

**Assessment Schedule – 2020**

**Dance: Provide an interpretation of a dance performance with supporting evidence (91211)**

**Assessment Criteria**

Achievement	Achievement with Merit	Achievement with Excellence
Provide an interpretation of a dance performance with supporting evidence.	Provide an in-depth interpretation of a dance performance with supporting evidence.	Provide a perceptive interpretation of a dance performance with supporting evidence.

**Cut Scores**

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 7	8 – 13	14 – 19	20 – 24

**Evidence**

Question	Evidence
<b>ONE</b>	<b>Opening moment key idea(s) and relevance to you</b>
(a)	Describes ways in which the key idea(s) are seen and / or heard in the opening moment(s).
(b)	Explains how relevant these key idea(s) are to themselves.

N1	N2	A3	A4	M5	M6	E7	E8
<p><b>Attempts to identify</b> how an idea(s) is seen and / or heard in the opening moment(s).</p>	<p><b>Identifies</b> how an idea(s) is seen and / or heard in the opening moment(s).</p> <p><b>Attempts to make a link</b> between the key idea(s) and themselves.</p>	<p><b>Describes</b> how an idea(s) is seen and / or heard in the opening moment(s).</p> <p><b>Makes a link</b> between the key idea(s) and themselves with <b>some supporting evidence</b>.</p> <p><b>Makes a limited (or implied) response addressing</b> the relevance of the idea(s).</p>	<p><b>Describes, in detail,</b> how an idea(s) is seen and / or heard in the opening moment(s).</p> <p><b>Makes links</b> between the key idea(s) and themselves, with <b>supporting evidence</b>.</p> <p><b>Makes a response addressing</b> the relevance of the idea(s) to themselves.</p>	<p><b>Explains the relationship</b> between the key idea(s) and themselves, with <b>supporting evidence</b>.</p> <p><b>Makes a clear response explaining</b> the relevance of the idea(s) to themselves.</p>	<p><b>Explains, in detail, the relationship</b> between the key idea(s) and themselves, with <b>relevant supporting evidence</b>.</p> <p><b>Makes a clear and reasoned response explaining</b> the relevance of the idea(s) to themselves.</p>	<p><b>Explains, in detail, with some perceptiveness, the significance of the relationship</b> between the key idea(s) and themselves, with <b>relevant and clear supporting evidence</b>.</p> <p><b>Makes a response, with some perceptiveness, evaluating</b> the relevance of the idea(s) to themselves.</p>	<p><b>Explains, in perceptive detail, the significance of the relationship</b> between the key idea(s) and themselves, with <b>comprehensive supporting evidence</b>.</p> <p><b>Makes a perceptive and possibly original response evaluating</b> the relevance of the idea(s) to themselves.</p>

**N0** = No response; no relevant evidence.

**Evidence**

Question	Evidence
<b>TWO</b>	<b>Time and / or energy and interpretation of mood / feeling</b>
(a)	Describes at least one example of the use of time and / or energy.
(b)	Explains how the use of time and / or energy influenced their interpretation of the mood / feeling of the dance.

N1	N2	A3	A4	M5	M6	E7	E8
<b>Attempts to identify</b> at least one example of time and / or energy.	<b>Identifies</b> at least one example of time and / or energy.  <b>Attempts to make a link</b> between the use of time and / or energy and the mood / feeling of the dance.	<b>Describes</b> at least one example of time and / or energy.  <b>Makes a link</b> between the use of time and / or energy and the mood / feeling of the dance, with <b>some supporting evidence</b> .  <b>Makes a limited (or implied) response addressing</b> the influence on their interpretation of the mood / feeling.	<b>Describes, in detail,</b> at least one example of time and / or energy.  <b>Makes links</b> between the use of time and / or energy and the mood / feeling of the dance, with <b>supporting evidence</b> .  <b>Makes a response addressing</b> the influence on their interpretation of the mood / feeling.	<b>Explains the relationship</b> between the use of time and / or energy and the mood / feeling of the dance, with <b>supporting evidence</b> .  <b>Makes a clear response explaining</b> the influence on their interpretation of the mood / feeling.	<b>Explains, in detail, the relationship</b> between the use of time and / or energy and the mood / feeling of the dance, with <b>relevant supporting evidence</b> .  <b>Makes a clear and reasoned response explaining</b> the influence on their interpretation of the mood / feeling.	<b>Explains, in detail, with some perceptiveness, the significance of the relationship</b> between the use of time and / or energy and the mood / feeling of the dance, with <b>relevant and clear supporting evidence</b> .  <b>Makes a response, with some perceptiveness, explaining</b> the influence on their interpretation of the mood / feeling.	<b>Explains, in perceptive detail, the significance of the relationship</b> between the use of time and / or energy and the mood / feeling of the dance, with <b>comprehensive supporting evidence</b> .  <b>Makes a perceptive and possibly original response explaining</b> the influence on their interpretation of the mood / feeling.

**N0** = No response; no relevant evidence.

**Evidence**

Question	Evidence
<b>THREE</b>	<b>Repetition, variation and the choreographer’s stimulus</b>
(a)	Describes one stimulus that influenced the choreographer.
(b)	Explains how repetition and / or variation has been used to effectively communicate the choreographer’s stimulus.

N1	N2	A3	A4	M5	M6	E7	E8
<p><b>Attempts to identify</b> one of the choreographer’s stimuli.</p>	<p><b>Identifies</b> one of the choreographer’s stimuli.</p> <p><b>Attempts to make a link</b> between the choreographer’s stimulus and a use of repetition and / or variation.</p>	<p><b>Describes</b> one of the choreographer’s stimuli.</p> <p><b>Makes a link</b> between the choreographer’s stimulus and a use of repetition and / or variation, with <b>some supporting evidence</b>.</p> <p><b>Makes a limited (or implied) response addressing</b> the effectiveness.</p>	<p><b>Describes, in detail,</b> one of the choreographer’s stimuli.</p> <p><b>Makes links</b> between the choreographer’s stimulus and a use of repetition and / or variation, with <b>supporting evidence</b>.</p> <p><b>Makes a response addressing</b> the effectiveness.</p>	<p><b>Explains the relationship</b> between the choreographer’s stimulus and a use of repetition and / or variation, with <b>supporting evidence</b>.</p> <p><b>Makes a clear response explaining</b> the effectiveness.</p>	<p><b>Explains, in detail, the relationship</b> between the choreographer’s stimulus and a use of repetition and / or variation, with <b>relevant supporting evidence</b>.</p> <p><b>Makes a clear and reasoned response explaining</b> the effectiveness.</p>	<p><b>Explains, in detail, with some perceptiveness, the significance of the relationship</b> between the choreographer’s stimulus and a use of repetition and / or variation, with <b>relevant and clear supporting evidence</b>.</p> <p><b>Makes a response, with some perceptiveness, explaining</b> the effectiveness.</p>	<p><b>Explains, in perceptive detail, the significance of the relationship</b> between the choreographer’s stimulus and a use of repetition and / or variation, with <b>comprehensive supporting evidence</b>.</p> <p><b>Makes a perceptive and possibly original response explaining</b> the effectiveness.</p>

**N0** = No response; no relevant evidence.