choreograph an equivalent section of a larger work, but your individual choreography must be able to be authenticated.
  - The recording of the dance work should be continuous with no pausing or editing except if required to change environment.

# Stimulus

Students select their own stimulus, e.g. images, text, current events, personal experiences, environments, objects, technology or the work of choreographers and other artists.

## Checkpoints

- ☐ 2 hours: Stimulus research check
- ☐ 8–16 hours: Ongoing discussion and viewing of choreography, performance and responding, feedback provided
- ☐ 20 hours: Draft choreography and performance, feedback provided
- ☐ 23 hours: Draft choreographic statement and evaluative response, feedback provided

## Authentication strategies

- You will be provided class time for task completion.
- The teacher will observe you completing work in class, including recording the progress of your choreography and performance.
- You must submit a declaration of authenticity.
- Your teacher will conduct interviews or consultations as you develop the response.
- When working as part of a group, your individual response is assessed by your individual performance in the assessment technique/task.
- You will each create a unique dance work in response to chosen stimulus, purpose, context and viewpoint, even when developing a section of a larger work.
- You will provide documentation of your progress at indicated checkpoints.

## Scaffolding

- Explore a range of stimulus focused on issues, text, current events, personal experiences, environments, objects or technology relevant to young adults in society.
- Select a stimulus to determine your personal viewpoint to be communicated through the dance work.
- Consider the audience for your dance work, reflecting on age-appropriateness, youth issues and concerns.
- Organise and apply dance concepts to communicate your viewpoint through the choreography of the dance work by considering
  - your preferred way of moving to identify key dance genres and styles, and other movement practices
  - motifs that will support the communication of meaning
  - how and where to strengthen the structure, using choreographic devices (including motif/s) and form to manipulate movement to communicate meaning
  - relevant production elements to enhance meaning
  - transitions and links required to support cohesion in your dance
  - feedback to refine the communication of meaning through choreographic choices.

## Responding

- In your choreographic statement
  - explain the meaning of the dance in relation to the stated purpose and context, chosen stimulus (theme, ideas or inspiration), personal viewpoint and personal style
  - evaluate the dance by justifying choices made in terms of the key elements of dance, structure and production elements used to communicate purpose, context and meaning.
- In the evaluative response
  - identify and explain choreographic problem/s (maximum of two) related to elements of dance and structure that affect the communication of meaning arising through developing your personal viewpoint
  - generate solution/s to the choreographic problem/s
  - analyse and interpret the solution/s to the choreographic problem/s in relation to elements of dance and structure
  - evaluate the success of the proposed solution/s to the choreographic problem/s, justifying choices made in terms of elements of dance and structure used to communicate meaning
  - include still images or video excerpts to illustrate the problem/s and/or solution/s.

## Performance

- Consider
  - the meaning to be communicated in the dance work
  - the structure of the dance.
- Learn and memorise the dance using safe dance practices to consider
  - movement qualities
  - personal movement style.
- Respond to feedback (teacher, peer and self) to refine and polish technical skills and expressive skills.

**Note:** If you perform someone else's choreographic work, the additional choreographic statement must be provided.

# Instrument-specific marking guide (IA3): Dance work response (35%)

Understanding and evaluating dance concepts: Choreographic statement	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>evaluation of dance incorporates a well-reasoned justification using examples that reveal the interrelationship between purpose, context and meaning</li> </ul>	5
<ul style="list-style-type: none"> <li>demonstration of an understanding of elements of dance, structure, and production elements in relation to purpose, context, personal viewpoint and personal style</li> <li>application of literacy skills through sequenced and connected ideas that enhance communication of meaning about the dance concepts</li> <li>evaluation of the dance by justifying choices made in terms of the key elements of dance, structure, and production elements used to communicate meaning</li> </ul>	3–4
<ul style="list-style-type: none"> <li>demonstration of understanding of elements of dance, structure and/or production elements</li> <li>application of literacy skills, using relevant dance terminology, referencing and language conventions to communicate ideas and meaning</li> <li>evaluation of dance, justifying the use of elements of dance, structure or production elements in own dance work.</li> </ul>	1–2
The student response does not satisfy any of the descriptors above.	0

Analysing and evaluating dance concepts: Evaluative response	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>analysis and interpretation offer solutions clearly linked to consideration of meaning and personal viewpoint</li> <li>evaluation of dance incorporates a well-reasoned justification using examples of meaning in their work and solutions to choreographic problems that reveal the interrelationship between purpose, context and meaning</li> </ul>	6–7
<ul style="list-style-type: none"> <li>analysis and interpretation of elements of dance and structure to examine a choreographic problem/s</li> <li>evaluation of dance by justifying choices made in terms of elements of dance and structure used to communicate meaning</li> </ul>	4-5
<ul style="list-style-type: none"> <li>identification of a choreographic problem/s</li> <li>description of own work and solutions uses examples of elements of dance or structure</li> </ul>	2-3
<ul style="list-style-type: none"> <li>description of ideas about choreographic problem/s</li> </ul>	1
The student response does not satisfy any of the descriptors above.	0

Creating dance to communicate meaning	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>• organisation and application makes purpose and context explicit through integration of elements of dance, structure and use of production elements</li> <li>• creation of dance reveals complex and subtle layers of meaning to communicate viewpoint with impact and sensitivity</li> </ul>	12–13
<ul style="list-style-type: none"> <li>• organisation and application enhance purpose and context through dynamics, and relationships</li> <li>• creation of dance is enhanced through cohesion of interconnected elements of dance, choreographic devices and production elements</li> </ul>	10–11
<ul style="list-style-type: none"> <li>• organisation and application reveals choices in production elements, elements of dance and choreographic devices, including motif/s and form, to support stated purpose and context</li> <li>• creation of dance manipulates the elements of dance, choreographic devices and production elements to communicate the viewpoint</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• organisation and application of elements of dance, choreographic devices and production elements for a stated purpose and context</li> <li>• creation of dance to communicate a personal viewpoint</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• organisation of movement to develop transitions using elements of dance, choreographic devices or production elements</li> <li>• movement sequences use elements of dance, choreographic devices or production elements that link to personal viewpoint</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• development of short sequences of movement</li> <li>• use of elements of dance, choreographic devices or production elements to shape ideas</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• development of isolated movements to show ideas</li> </ul>	1
The student response does not satisfy any of the descriptors above.	0

Realising meaning through technical and expressive skills	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> <li>• application shows sustained control and synthesis of complex movements to present a cohesive performance</li> <li>• realisation shows subtleties of meaning through a synthesis of expressive skills, including relationships between dancers, audience, space and/or objects</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• application of technical skills shows accuracy and extension of movements through space</li> <li>• realisation of meaning through sustained use of focus, projection, facial and body expression, variations in movement qualities and musicality (rhythm, accents, phrasing) to communicate the stated meaning</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• application of technical skills in a personal movement style</li> <li>• realisation of meaning through expressive skills that communicate the stated viewpoint</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• application of timing and spatial awareness is evident in isolated movement phrases</li> <li>• use of focus, projection, facial and/or body expression in isolated phrases of movement</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• coordination of simple movements</li> <li>• demonstration of variations in energy</li> </ul>	1–2
The student response does not satisfy any of the descriptors above.	0



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