

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

| Achievement | Achievement with Merit | Achievement with Excellence |
|--|---|--|
| <p><i>Provide an interpretation of a dance performance with supporting evidence involves:</i></p> <ul style="list-style-type: none"> 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 demonstrating understanding of ways in which meaning is conveyed, such as through costume designs, movement choices, groupings, and characterisation 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. | <p><i>Provide an in-depth interpretation of a dance performance with supporting evidence involves:</i></p> <ul style="list-style-type: none"> 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) 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. | <p><i>Provide a perceptive interpretation of a dance performance with supporting evidence involves:</i></p> <ul style="list-style-type: none"> 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 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. |

Cut Scores

| Not Achieved | Achievement | Achievement with Merit | Achievement with Excellence |
|---------------------|--------------------|-------------------------------|------------------------------------|
| 0 – 8 | 9 – 14 | 15 – 18 | 19 – 24 |

Evidence

| Question | Evidence |
|------------|--|
| ONE | Repeated movement |
| | How does a repeated movement support the key idea(s) in the dance performance? |

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

N0 = No response; no relevant evidence.

Evidence

| Question | Evidence |
|------------|--|
| TWO | Formations and groupings |
| | How do different formations and groupings contribute to the dance performance? |

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

N0 = No response; no relevant evidence.

Evidence

| Question | Evidence |
|--------------|--|
| THREE | Production technologies |
| | How do two production technologies work together to create impact? |

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

N0 = No response; no relevant evidence.

Evidence

| Question | Evidence |
|-------------|---|
| FOUR | Non-unison |
| | How does non-unison contribute to the effectiveness of the dance performance? |

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

N0 = No response; no relevant evidence.