Dance
Senior Syllabus 2010
Contents

1. Rationale ........................................................................................................... 1
2. General objectives ............................................................................................... 3
  2.1 Choreography ................................................................................................. 3
  2.2 Performance .................................................................................................... 3
  2.3 Appreciation .................................................................................................... 4
  2.4 Attitudes and values ....................................................................................... 4
3. Course organisation .............................................................................................. 5
  3.1 Overview .......................................................................................................... 5
  3.2 Time allocation ................................................................................................ 5
  3.3 Principles for developing courses of study ..................................................... 5
  3.4 Planning a course of study ............................................................................. 7
  3.5 Core and Elective ........................................................................................... 8
  3.6 Other considerations when planning a course of study ....................................... 12
  3.7 Composite classes ........................................................................................ 12
  3.8 Work program requirements ........................................................................... 13
4. Learning experiences ............................................................................................ 14
5. Assessment .......................................................................................................... 15
  5.1 Principles of exit assessment ......................................................................... 15
  5.2 Planning an assessment program ................................................................... 17
  5.3 Special provisions .......................................................................................... 19
  5.4 Authentication of student work ....................................................................... 19
  5.5 Assessment techniques ................................................................................. 21
  5.6 Requirements for verification folio ................................................................. 26
  5.7 Exit standards ................................................................................................ 28
  5.8 Determining exit levels of achievement ........................................................... 28
6. Language education ............................................................................................. 32
7. Quantitative concepts and skills ........................................................................... 33
8. Educational equity ................................................................................................ 34
9. Resources ............................................................................................................. 35
10. Glossary ............................................................................................................... 36
Appendix 1: Sample courses of study ........................................................................ 39
Appendix 2: Guidelines for visual documentation of Choreography and Performance ...................................................................................... 40
1. **Rationale**

Dance is a language of movement where the potential of the body as an instrument of communication is realised. It is a powerful and dynamic form of human expression. Dance encourages the holistic involvement of the individual. It engages the mind, body and spirit and provides opportunities for the development of physical, expressive, “critical, imaginative, appreciative and perceptive abilities” (Bannon & Sanderson, 2000). As students explore movement, responding to and making judgments about their experiences they develop their physical and sensory awareness and strengthen their personal aesthetic. Exploring differing contexts, genres and styles fosters a critical awareness of the aesthetic values of others, within and across cultures, and social groups. In contemporary society, dance exists in many forms, fulfilling ritual, cultural, social and entertainment purposes. Dance in Australia is a growing art form that reflects the increasing diversity of Australian society.

The senior school subject, Dance, provides opportunities for students to critically examine their experiences and understandings of dance and dance forms, exploring the interrelationship between practical and theoretical aspects of dance. As they study and participate in various dance contexts, genres and styles, students develop as creative, complex thinkers, effective communicators, reflective and independent learners and participants in an interdependent world. Students learn to choreograph, perform and appreciate danceworks.

Through the physicality of dance and the use of their bodies as a medium for artistic expression, students experience a genuine sense of enjoyment and personal achievement. Through choreography and performance, students engage in problem solving and critical reflection in individual and group circumstances. Through choreography, students explore, manipulate, integrate and structure movement to reflect an intent which may be to create meaning, express personal or social ideas, tell stories and entertain. Through performance, students gain understandings of technical competencies and expressive skills. By reflecting on, responding to, and evaluating various dance genres and styles, students develop an awareness of how and why dance reflects the contexts in which it is created. It is this understanding that informs their dance making and their appreciation of the danceworks of others.

In the study of Senior Dance, students also have opportunities to use and explore a range of technologies, and to develop an understanding of the impact of those technologies on the creation, performance and analysis of dance. Furthermore, students examine the ways in which other arts forms challenge, shape and influence the creation and performance of dance.

With a focus on the use of the body as the instrument of communication and expression, Dance education fosters the development of special interests and talents not emphasised in other educational areas. Dance provides a foundation for future involvement in dance and related art forms for employment and leisure. Students develop important transferable social, emotional, physical and intellectual skills. Students’ self-confidence and the necessary social skills to work effectively, individually, and in teams are developed within the study of Dance. Dance heightens awareness of, and develops respect for, the body, and increases the quality of personal and physical wellbeing. Creative and problem-solving abilities are fostered through research, synthesis and communication of concepts, images, themes and feelings. The study of Senior Dance encourages students to develop insights about the world in which they live, and promotes an understanding of their own culture as well as sensitivity to other cultures.
Indigenous perspectives

This syllabus recognises Aboriginal and Torres Strait Islander peoples, their traditions, histories and experiences prior to colonisation through to the present time. To strengthen students’ appreciation and understanding of the first peoples of the land, relevant sections of the syllabus identify content and skills that can be drawn upon to encourage engagement with:

- Indigenous frameworks of knowledge and ways of learning
- Indigenous contexts in which Aboriginal and Torres Strait Islander peoples live
- Indigenous contributions to Australian society and culture.

In Dance, exploring Indigenous dance forms and artists would assist students to understand the original cultures of this country and the unique movement forms. Schools should seek permission and guidance from the appropriate Indigenous peoples when wishing to explore their movement vocabularies and artworks.
2. General objectives

The general objectives are those that the school is required to teach and students have the opportunity to learn. The general objectives are grouped in four dimensions, i.e. the salient properties or characteristics of distinctive learning. The first three dimensions are the assessable general objectives. The fourth group of general objectives, Attitudes and values, is not directly assessed as it is achieved through the teaching and learning approaches offered to students.

Progress in aspects of any dimension at times maybe dependent on the characteristics and skills foregrounded and developed in another. The process of learning through each of the dimensions must be developed in increasing complexity and sophistication over the four-semester course.

Schools must assess how well the students have achieved the general objectives. The standards are described in the same dimensions as the assessable general objectives.

The dimensions for a course in this subject are:
- Choreography
- Performance
- Appreciation
- Attitudes and values.

These are underpinned by knowledge, understanding and physical exploration of dance components and skills in a differing contexts, genres and styles. Students work individually and with others to achieve the general objectives.

2.1 Choreography

In Choreography, students use dance components and skills to explore and create danceworks in differing contexts to convey their intent.

Communication, improvisation, problem solving, critical reflection, decision making, and planning and organising activities are fostered in this dimension.

By the conclusion of the course, students should:
- demonstrate knowledge, understanding, selection and manipulation of dance components and skills, in response to stimuli, to convey choreographic intent in danceworks
- structure dance works that demonstrate the integration and synthesis of dance components and skills to convey choreographic intent.

2.2 Performance

In Performance, students develop and demonstrate dance components and skills to interpret and communicate a choreographic intent in danceworks from differing contexts.

Listening, following directions, independent and group work, rehearsing and refining through critical reflection are fostered in this dimension.

By the conclusion of the course, students should:
- demonstrate their knowledge and understanding by integrating dance components and technical skills when performing danceworks
• interpret choreographic intent through the synthesis of dance components and expressive skills when performing danceworks.

2.3 Appreciation

In Appreciation, students develop their knowledge and understanding of dance components and skills to respond to dance texts from differing contexts.

Research, analysis, interpretation, synthesis and evaluation of dance texts are fostered in this dimension.

By the conclusion of the course, students should:

• demonstrate their knowledge and understanding of dance components and skills in context through the use of dance terminology, referencing and language conventions
• analyse and interpret the interrelationships between dance components and skills in context
• synthesise, evaluate and justify decisions and conclusions in context.

2.4 Attitudes and values

In Attitudes and values students are encouraged to explore the life-enhancing possibilities that engaging with, responding to and creating dance works can offer.

By the conclusion of this course students should:

• value their own and others’ personal aesthetics and skills
• value the viewing of live dance as an enriching experience
• value and express their own background knowledge, skills and experiences
• value and be confident in their own creative and critical abilities
• recognise and value difference by acknowledging the diversity of dance in different cultures and contexts
• acknowledge and value the importance of intellectual quality in developing dance literacy and relevant metalanguages
• exhibit an ability to work independently in a supportive classroom environment
• demonstrate self-regulation and appreciation of the benefits of teamwork for collaborative learning and task management
• have a commitment and respect for diverse viewpoints through recognising and valuing difference
• acknowledge and work within principles of inclusivity and group identity.
3. Course organisation

3.1 Overview

This syllabus is designed to provide a diverse range of dance experiences through the dimensions of Choreography, Performance and Appreciation. A course of study comprises units of work with subject matter that integrates dance components and skills and dance styles, genres and contexts. These units of work should provide a balance across the dimensions of Choreography, Performance and Appreciation.

While there are many ways of sequencing teaching and learning in Dance, teachers should ensure that a balance is maintained between the dimensions across the course, although not necessarily in each unit.

3.2 Time allocation

The minimum number of hours of timetabled school time, including assessment for a course of study developed from this syllabus, is 55 hours per semester. A course of study will usually be completed over four semesters (220 hours).

3.3 Principles for developing courses of study

Schools must apply the following principles to develop a balanced course of study that suits their particular circumstances. The principles are:

- continuity
- increasing complexity
- range
- increasing independence
- accommodation of cultural, social and individual differences.

**Principle 1: Continuity**

Continuity is achieved by schools developing courses that provide seamless transition across junctures and between units throughout the four-semester course of study.

**Principle 2: Increasing complexity**

Increasing complexity refers to the increasing demands (subject matter, knowledge, cognitive processes, language skills, contexts, physical challenge, interdependent and independent learning) made on students as they progress through the four-semester course.

**Principle 3: Range**

Range refers to the breadth, depth and diversity of:

- resources
- learning contexts and experiences
- subject matter
- dance styles, genres and contexts
• assessment techniques
• instrument conditions.

This range should be evident across the two-year course. When planning a course to fulfil this principle, consider Section 3.4, Planning a course of study, and Section 5.6, Requirements for verification folio.

**Principle 4: Increasing independence**

Increasing independence develops as students are required to accept responsibility for their own learning across the course. They learn to evaluate their own work and identify ways to improve it. Therefore, both learning experiences and instruments must reflect the stage at which students are in the course. There are many ways to increase independence, which aligns with the principle of increasing complexity. Some considerations that may be selectively combined to help achieve this principle are:

• broad examination of a range of dance styles, genres and contexts to the in-depth study of specific dance styles, genres and contexts
• consideration of simple ideas/concepts and contexts and then applying those understandings to more sophisticated ideas/concepts in more complex contexts
• examining ideas/concepts then incorporating these into problems with other ideas/concepts that may be contradictory
• beginning with assisted and modelled learning and then moving to greater degrees of independent learning
• following plans to organise learning and then creating plans to organise own and others’ learning.

**Principle 5: Accommodation of cultural, social and individual differences**

Accommodation of cultural, social and individual differences means considering the needs of individuals and class groups. It is strongly aligned with the notions of educational equity that underpin the syllabus. In enacting this principle, teachers should consider how best to meet their students’ learning needs by drawing on a range of approaches to dance components and skills, dance contexts, and genres and styles, to develop learning experiences. Teachers should also encourage all students to consider Indigenous perspectives in the study of dance by, for example, engaging with dance created by Indigenous Australians and the culture in which such dance is embedded.

This principle should influence:

• unit focuses
• learning experiences
• selection of resources
• assessment techniques, instrument design and instrument conditions.
3.4 Planning a course of study

The steps outlined below are not necessarily chronological. Planning courses of study is an iterative process.

When developing a course of study, teachers should:

- consider the rationale, the purpose and intended outcomes of the Dance course
- take into account the:
  - location and circumstances of the school
  - available resources — physical and human
  - particular expertise of teachers
  - interests of students
- apply the principles for developing a course of study
- select the number of units and devise the focus for each unit of work, ensuring that there is a balance between time devoted to choreography, performance and appreciation
- allocate the dance components and skills, dance contexts, and genres and styles for each unit of work
- ensure that a unit in each year has a focus on contemporary dance
  - a minimum of 20 hours in Year 11
  - a minimum of 55 hours in Year 12
- construct assessment instruments that reflect:
  - the learning experiences of the units of work
  - the general objectives
  - the principles of assessment
  - the verification folio requirements for a Year 12 course and support the verification folio requirements for a Year 11 course
- develop learning experiences that:
  - support the general objectives, while integrating learning between the dimensions and maintaining a balance between the dimensions across the course of study
  - deliver the subject matter
  - support assessment instruments
  - promote dance as an integral Australian and worldwide art form
  - highlight works by Indigenous and non-Indigenous Australian choreographers and performers
  - examine historical and contemporary dance forms
  - explore the diversity of dance
- audit the course of study to ensure all core is covered across the four-semester course.
3.5 Core and Elective

In Dance, a course of study comprises both core and elective elements. The core consists of the study of the dance components and skills as outlined in 3.5.1 (see also QSA website for further resources). Learning opportunities for students to experience and develop all of the dance components and skills must be included in the four-semester course of study. The study of these dance components and skills occurs within the framework of specific dance contexts, genres and styles (see 3.5.2). Apart from the compulsory study of contemporary dance in both Year 11 and 12, it is in the choice of these dance contexts, genres and styles, where schools exercise elective choices.

3.5.1 Core: Dance components and skills

The Dance components and skills for this syllabus are listed below. They can be applied to all dance forms regardless of context, genre or style.

Dance components consist of movement and non-movement components. Dance skills incorporate both technical and expressive movement skills.

These components and skills are the foundation and working material of dance and students will learn to manipulate dance components and skills through differing contexts, genres and styles.

The quality of performance is enhanced when the performer has not only mastered components of dance and skills but can also understand and relate to the choreographic intent.

Students explore, analyse, understand and use aspects of dance components and skills within the dimensions of Choreography, Performance and Appreciation.

Dance components

The dance components are discrete but should not be studied in isolation as they are interrelated. The dance components can be divided into movement components and non-movement components

Movement components

The movement components of dance consist of action, space, dynamics and form. These components are used and manipulated to craft movement that reflects the selected intent of the composition.
**Action**

The movements of the human body used in dance OR other movements/actions of the body. Actions can travel (locomotor) or move on the spot (non-locomotor). They fall into the following categories:
- travelling
- balancing
- being still
- gesturing
- flicking
- jumping
- falling
- turning
- twisting
- contracting
- expanding
- lifting
- isolating
- and transferring weight.

<table>
<thead>
<tr>
<th>Spatial elements</th>
<th>Dynamic elements</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space is where the body moves. It is the medium of dance. As dancers move through space, their bodies create patterns on the floor and in the air. These spatial designs are an integral part of dance, giving dancers a purposeful reason for moving. E.g. shape, size, levels, directions, floor pattern, plane, spatial relationships.</td>
<td>Dynamics describe how the body moves. It is a term that encompasses the interaction of force (the magnitude or intensity of the energy released) with time. Therefore, dynamics is the element which gives movements various qualities and, in turn, gives dance its expressiveness. E.g. force, fluidity, tempo, duration, rhythm, accent, movement qualities.</td>
<td>Form is the structure of a dancework based on the relationship between the dance components of a work, including choreographic or structural tools or devices used to create danceworks. E.g. motif, binary, ternary, narrative, rondo, chance, canon, inversion, repetition, fragmentation, accumulation.</td>
</tr>
</tbody>
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**Non-movement components**

The non-movement components of dance consist of the following: dancers, visual setting and aural elements. These components are used and manipulated to support the selected intent of compositions.

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<tr>
<th>Dancers</th>
<th>Visual setting</th>
<th>Aural elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>The performers in terms of: number, gender, role, anatomical structures, abilities or capacities.</td>
<td>performance spaces, costume, props, lighting, sets, multimedia</td>
<td>sound, e.g. music, spoken word, SFX, found sound, silence</td>
</tr>
</tbody>
</table>

**Dance skills**

The dance skills may be categorised as technical and expressive. They are interrelated, complementary and underpin the knowledge and processes needed to create and communicate choreographic intent. They are:
- technical skills — physical capabilities and execution including coordination, balance, strength, flexibility, alignment and rhythm
- expressive skills — interpretive capabilities/qualities including musicality, focus (eye line, concentration), projection of intent, facial expression.
3.5.2 Core: Contemporary dance

The study of contemporary dance is core, with a minimum of 20 hours to be included in Year 11 and a minimum of 55 hours in Year 12.

For the purposes of this syllabus contemporary dance is considered as a very broad category, not a specific dance technique but a collection of methods. Historically, it is a form of 20th century concert dance that fused different modern and postmodern methods and techniques. It is a style that began as a rebellion against the strict rules of classical ballet. Contemporary dance, as the name suggests, is constantly changing with choreographers and artists challenging and exploring new ways of doing things. The lines are blurred between contemporary and other dance forms.

Some qualities of contemporary dance are:

- exploration of energies and emotions of movement
- intention for the work to communicate or express some form of idea or concept (whether representational or abstract), or to involve an exploration of the form itself
- selection, use and manipulation of any movement language.

3.5.3 Elective: Dance contexts, genres and styles

The dance contexts, genres and styles are the ways in which the dance components and skills are applied and analysed to realise choreographic intent.

Context

Context is a lens or frame through which dance is viewed. Context informs purpose and influences choreographic intent, genre interpretation and style.

These contexts may include

<table>
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<tr>
<th>Functional (social, ritual, artistic)</th>
<th>Sociological</th>
<th>Philosophical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical</td>
<td>Political</td>
<td>Personal</td>
</tr>
<tr>
<td>Cultural</td>
<td>Environmental</td>
<td>Geographical</td>
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<tr>
<td></td>
<td>Technological</td>
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Genre

Genre refers to the broad categories of dance based on shared characteristics identifiable within the contexts, e.g. ballet, musical theatre, hip-hop, ballroom dance.

Style

Style is a specific category within a genre which can be based on (a) a smaller range of shared characteristics, e.g. romantic ballet style within the ballet genre; (b) a particular choreographer’s technique or distinguishing characteristic; (c) a performer’s or company’s individual characteristics. Style develops through a characteristic selection, manipulation and ordering of the dance components.
3.6 Other considerations when planning a course of study

3.6.1 Space

The recommended minimum requirement for this syllabus is the provision of a space that is indoors, well ventilated with sufficient height clearance from overhead fans and uncluttered by tables, desks and chairs. It should be big enough to allow free and safe movement by a class. A minimum of six square metres per student is suggested.

An ideal class size, therefore, would be no more than twenty students for an average-sized classroom.

An impact-absorbing floor is strongly recommended as a concrete or carpeted surface on cement is hazardous to the physical development of the Dance students (particularly with regard to safe landings from elevations).

3.6.2 Resources

The school should be equipped with:

- library resources, including a range of texts, journals, videos, CDs, DVDs, software and internet access
- sound, lighting and visual equipment
- mirrors, safety-backed and raised 150 mm from the floor — if they are mounted on walls, they should be installed flush with the walls (portable mirrors should be about 1800 mm x 2400 mm, and on castors); corner mirrors allow for movement analysis from two directions
- barres — commercially-produced portable or mounted barres are to be set between 865 mm and 1200 mm from the floor, depending on the students’ height — if barres are mounted, they should be 150 mm to 200 mm out from the wall
- selection of properties suitable to the contexts, genres and styles that will be explored in the course of study.

3.6.3 Workplace health and safety

Schools offering Dance must comply with the requirements of the relevant Workplace Health and Safety documents.

Teachers must evaluate all risks in any student activities so that the health and safety of students and teachers are not jeopardised. Teachers should refer to the risk management documents in their school and check activities with the school workplace health and safety officer. Risk management involves identifying potential hazards, assessing the likelihood of injury, devising procedures to control or minimise the risk, and evaluating the effectiveness of these procedures.

3.7 Composite classes

This syllabus enables teachers to develop a course that caters for a variety of circumstances, such as combined Year 11 and 12 classes, combined campuses, or modes of delivery involving periods of student-managed study.

The flexibility of the syllabus can support teaching and learning for composite classes by enabling teachers to:
• structure learning experiences and assessment that allow students to access the key concepts and ideas suited to their needs in each year level
• provide opportunities for multilevel group work, peer teaching and independent work on appropriate occasions.

The following guidelines may prove helpful in designing a course of study for a composite class:
• The course of study could be written in a Year A/Year B format, if the school intends to teach the same topics to both cohorts.
• A topic that will allow Year 11 students ease of entry into the course should be placed at the beginning of each year.
• Learning experiences and assessment instruments need to cater for both year levels throughout the course. Even though tasks may be similar for both year levels, it is recommended that more extended and/or complex tasks be used with Year 12 students.

**Bridging study**

A bridging study could cater for students who enter the course later than the rest of the class. This may include students entering their first year of a composite class or students entering significantly after the commencement of a course. Other contexts suited to bridging study are when students have had little exposure to the subject or no experience of the necessary prerequisite learning in Year 10.

The bridging study:
• might introduce key terms and concepts for independent study, or supplement topics already covered in the course
• is not intended to be a substitute for teaching key terms and concepts or a topic; the intention is that the study will supplement any subsequent teaching
• is not expected to be included in a work program for approval.

Advice on designing a bridging study could be sought from the relevant QSA personnel.

### 3.8 Work program requirements

A work program is the school’s plan of how the course will be delivered and assessed, based on the school’s interpretation of the syllabus. It allows for the special characteristics of the individual school and its students.

The school’s work program must meet all syllabus requirements and must demonstrate that there will be sufficient scope and depth of student learning to meet the general objectives and the exit standards.

The requirements for on-line work program approval can be accessed on the Queensland Studies Authority’s website, [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au) (select Years 10-12 > Years 11-12 subjects). This information should be consulted before writing a work program. The requirements for work program approval may be updated periodically.
4. Learning experiences

Learning experiences are activities and or tasks conducted within appropriate contexts that contribute to student learning as outlined in the general objectives.

See the QSA website for learning experiences for Dance.
5. Assessment

Assessment is an integral part of the teaching and learning process. For Years 11 and 12 it is the purposeful, systematic and ongoing collection of information about student learning outlined in the senior syllabuses.

In Queensland, assessment is standards-based. The standards for each subject are described in dimensions, which identify the valued features of the subject about which evidence of student learning is collected and assessed. The standards describe the characteristics of student work.

The major purposes of assessment in senior Authority subjects are to:

- promote, assist and improve learning
- inform programs of teaching and learning
  - advise students about their own progress to help them achieve as well as they are able
  - give information to parents and teachers about the progress and achievements of individual students to help them achieve as well as they are able
- provide comparable levels of achievement in each Authority subject to be recorded in students’ learning accounts. The comparable levels of achievement may contribute to the award of a Queensland Certificate of Education
- serve as the base data for tertiary entrance purposes
- provide information about how well groups of students are achieving for school authorities and the State Education and Training Minister.

5.1 Principles of exit assessment

All the principles of exit assessment must be used when planning an assessment program and must be applied when making decisions about exit levels of achievement.

A standards-based assessment program for the four-semester course of study requires application of the following interdependent principles.

- Information is gathered through a process of continuous assessment.
- Balance of assessment is a balance over the course of study and not necessarily a balance over a semester or between semesters.
- Exit achievement levels are devised from student achievement in all areas identified in the syllabus as being mandatory.
- Assessment of a student’s achievement is in the significant aspects of the course of study identified in the syllabus and the school’s work program.
- Selective updating of a student’s profile of achievement is undertaken over the course of study.
- Exit assessment is devised to provide the fullest and latest information on a student’s achievement in the course of study.

While most students will exit a course of study after four semesters, some will exit after one, two or three semesters.
Continuous assessment
Judgments about student achievement made at exit from a course of study must be based on an assessment program of continuous assessment.

Continuous assessment involves gathering information on student achievement using assessment instruments administered at suitable intervals over the developmental four-semester course of study.

In continuous assessment, all assessment instruments have a formative purpose. The major purpose of formative assessment is to improve teaching and student learning and achievement.

When students exit the course of study, teachers make a summative judgment about their levels of achievement in accordance with the standards matrix.

The process of continuous assessment provides the framework in which the other five principles of exit assessment operate: balance, mandatory aspects of the syllabus, significant aspects of the course, selective updating, and fullest and latest information.

Balance
Judgments about student achievement made at exit from a course of study must be based on a balance of assessments over the course of study.

Balance of assessments is a balance over the course of study and not a balance within a semester or between semesters.

Balance of assessment means judgments about students’ achievements of all the assessable general objectives are made a number of times using a variety of assessment techniques and a range of assessment conditions over the developmental four-semester course.

See also Section 5.6 Requirements for verification folio.

Mandatory aspects of the syllabus
Judgments about student achievement made at exit from a course of study must be based on mandatory aspects of the syllabus.

The mandatory aspects are:

- the general objectives of Choreography, Performance and Appreciation
- the dance components and skills.

To ensure that the judgment of student achievement at exit from a four-semester course of study is based on the mandatory aspects, the exit standards for the dimensions stated in the standards matrix (refer to Section 5.8.1) must be used.

Significant aspects of the course of study
Judgments about student achievement made at exit from a course of study must be based on significant aspects of the course of study.

Significant aspects are those areas described in the school’s work program that have been selected from the choices permitted by the syllabus to meet local needs.

The significant aspects must be consistent with the general objectives of the syllabus and complement the developmental nature of learning in the course over four semesters.
Selective updating

Judgments about student achievement made at exit from a course of study must be selectively updated throughout the course.

Selective updating is related to the developmental nature of the course of study and works in conjunction with the principle of fullest and latest information.

As subject matter is treated at increasing levels of complexity, assessment information gathered at earlier stages of the course may no longer be representative of student achievement. Therefore, the information should be selectively and continually updated (not averaged) to accurately represent student achievement.

Schools may apply the principle of selective updating to the whole subject group or to individual students.

Whole subject group

A school develops an assessment program so that, in accordance with the developmental nature of the course, later assessment information based on the same groups of objectives replaces earlier assessment information.

Individual students

A school determines the assessment folio for verification or exit (post-verification). The student’s assessment folio must be representative of the student’s achievements over the course of study. The assessment folio does not have to be the same for all students, however the folio must conform to the syllabus requirements and the school’s approved work program.

Selective updating must not involve students reworking and resubmitting previously graded responses to assessment instruments.

Fullest and latest information

Judgments about student achievement made at exit from a course of study must be based on the fullest and latest information available.

- “Fullest” refers to information about student achievement gathered across the range of general objectives.
- “Latest” refers to information about student achievement gathered from the most recent period in which achievement of the general objectives is assessed.

As the assessment program is developmental, fullest and latest information will most likely come from Year 12 for those students who complete four semesters of the course.

The fullest and latest assessment data on mandatory and significant aspects of the course of study is recorded on a student profile.

5.2 Planning an assessment program

To achieve the purposes of assessment listed at the beginning of this section, schools must consider the following when planning a standards-based assessment program:

- general objectives (see Section 2)
- learning experiences (see Section 4)
- principles of exit assessment (see Section 5.1)
• variety in assessment techniques over the four-semester course (see Section 5.5)
• conditions in which assessment instruments are undertaken (see Section 5.5)
• verification folio requirements, that is, the range and mix of assessment instruments necessary to reach valid judgments of students' standards of achievement (see Section 5.6)
• post-verification assessment (see Section 5.6)
• exit standards (see Section 5.7).

In keeping with the principle of continuous assessment, students should have opportunities to become familiar with the assessment techniques that will be used to make summative judgments.

Further information can be found at: www.qsa.qld.edu.au > (select Years 10-12 > Years 11-12 subjects).

5.2.1 Assessment Instruments

In Dance assessment instruments have:
• a clear and succinct description of the task
• an instrument-specific criteria and standards sheet
• a statement of the conditions.

Instrument descriptions

Instrument descriptions provide:
• succinct and easily understood directions for what the students must do
• contextual information for the instrument (purpose/audience).

Instrument-specific criteria and standards

Instrument-specific criteria and standards must be developed and provided to students before beginning work on an assessable task. These will help teachers refine the required learning experiences, aid students monitor their own learning and help them self-evaluate.

Standards schemas provide:
• descriptions of the qualities of student work in each of the assessable criteria across standards A to E, emulating the wording of the table of standards associated with exit criteria.

Instrument conditions

Conditions combine with other demands to determine the level of complexity of a particular assessment instrument. The conditions need to be stipulated on each task sheet and should be considered when designing assessment instruments so that they are realistic and achievable by students. All aspects of instrument conditions and demands need to be considered when making judgments about student responses.

Instrument conditions detail:
• time and length requirements including:
  – word length (written) or time length (spoken/signed/performed)
- amount of time for task (exam/test)
- notice for task (how many weeks given to complete the task)
- amount of time for drafting or rehearsing (how many drafts; when to be submitted)
- access to resources
  - details of scaffolding provided
  - conditions which influence the access to material and human resources (e.g. seen or unseen questions).

### 5.3 Special provisions

Guidance about the nature and appropriateness of special provisions for particular students may be found in the Authority’s *Policy on Special Provisions for School-based Assessments in Authority and Authority-registered subjects* (2009), available from [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au) (select Years 10-12 > Moderation and quality assurance).

This statement provides guidance on responsibilities, principles and strategies that schools may need to consider in their school settings.

To enable special provisions to be effective for students, it is important that schools plan and implement strategies in the early stages of an assessment program and not at the point of deciding levels of achievement. The special provisions might involve alternative teaching approaches, assessment plans and learning experiences.

### 5.4 Authentication of student work

It is essential that judgments of student achievement are made on accurate and genuine student assessment responses. Teachers should ensure that students’ work is their own, particularly where students have access to electronic resources or when they are preparing collaborative tasks.

The QSA information statement *Strategies for authenticating student work for learning and assessment* is available from [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au) (search on “authenticating”). This statement provides information about various methods teachers can use to monitor that students’ work is their own. Particular methods outlined include:

- students’ planning production of drafts and final responses
- teachers seeing plans and drafts of student work
- maintaining documentation of the development of responses
- students acknowledging resources used.

Teachers must ensure students use consistent accepted conventions of in-text citation and referencing, where appropriate.

#### 5.4.1 Advice on drafting

Teachers should ensure that drafting is a consultative process and not a marking process. Students should not be provided with a notional result or level of achievement.

The purpose of viewing student drafts is to:

- provide students with feedback so that they may improve their response
• provide feedback that asks the student to reflect on dance components and skills that they might manipulate to refine their work
• use instrument-specific criteria to help students identify the areas they need to review.

Schools should consider the principle of increasing independence when constructing drafting policies.

What is a draft in Dance?
A draft is a body of evidence that is provided by students in response to assessment instruments. In Dance this could be:
• viewing of the whole or sections of choreography, with or without non-movement elements
• viewing of the whole or sections of a performance task, with or without non-movement elements
• the whole or sections of written responses to an appreciation task
• oral discussions and/or presentations of the student’s response to choreography or appreciation tasks.

What sort of feedback will be provided?
In providing feedback, teachers will:
• indicate aspects of the student’s response which need to be improved or developed in order to meet the general objectives and the conditions of the assessment
• advise students to consider other aspects of the assessment task to give priority to the most important points by rearranging the sequence and structure of ideas, dance components and/or skills (depending on the nature of assessment task)
• provide some written or verbal feedback on drafts submitted by the due date
• provide a regular summary of their feedback and advice to the whole class at the drafting stage.

Suggested drafting strategy, demonstrating incorporation of the planning principle of increasing independence

<table>
<thead>
<tr>
<th>Dimensions</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Choreography</strong></td>
<td>• teacher consultation allowed</td>
<td>• teacher consultation allowed</td>
</tr>
<tr>
<td></td>
<td>• scaffolding of approaches for choreographic planning and expression of intent</td>
<td>• choreographic planning discussed</td>
</tr>
<tr>
<td></td>
<td>• choreographic intent submitted</td>
<td>• choreographic intent submitted</td>
</tr>
<tr>
<td></td>
<td>• feedback provided during choreographic and rehearsal period</td>
<td>• feedback provided during choreographic and rehearsal period</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>• teacher consultation allowed</td>
<td>• teacher consultation allowed</td>
</tr>
<tr>
<td></td>
<td>• feedback provided during rehearsal period</td>
<td>• feedback provided during rehearsal period</td>
</tr>
<tr>
<td><strong>Appreciation:</strong></td>
<td>• teacher consultation allowed</td>
<td>• teacher consultation allowed</td>
</tr>
<tr>
<td>Written / Oral /</td>
<td>• outline submitted</td>
<td>• one draft or outline submitted</td>
</tr>
<tr>
<td>Multimedia**</td>
<td>• maximum two drafts submitted</td>
<td></td>
</tr>
</tbody>
</table>

20 | Dance Senior Syllabus 2010
Plagiarism

Plagiarism of another person’s movement, ideas or writings is a serious issue of academic misconduct. Schools should make the consequences of plagiarism clear to students.

To ensure students’ increasing independence, the number of drafts of both assignments and reports that are commented on by class teachers should decrease substantially between Semester 1, Year 11, and Semester 4, Year 12. Exhaustive teacher annotations and corrections that continue into Semester 4 are not effective ways of helping students develop their independence.

5.5 Assessment techniques

The techniques and associated conditions of assessment most suited to the judgment of student achievement in this subject are described below. The general objectives and dimensions to which each technique is best suited are also indicated.

For each dimension, standards are described. These standards descriptors are used to determine the properties or characteristics to be assessed by individual assessment instruments. The properties or characteristics for each instrument determined by a school are termed criteria. Therefore, the criteria for an assessment instrument are drawn from the syllabus standards descriptors for relevant dimensions (see Section 5.8.1 Standards matrix).

Schools decide the instruments to be used for assessment. For each assessment instrument, schools develop a criteria sheet: a tool for making judgments about the quality of students’ responses to an assessment instrument. It lists the properties or characteristics used to assess students’ achievements. Students must be given a criteria sheet for each assessment instrument.

Where students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

Choreography, Performance and Appreciation do not have to be assessed for each unit of study or for each task within a unit, provided that there is a demonstrated balance over the four semesters. The tasks for assessment should become more complex as the course progresses. Conditions for increased expectations between monitoring and verification are included.

Statements of choreographic intent

Choreographic intent is the conceptual premise for a dancework, residing in the creative endeavours of the choreographer. Choreographic intent is realised when dance components and skills successfully respond to stimuli through dance contexts, genres and styles. The quality of that intent is enhanced when the choreographer critically evaluates the effectiveness of the interaction of the dance components and skills, dance contexts, and genres and styles in the work they are creating.

Statements of choreographic intent are required when students choreograph danceworks and when teachers construct performance instruments. In both instances statements of choreographic intent need to be included together with assessment instruments. Teachers should take the opportunity in the production of their statements of choreographic intent to model possible approaches for students.
# What is a Choreography assessment?

**Purpose:**
A Choreography assessment is an authentic student response to the demands of choreographic processes in Dance. It requires the student to create a dance piece or segment using dance components and skills in a particular context, genre and style.

**A brief description:**
A Choreography assessment is based on the application of skills, theory and conceptual understandings. Students are required to analyse, synthesise and evaluate information in the development of a choreographic piece. These assessments occur over a period of time during lessons as well as in students’ own time. They involve students’ creative input and solving of problems. These choreographic pieces are the outcomes or culminating artefacts of a unit of work.

**Specific guidance for Choreography assessment.**
Assessment in Choreography requires the students to explore, select, manipulate and structure dance components and skills to convey a conceptual intent. An individual's choreography is the focus for assessment. While students may also work in pairs or in groups to develop whole danceworks, sections of a larger dancework or movement sequences the teacher must be able to authenticate an individual’s choreography.

In Choreography, the assessment of movement components is the focus. The integration of non-movement components should be encouraged if resources are available and relevant to the intention of the choreographic problem.

A Choreography assessment may be:
- prepared in response to selected stimuli and statement of intent
- devised as a combination of improvised and prepared material
- informed by a particular style
- adapted from an existing dancework
- enhanced by non-movement components
- created for a target audience (e.g. age group, cultural group)
- focused on specifically selected action vocabulary, spatial and dynamic elements and form
- inclusive of technology.

<table>
<thead>
<tr>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>individual work of 1–2 minutes, or equivalent section of a larger work</td>
<td>individual work of approximately 2–4 minutes or equivalent section of a larger work</td>
</tr>
</tbody>
</table>

**What student documentation is required for a Choreography assessment?**

Students are required to:
- inform the teacher of their intended focus by stating the choreographic intent of the dance work
- outline a selection of the stimulus, theme, idea, inspiration, intended effect or impact of the dancework
- explain their choice and manipulation of the dance components and skills to support their intended focus
- explain their attempt to respond to the context, genre and style.

The above may be presented in any of the following ways:
- written explanation (maximum 300 words)
- recorded oral explanation (by video or audiotape) — when video is used it must be
What do teachers do when planning a Choreography assessment?

The teacher should:
- construct a task that allows for a variety of responses within the given framework
- outline the components and skills that are mandatory to the task on the task sheet
- provide feedback to students on choreographic planning
- provide feedback to students during the choreographic and rehearsal process
- provide class time for students to create and rehearse
- authenticate student work through observation of in-class work and student documentation such as notes, planning, journals and reference lists.

What documentation do teachers need to provide for Choreography tasks in the monitoring and verification folios?

- For monitoring:
  - 3 samples for the same choreography task on video or DVD. The visual samples must be from students whose folios appear in the submission. One must be an A standard, one a B standard and one a C standard or, if these standards are not available, student samples closest to these standards.
- For verification:
  - 3 samples for the same contemporary choreography task on video or DVD. The visual samples must be from students whose folios appear in the submission. One must be an A standard, one a B standard and one a C standard or, if these standards are not available, student samples closest to these standards.

Assessment techniques — Category 2: Performance assessment

What is a Performance assessment?

**Purpose:**
A Performance assessment is an authentic student response to the demands of performance in Dance. Assessment in Performance requires the students develop and demonstrate dance components and skills to interpret and communicate a choreographic intent.

**A brief description:**
A Performance assessment is based on the application of skills, theory and conceptual understandings. Students are required to analyse, synthesise and evaluate dance components and skills through a particular context, genre and style in performing a dancework or section of a dancework. This assessment occurs over a period of time during lessons as well as students’ own time. It involves the technical and expressive input of students.

**Specific guidance for Performance assessment.**
Whole danceworks, sections of a larger dancework or movement sequences may be performed individually, in pairs or in groups.

A Performance assessment may be:
- adapted repertoire (not for public performance because of possible copyright infringements)
- prepared movement sequences
- choreographed sequence by teacher or student
- performed under various conditions.
### What documentation do students complete for a Performance assessment?

- students are not required to complete documentation for teacher-choreographed performance tasks
- students are required to provide a brief statement of choreographic intent indicating technical and expressive requirements for student-choreographed performance tasks. This should be developed in conjunction with the teacher. The performance task sheet should provide directions to students about how to complete this statement. It should be included in individual student folios.

### What do teachers do when planning a Performance assessment?

The teacher should:
- construct a choreographic intent that may be their own or adapted
- construct an instrument that allows students to demonstrate their technical and expressive skills
- require students to apply their knowledge of dance components and skills to the learning, rehearsing and performing of the dancework
- ensure that both teacher- and student-choreographed sequences are of appropriate challenge and complexity
- structure learning and rehearsal conditions to assist students to develop their skills commensurate with the year level and the stage of the course implementation.

### What documentation do teachers need to provide for Performance assessment in the monitoring and verification folios?

- For monitoring:
  - 3 visual samples for the same performance task. The visual samples must be from students whose folios appear in the submission. One must be an A standard, one a B standard and one a C standard or, if these standards are not available, student samples closest to these standards.
- For verification:
  - 3 visual samples for the same solo contemporary performance task. The visual samples must be from students whose folios appear in the submission. One must be an A standard, one a B standard and one a C standard or, if these standards are not available, student samples closest to these standards.
- For both monitoring and verification:
  - a statement of choreographic intent included with the assessment instrument, indicating technical and expressive requirements for teacher-choreographed performance sequences
  - one visual sample that demonstrates the depth of performance challenge in the other performance task — this may be performed by the teacher, guest artist, sample student, or small group (maximum four students).
Assessment techniques — Category 3: Appreciation assessment

What is an Appreciation assessment?

Purpose:
An Appreciation assessment is an extended student response to known and provided materials. It requires the sustained application of cognitive abilities through analysis, synthesis and evaluation of data and information in the development of a response.

A brief description:
An Appreciation assessment is based on the sustained application of students’ cognitive abilities. Students are required to analyse, synthesise and evaluate data and information in the development of a response that may be presented in a variety of modes. This may involve solving a problem, expressing and justifying a point of view, explaining and evaluating an issue, applying concepts or theories to a circumstance, or critiquing a dancework. While research may be used, it is not the focus of the assessment. The assessment occurs over a period of time during lessons as well as students’ own time.

Extended written Appreciation assessment includes:
- analytical exposition
- magazine article
- newspaper article
- critique
- review
- persuasive essay
- argumentative essay
- comparative analysis.

Appreciation assessments may also be presented as spoken or multi-modal responses. Teachers must ensure that the full range of general objectives and standards are possible when using spoken or multi-modal techniques. Scripts or supporting documentation is required to substantiate decisions, but the student spoken or multi-modal response is the focus for assessment decisions. Some techniques require a live audience, while others may be presented through the use of technology.

Spoken and multi-modal techniques include:
- interview
- speech
- seminar
- PowerPoint presentations.

Specific guidance to Appreciation assessments
Assessment in Appreciation requires the students to critically respond to dance texts, contexts and artists.

Year 11
- extended written instruments: 600–1000 words
- extended written instruments under exam conditions: 1.0 – 1.5 hours (minimum 500–700 words). The conditions of the task must be clearly indicated, e.g. open book exam
- spoken instruments 3–4 minutes
- multi-modal instruments 3–5 minutes

Year 12
- extended written instruments: 800–1200 words
- extended written instruments under exam conditions: 1.5 – 2.0 hours (minimum 600–800 words). The conditions of the task must be clearly indicated, e.g. open book exam
- spoken instruments 4–5 minutes
- multi-modal instruments: 5–7 minutes
### What documentation do students complete for Appreciation assessments?

- The student script, with bibliography and appropriate referencing, is required for written tasks.
- Multi-modal/oral tasks require the transcript or a DVD of the presentation to be submitted to document this task. Where quotes or references are used, these must be properly outlined in supplementary documentation.

### What do teachers do when planning an Appreciation assessment?

The teacher should:
- construct an instrument that allows students to demonstrate depth of understanding
- develop one succinct question, particularly for Year 12 tasks, that allows students to demonstrate higher order thinking skills such as analysis, interpretation and evaluation with justification
- clearly outline the conditions of the task on the task sheet
- provide some class time for students to work on the task
- authenticate student work through observations of class work and student documentation through notes, drafts and reference lists
- consult, negotiate and provide feedback on appreciation tasks (except those under exam conditions) to provide ethical guidance and to monitor student work. Feedback and assistance should be provided judiciously, gradually being reduced with the development of student experience and confidence
- provide scaffolding and modelling when a particular type of written response is undertaken for the first time. Scaffolding and modelling should be reduced from Year 11 to Year 12 to allow students to better demonstrate independence.

### What documentation do teachers need to include for Appreciation assessment in monitoring and verification folios?

Teachers need to ensure that all student responses and copies of supporting documentation for oral tasks (if relevant) have been included in monitoring and verification folios.

### 5.6 Requirements for verification folio

A verification folio is a collection of a student’s responses to assessment instruments on which the level of achievement is based. For students who are to exit with four semesters of credit, each folio must contain the range and mix of assessment techniques for making summative judgments stated below.

Students’ verification folios for Dance must contain:

- six assessment instruments
- mandatory visual evidence.

For information about preparing monitoring and verification submissions schools should refer to [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au) (select Years 10-12 > Moderation and quality assurance > Forms and procedures).
<table>
<thead>
<tr>
<th>Dimension</th>
<th>No</th>
<th>Assessment instruments</th>
</tr>
</thead>
</table>
| Choreography      | 2  | - individually choreographed whole or section of a contemporary dancework  
|                   |    | - individually choreographed whole or section of a dancework in any style or genre  
|                   |    | Student’s statement of choreographic intent must accompany each task.                                                                                                                                                                                                                                                                                          |
|                   |    | **Required visual evidence of standards in Choreography**                                                                                                                                                                                                                                                                                                      |
|                   |    | • 3 visual samples for the same contemporary choreography task. The visual samples must be from students whose folios appear in the submission. One must be an A standard, one a B standard and one a C standard or, if these standards are not available, other student samples closest to these standards. |
| Performance       | 2  | - teacher-choreographed sequence or adapted contemporary repertoire including appropriately complex and challenging movements performed solo  
|                   |    | - teacher- or student-choreographed sequence or adapted repertoire that may be performed as part of a small group (maximum 4 performers) in any style or genre  
|                   |    | A brief statement outlining the choreographic intent clearly indicating the stylistic and expressive requirements must accompany each performance task.                                                                                                                                                                                                         |
|                   |    | **Required visual evidence of standards in Choreography**                                                                                                                                                                                                                                                                                                      |
|                   |    | • 3 visual samples for the same solo contemporary performance task. The visual samples must be from students whose folios appear in the submission. One must be an A standard, one a B standard and one a C standard or, if these standards are not available, other student samples closest to these standards. |
|                   |    | • one visual sample that demonstrates the depth of performance challenge in the other performance task — this may be performed by the teacher, guest artist, sample student, or small group (maximum four students)                                                                                                                                                                               |
| Appreciation      | 2  | - extended written response to contemporary dancework(s)  
|                   |    | - extended written/oral/multi-modal response to any context, genre or style                                                                                                                                                                                                                                                                                      |
| Post verification |    | **School or student choice**                                                                                                                                                                                                                                                                                                                                 |
|                   | 1  | - must reflect the stage of the course in complexity and student independence                                                                                                                                                                                                                                                                                      |
5.6.1 Post-verification assessment

Schools must use assessment information gathered after verification in making judgments about exit Levels of Achievement for those students who are completing the fourth semester of the course of study. For this syllabus students are to choose an instrument from one of the dimensions. Teachers must ensure that this negotiated instrument reflects the complexity of this stage of the course.

5.6.2 Student profile

The purpose of the student profile is to record student achievement over the four-semester course of study. Key elements on the profile include:

- semester units/themes/topics
- assessment instruments in each semester
- standard achieved in each dimension for each instrument
- instruments used for summative judgments
- interim level of achievement at monitoring and verification.

Schools may use the sample profile template in the appendix or design their own.

5.7 Exit standards

The purpose of standards is to make judgments about students’ levels of achievement at exit from a course of study. The standards are described in the same dimensions as the assessable general objectives of the syllabus. The standards describe how well students have achieved the general objectives and are stated in the standards matrix.

The following dimensions must be used:

- Dimension 1: Choreography
- Dimension 2: Performance
- Dimension 3: Appreciation

Each dimension must be assessed in each semester, and each dimension is to make an equal contribution to the determination of exit levels of achievement.

5.8 Determining exit levels of achievement

When students exit the course of study, the school is required to award each student an exit level of achievement from one of the five levels:

- Very High Achievement (VHA)
- High Achievement (HA)
- Sound Achievement (SA)
- Limited Achievement (LA)
- Very Limited Achievement (VLA).

Exit levels of achievement are summative judgments made when students exit the course of study. For most students this will be after four semesters. For these students, judgments are based on exit folios providing evidence of achievement in relation to all general objectives of the syllabus and the standards.
All the principles of exit assessment must be applied when making decisions about exit levels of achievement.

**Determining a standard**

The standard awarded is an *on-balance judgment* about how the qualities of the student’s work match the standards descriptors overall in each dimension. This means that it is not necessary for the student to have met every descriptor for a particular standard in each dimension.

When standards have been determined in each of the dimensions for this subject, the following table is used to award exit levels of achievement, where A represents the highest standard and E the lowest. The table indicates the *minimum combination of standards* across the dimensions for each level.

**Awarding exit levels of achievement**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Combination of Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>VHA</td>
<td>Standard A in any two dimensions and no less than a B in the remaining dimension</td>
</tr>
<tr>
<td>HA</td>
<td>Standard B in any two dimensions and no less than a C in the remaining dimension</td>
</tr>
<tr>
<td>SA</td>
<td>Standard C in any two dimensions and no less than a D in the remaining dimension</td>
</tr>
<tr>
<td>LA</td>
<td>At least Standard D in any two dimensions</td>
</tr>
<tr>
<td>VLA</td>
<td>Standard E in the three dimensions</td>
</tr>
</tbody>
</table>

Some students will exit after one, two or three semesters. For these students, judgments are based on folios providing evidence of achievement in relation to the general objectives of the syllabus covered to that point in time. The particular standards descriptors related to those objectives are used to make the judgment.

Further information can be found at: [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au) (select Years 10-12 > Moderation and quality assurance > Forms and procedures (scroll to Additional guidelines and procedures).)
## 5.8.1 Standards matrix

<table>
<thead>
<tr>
<th>Dimension</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Choreography</strong></td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
</tr>
<tr>
<td></td>
<td>sophisticated knowledge and understanding, discerning selection</td>
<td>thorough knowledge and understanding, selection and successful</td>
<td>knowledge and understanding, selection of dance components and</td>
<td>knowledge and aspects of dance components and skills that</td>
<td>knowledge of aspects of dance components with variable technical</td>
</tr>
<tr>
<td></td>
<td>and manipulation of dance components and skills that conveys</td>
<td>and manipulation of dance components and skills that convey</td>
<td>and manipulation of dance components and skills that convey</td>
<td>unrelated to the choreographic intent (unclear) and/or the</td>
<td>skills with variable expressive skills</td>
</tr>
<tr>
<td></td>
<td>the choreographic intent and heightens impact in chosen</td>
<td>the choreographic intent in chosen genre and style</td>
<td>aspects of the choreographic intent in chosen genre and style</td>
<td>chosen genre and style</td>
<td></td>
</tr>
<tr>
<td></td>
<td>genre and style</td>
<td>a cohesive structure that clearly conveys the choreographic</td>
<td>a clear structure that conveys aspects of the choreographic</td>
<td>some structure that relates to aspects of the choreographic</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>intent through the sophisticated and innovative integration</td>
<td>intent through the integration and synthesis of dance</td>
<td>intent through the use of dance components and skills</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>and synthesis of dance components and skills</td>
<td>components and skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
</tr>
<tr>
<td></td>
<td>authoritative demonstration of knowledge and understanding</td>
<td>effective demonstration of knowledge and understanding through</td>
<td>appropriate demonstration of knowledge and understanding</td>
<td>demonstration of knowledge and aspects of dance components and</td>
<td>demonstration of knowledge of aspects of dance components with</td>
</tr>
<tr>
<td></td>
<td>through the integration of dance components and technical</td>
<td>the dance components and technical skills in given context,</td>
<td>through the dance components and technical skills in given</td>
<td>technical skills and skills that relate to aspects of the</td>
<td>variable technical skills in given context, genre and style</td>
</tr>
<tr>
<td></td>
<td>skills in given context, genre and style</td>
<td>genre and style</td>
<td>context, genre and style</td>
<td>choreographic intent</td>
<td>demonstration of aspects of dance components with variable</td>
</tr>
<tr>
<td></td>
<td>sensitive interpretation of the choreographic intent through</td>
<td>effective interpretation of the choreographic intent through</td>
<td>interpretation of aspects of the choreographic intent through</td>
<td>demonstration of aspects of dance components and skills</td>
<td>expressive skills</td>
</tr>
<tr>
<td></td>
<td>the sophisticated synthesis of dance components and expressive</td>
<td>the synthesis of dance components and expressive skills</td>
<td>the synthesis of dance components and expressive skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appreciation</td>
<td>The student work has the following characteristics:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• discerning use of dance terminology, accurate referencing and sustained control of language conventions demonstrating sophisticated knowledge and understanding of the dance components and skills relevant to the context</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• discerning analysis and insightful interpretation of the complex and subtle interrelationships between dance components and skills relevant to the context</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• discerning evaluation with well-reasoned justification of conclusions relevant to the context</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>The student work has the following characteristics:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• effective use of dance terminology, referencing and language conventions demonstrating thorough knowledge and understanding of the dance components and skills relevant to the context</td>
</tr>
<tr>
<td></td>
<td>• thorough analysis and effective interpretation of the interrelationships between dance components and skills relevant to the context</td>
</tr>
<tr>
<td></td>
<td>• effective evaluation with valid justification of conclusions relevant to the context</td>
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<th>Appreciation</th>
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<td>• use of dance terminology, referencing and language conventions demonstrating thorough knowledge and understanding of the dance components and skills relevant to the context</td>
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<td>• analysis and interpretation of the interrelationships between dance components and skills relevant to the context</td>
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6. Language education

Teachers of Senior English have a special responsibility for language education. However, it is the responsibility of all teachers to develop and monitor students’ abilities to use the forms of language appropriate to their own subject areas. Their responsibility entails developing the following skills:

- ability in the selection and sequencing of information required in the various forms (such as reports, essays, interviews and seminar presentations)
- the use of technical terms and their definitions
- the use of correct grammar, spelling, punctuation and layout.

Assessment in all subjects needs to take into consideration appropriate use of language.
7. Quantitative concepts and skills

Success in dealing with issues and situations in life and work depends on the development and integration of a range of abilities, such as being able to:

- comprehend basic concepts and terms underpinning the areas of number, space, probability and statistics, measurement and algebra
- extract, convert or translate information given in numerical or algebraic forms, diagrams, maps, graphs or tables
- calculate, apply algebraic procedures, implement algorithms
- use calculators and computers
- use skills or apply concepts from one problem or one subject domain to another.

Some subjects focus on the development and application of numerical and other mathematical concepts and skills. These subjects may provide a basis for the general development of such quantitative skills or have a distinct aim, such as to prepare students to cope with the quantitative demands of their personal lives or to participate in a specific workplace environment.

Nevertheless, in all subjects, students are to be encouraged to develop their understanding and to learn through the incorporation — to varying degrees — of mathematical strategies and approaches to tasks. Similarly, students should be presented with experiences that stimulate their mathematical interest and hone those quantitative skills that contribute to operating successfully within each of their subject domains.

The distinctive nature of a subject may require that new mathematical concepts be introduced and new skills be developed. In many cases, however, it will be a matter of teachers, in the context of their own subjects, encouraging the use of quantitative skills and understandings that were developed previously by their students. Within appropriate learning contexts and experiences in the subject, opportunities are to be provided for the revision, maintenance, and extension of such skills and understandings.
8. Educational equity

Equity means fair treatment of all. In developing work programs from this syllabus, schools should incorporate the following concepts of equity.

All young people in Queensland have a right to gain an education that meets their needs and prepares them for active participation in creating a socially just, equitable and democratic global society. Schools need to provide opportunities for all students to demonstrate what they know and can do. All students, therefore, should have equitable access to educational programs and human and physical resources. Teachers should ensure that particular needs of the following groups of students are met: female students; male students; Aboriginal students; Torres Strait Islander students; students from non–English-speaking backgrounds; students with disabilities; students with gifts and talents; geographically isolated students; and students from low socioeconomic backgrounds.

Subject matter chosen should include, whenever possible, the contributions and experiences of all groups of people. Learning contexts and community needs and aspirations should also be considered. In choosing appropriate learning experiences teachers can introduce and reinforce non-racist, non-sexist, culturally sensitive and unprejudiced attitudes and behaviour. Learning experiences should encourage the participation of students with disabilities and accommodate different learning styles.

Resource materials used should recognise and value the contributions of both females and males to society and include social experiences of both genders. Resource materials should also reflect cultural diversity within the community and draw from the experiences of the range of cultural groups in the community.

To allow students to demonstrate achievement, barriers to equal opportunity need to be identified, investigated and removed. This may involve being proactive in finding the best ways to meet the diverse range of learning and assessment needs of students. The variety of assessment techniques in the work program should allow students of all backgrounds to demonstrate their knowledge and skills related to the dimensions and standards stated in this syllabus. Syllabus dimensions and standards should be applied in the same way to all students.

Teachers should consider equity policies of individual schools and schooling authorities, and may find the following resources useful for devising an inclusive work program:


9. **Resources**

Resources for Dance can be found on the QSA website ([www.qsa.qld.edu.au](http://www.qsa.qld.edu.au)).
10. Glossary

The definitions of terms below are intended as a guide only.

Analysing
The process of dissection to ascertain and examine dance components, constituent parts, contexts and/or their relationships. (CCE definition is “dissecting to ascertain and examine constituent parts and/or their relationships”)

Choreographic and structural devices
Ways of creating new, or developing existing movement materials and frameworks used to create the overall structure of a whole or section of a dancework, e.g.:

- Abstraction — the process of altering the realistic appearance or features while maintaining the essence of the topic.
- Accumulation — a choreographic device that shows the addition of movement to a repeated phrase, e.g. 1,2; 1,2,3; 1,2,3,4; 1,2,3,4,5.
- Additive — additional.
- Binary — a simple two-part choreographic structure in which a theme and a contrasting theme are presented in two distinct sections i.e. AB.
- Call and response — an initial theme requiring an answer from another body.
- Canon — an organising device that involves a single theme that is executed at different times. (Blom & Chaplin 1982:111)
- Climax — high point.
- Contrasting — displaying recognition of differences by deliberate juxtaposition of contrary elements.
- Embellishment — ornamentation, decoration.
- Fragmentation — a process of using only a part of a motif as an entity in itself or isolating it when it might otherwise have been overlooked, or using several parts of a motif as opposed to the entire motif.
- Instrumentation — performance of the movement with a different body part, or several different parts of the body.
- Inversion — a process for manipulating a motif where the position of the body is reversed as the motif is performed i.e. either upside-down or reversed laterally.
- Literal — movement or form that is developed to relate to a particular storyline, theme or idea.
- Motif — a single movement or a short movement phrase (usually shorter than a theme) that is used as a source or a spark for development into an integrated whole. The motif can contain the essence of the complete piece. A significant movement or small group of movements usually repeated in a dance. (Blom & Chaplin, 1982:102)
- Organic — consciously accepting the evolving nature of the dance as it grows and not imposing any other structural device upon the dance.
- Repetition — a movement motif presented a number of times for emphasis. It helps to fix the images in the viewer’s mind, and to strengthen and clarify the theme. (Hayes, 1993:13)
- **Retrograde** — a movement or sequence performed backwards.

- **Rondo** — a structuring device based on a theme (A) that keeps returning in a pure or modified form (A or A1) after related or contrasting themes are explored, e.g. ABACADA. Music may or may not be the foundation for the formation of the rondo. (Blom & Chaplin, 1982:85)

- **Ternary** — an extension of a binary form. This three-part choreographic structure presents a theme, then a contrasting theme and concludes with a restatement of the first section in the same way or in a condensed, abbreviated or extended form i.e. ABA.

- **Theme and variation** — an initial theme repeated with changes that alter the character, style or mood of the initial theme.

**Choreographic intent**
The purpose, meaning or attitude that the choreographer uses to motivate and inform the creation of the movement.

**Comparing**
Displaying recognition of similarities and differences and their significance.

**Contemporary dance** *(for the purposes of this syllabus)*
Contemporary dance is an evolving collection of interdependent training systems and choreographic approaches arising from the drive of 20th and 21st century dance artists. It incorporates the work of the early modern, later modern and postmodern choreographers and the choreographers exploring new directions.

This dance genre was created in the early part of the 20th century as a response to the perceived rigid rules of ballet. Contemporary dance today is characterised by an intention for the work to communicate/express some form of idea or concept (whether representational or abstract) or to involve an exploration of the form itself.

It is a genre generally characterised by: the use of the torso; movements which indicate the body's response to gravity; angular and contracted shapes; movements close to, or on the floor; off centre tilts and falls; and fluid, natural movements such as running and skipping.

Emphasis is often placed on: movement from a parallel base; principles of contraction and release; principles of fall, rebound, recovery and suspension; spirals; triplets; drop-catch; abstraction; motif; and use of momentum, weight, and varied dynamics.

It can involve a broad range of styles because it has fused, in some of its recent manifestations, with movements from tap dancing, ballet, folk dancing and indigenous dances, as well as pedestrian and non-dancing movements.

It embraces many (technique) systems and philosophies of movement. These include: Cunningham Technique, Graham Technique, Hawkins Technique, Laban Movement Studies, Lester Horton Technique, Limón Technique, Alexander Technique, Body-Mind Centring, Feldenkrais, Kinesiology, Pilates, Release Technique, Yoga, Skinner Releasing Technique and Somatic Movement Studies.

It can be performed in non-traditional performance areas and include the use of multimedia.

**Critical reflection**
In this syllabus, it is the process the students use to evaluate their own choreography or performance through analysis, interpretation and evaluation of the dance components and skills to assist the development and refinement of the dancework.

**Critique**
A critical essay or criticism of a dancework written for an informed audience who understand the terminology associated with dance.
**Dance texts**
Any material whether kinaesthetic, visual, written, spoken or digital in form that relates to dance and which can be 'read' by an 'audience'. These may include (but are not restricted to) danceworks (live and recorded performances), movements, speeches, interview transcripts, program notes, photographs, documentaries, and websites. Texts should be selected to reflect the cultural diversity of dance.

**Evaluating**
Assigning merit according to criteria. In relation to dance, this involves appraising or judging the merit or worth of a dancework in regard to its significance as a statement, its cultural value within the context, its communication of the choreographer’s intent or its entertainment value.

**Fluidity**
Movement flow from one body part to another and/or from one movement to another.

**Focus**
The conscious direction of the dancer’s attention, thoughts, energies and movement towards a central point of attraction or activity as indicated by the attitude of the body (Carrière, 1980:54). In performance, it includes the dancer’s eye line and also the dancer’s concentration or inner focus. In choreography, focus could also include where the choreographer intends the audience to look within the dance space.

**Improvisation**
Spontaneous and simultaneous exploring, creating and performing. An inner-directed movement response to an image, an idea or a stimulus. (Blom & Chaplin, 1982:6)

**Interpretation**
Clarifying and explaining the meaning of a dancework, discovering influences on, and determining the style of a dancework.

**Justifying**
Providing sound, logical reasons or evidence to support a statement.

**Movement qualities**
The distinctly observable movement characteristics produced through dynamic elements, e.g. percussive, sustained. (Blom & Chaplin, 1982:73)

**Projection**
Communication of meaning through extension and focus of the body.

**Review**
Written account of a dancework written for an uninformed audience focusing on describing the work with some evaluative comments.

**Synthesising**
Assembling constituent parts into a coherent, unique and/or complex entity.
Appendix 1: Sample courses of study

See the QSA website for sample course overviews and units of work (www.qsa.qld.edu.au).
Appendix 2: Guidelines for visual documentation of Choreography and Performance

The filming of Choreography and Performance tasks requires only basic recording techniques and performance space. The following guidelines are strongly advised:

- the camera should, wherever possible:
  - remain static and directly in front of the performance, with panning only to keep the dancers in view
  - be as horizontally in line with the dancers as possible
  - film the full body of the dancers
  - keep the stage area within the frame to establish how the dancers relate to each other
  - be placed at a distance and in appropriate lighting for ease of identification of the performer

- lighting and special effects are required only when intrinsic to the task

- the completed video is to be a continuous recording of the dance sequence with no pausing or editing

Documentation can be provided on VHS or DVD. The facility to access documentation provided on MiniDV tapes or other media is not available for monitoring or verification.