

**Assessment Schedule – 2023****Dance: Provide an interpretation of a dance performance with supporting evidence (91211)****Assessment Criteria**

<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<p><i>Provide an interpretation of a dance performance with supporting evidence involves:</i></p> <ul style="list-style-type: none"> <li>describing key aspects of a dance performance such as individual movements, sequences, use of space, use of energy, use of choreographic structures, the use of repetition and variation, the use of formations and groupings, set, costumes, music, and lighting</li> <li>demonstrating understanding of ways in which meaning is conveyed, such as through costume designs, movement choices, groupings, and characterisation</li> <li>responding to aspects of a dance performance, such as conveying the reasons for enjoying or not enjoying the dance, enjoying or not enjoying the performance of specific dancers, and enjoying or not enjoying the genre.</li> </ul>	<p><i>Provide an in-depth interpretation of a dance performance with supporting evidence involves:</i></p> <ul style="list-style-type: none"> <li>explaining in detail the ways in which meaning is conveyed, such as the ways the production technologies contribute to conveying meaning, interpreting the symbolism of individual movements (e.g. in bharatanatyam or ballet, the way the opening movements introduce the ideas in the dance)</li> <li>providing reasoned responses to aspects of the performance, such as evaluating the impact of the dance on an audience, evaluating the effectiveness of the designs and movement choices, discussing the importance of the theme, and interpreting the possible choreographic intention of the dance.</li> </ul>	<p><i>Provide a perceptive interpretation of a dance performance with supporting evidence involves:</i></p> <ul style="list-style-type: none"> <li>explaining perceptively the ways in which meaning is conveyed, such as the relationships between the movements used and the lighting designs, the way the structure contributes to conveying meaning, and the way the choreography references other art works</li> <li>providing perceptive responses to key aspects of the performance, such as critically evaluating the relationships between performers, the movements and the visual and aural design, explaining personal interpretations of the designs and movement choices, and evaluating the comments of reviewers.</li> </ul>

**Cut Scores**

<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
0 – 8	9 – 14	15 – 18	19 – 24

**Evidence**

Question	Evidence
<b>ONE</b>	<b>Repeated movement</b>
	How does a repeated movement support the key idea(s) in the dance performance?

N1	N2	A3	A4	M5	M6	E7	E8
<b>Attempts to identify</b> a repeated movement.	<b>Identifies</b> a repeated movement.  <b>Attempts to make a link</b> between the repeated movement and the key idea(s).	<b>Describes</b> a repeated movement.  <b>Makes a link</b> between repeated movement and the key idea(s) in the dance.  With <b>some limited</b> (or implied) <b>supporting evidence</b> .	<b>Describes</b> how the repeated movement supports the key idea(s).  With <b>supporting evidence</b> .	<b>Explains</b> how the repeated movement supports the key idea(s).  With supporting evidence.	Explains, <b>clearly</b> , how the repeated movement supports the key idea(s).  With <b>relevant</b> supporting evidence.	Explains, <b>with some perceptiveness</b> , how the repeated movement supports the key idea(s).  With <b>detailed</b> supporting evidence.	Explains, <b>perceptively and possibly with originality</b> , how the repeated movement supports the key idea(s).  With <b>comprehensive</b> supporting evidence.

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

**Evidence**

Question	Evidence
<b>TWO</b>	<b>Formations and groupings</b>
	How do different formations and groupings contribute to the dance performance?

N1	N2	A3	A4	M5	M6	E7	E8
<b>Attempts to identify</b> the use of formations and / or groupings.	<b>Identifies</b> a formation and / or grouping.  <b>Attempts to make a link</b> between the use of formations and / or groupings and the dance performance.	<b>Describes</b> a formation and / or grouping.  <b>Makes a link</b> between the use of formations and / or groupings, and the contribution to the dance performance.  With <b>some limited</b> (or implied) <b>supporting evidence</b> .	<b>Describes</b> how the use of formations and / or groupings contributes to the dance performance.  With <b>supporting evidence</b> .	<b>Explains</b> how the use of formations and / or groupings contributes to the dance performance.  With supporting evidence.	Explains, <b>clearly</b> , how the use of formations and / or groupings contributes to the dance performance.  With <b>relevant</b> supporting evidence.	Explains, with <b>some perceptiveness</b> , how the use of formations and / or groupings contributes to the dance performance.  With <b>detailed</b> relevant supporting evidence.	Explains, <b>perceptively and possibly with originality</b> , how the use of formations and / or groupings contributes to the dance performance.  With <b>comprehensive</b> supporting evidence.

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

**Evidence**

Question	Evidence
<b>THREE</b>	<b>Production technologies</b>
	How do two production technologies work together to create impact?

N1	N2	A3	A4	M5	M6	E7	E8
<b>Attempts to identify</b> two production technologies.	<b>Identifies</b> TWO production technologies.  <b>Attempts to make a link</b> between two production technologies.	<b>Describes</b> TWO production technologies.  <b>Makes a link(s)</b> between two production technologies.   With <b>some limited</b> (or implied) <b>supporting evidence</b> .	Describes, <b>in detail</b> , TWO production technologies.  <b>Describes</b> how two production technologies work together.   With <b>supporting evidence</b> .	<b>Explains</b> how two production technologies work together to <b>create impact</b> .   With supporting evidence.	Explains, <b>clearly</b> , how two production technologies work together to create impact.   With <b>relevant</b> supporting evidence.	Explains, <b>with some perceptiveness</b> , how two production technologies work together to create impact.   With <b>detailed</b> supporting evidence.	Explains, <b>perceptively and possibly with originality</b> , how two production technologies work together to create impact.   With <b>comprehensive</b> supporting evidence.

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

**Evidence**

Question	Evidence
<b>FOUR</b>	<b>Non-unison</b>
	How does non-unison contribute to the effectiveness of the dance performance?

<b>N1</b>	<b>N2</b>	<b>A3</b>	<b>A4</b>	<b>M5</b>	<b>M6</b>	<b>E7</b>	<b>E8</b>
<b>Attempts to identify</b> non-unison.	<b>Identifies</b> non-unison.  <b>Attempts to make a link</b> between non-unison and the effectiveness of the dance.	<b>Describes</b> non-unison.  <b>Makes a link</b> between non-unison and the effectiveness of the dance.  With <b>some limited</b> (or implied) <b>supporting evidence</b> .	<b>Describes</b> how non-unison contributes to the effectiveness of the dance.  With <b>supporting evidence</b> .	<b>Explains</b> how non-unison contributes to the effectiveness of the dance.  With supporting evidence.	Explains, <b>clearly</b> , how non-unison contributes to the effectiveness of the dance.  With <b>relevant</b> supporting evidence.	Explains, with <b>some perceptiveness</b> , how non-unison contributes to the effectiveness of the dance.  With <b>detailed</b> supporting evidence.	Explains, <b>perceptively and possibly with originality</b> , how non-unison contributes to the effectiveness of the dance.  With <b>comprehensive</b> supporting evidence.

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