

Assessment Schedule – 2012

Dance: Demonstrate understanding of a dance performance (90861)

Evidence Statement

Question	Evidence
ONE	The beginning moment, and the use of sound or music
(a)	(i) Describes, by sketching, the beginning moment of the dance performance. (ii) Describes the sounds / music heard during the beginning moment.
(b)	Explains why the choreographer may have begun the dance this way.

N1	N2	A3	A4	M5	M6	E7	E8
Implies understanding of the beginning moment of the dance performance, though this is not explicit or in the candidate's own words.		Demonstrates understanding of the beginning moment of the dance performance (AND the reason(s) why the choreographer may have begun the dance this way).		Demonstrates in-depth understanding of the beginning moment of the dance performance AND the reason(s) why the choreographer may have begun the dance this way.		Demonstrates comprehensive understanding of the beginning moment of the dance performance AND the reason(s) why the choreographer may have begun the dance this way.	
Attempts to identify through sketching AND / OR describing the beginning moment of the dance.	Identifies through sketching OR briefly describes the beginning moment of the dance.	Identifies, with a basic sketch, OR briefly describes the beginning moment of the dance <i>AND</i> Attempts to explain why the choreographer may have begun the dance this way, but gives limited information beyond that in the supplied bullet points.	<i>EITHER</i> Identifies, with a labelled sketch, OR describes the beginning moment of the dance <i>AND</i> Briefly explains why the choreographer may have begun the dance this way, with some new information additional to that in the supplied bullet points <i>OR</i> Identifies and describes in detail the beginning moment of the dance, without explaining the links	Identifies, with a fairly detailed and labelled sketch, AND describes in some depth the beginning moment of the dance <i>AND</i> Explains in detail why the choreographer may have begun the dance this way.	Identifies, with a detailed and labelled sketch, AND describes in depth the beginning moment of the dance <i>AND</i> Explains clearly and in detail why the choreographer may have begun the dance this way, making links between the beginning moment and its effect / purpose.	Identifies, with a thorough sketch, labelled using element- or style-specific vocabulary, AND describes in broad detail the beginning moment of the dance <i>AND</i> Explains in thorough detail why the choreographer may have begun the dance this way, making links between the beginning moment and its effect / purpose.	Identifies, with a comprehensive sketch, labelled using element- or style-specific vocabulary, AND describes in comprehensive detail the beginning moment of the dance <i>AND</i> Explains in expansive detail why the choreographer may have begun the dance this way, making links between the beginning moment and its effect / purpose.

		between key aspects, or with no new information given.				
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N0 = No response; no relevant evidence.

Question	Evidence
TWO	A movement that communicates ideas and / or feelings
(a)	(i) Describes the ideas and / or feelings communicated in the dance performance. (ii) Sketches one movement that communicates the ideas and / or feelings described.
(b)	Explains how the movement communicates the ideas and / or feelings described.

N1	N2	A3	A4	M5	M6	E7	E8
Implies understanding of the ideas / feelings communicated in the dance performance, though this is not explicit or in the candidate's own words.		Demonstrates understanding of the ideas / feelings communicated in the dance performance (AND how a specific movement communicates the ideas / feelings).		Demonstrates in-depth understanding of the ideas / feelings communicated in the dance performance AND how a specific movement communicates the ideas / feelings.		Demonstrates comprehensive understanding of the ideas / feelings communicated in the dance performance AND how a specific movement communicates the ideas / feelings.	
Attempts to identify the ideas / feelings in the dance OR draws a diagram of a movement in the dance, with no description or explanation.	Identifies and attempts to describe the ideas / feelings in the dance OR draws a diagram of a movement in the dance, with a brief description or explanation.	Identifies and briefly describes the ideas / feelings in the dance, AND sketches OR describes a movement in the dance that communicates the ideas / feelings.	<i>EITHER</i> Identifies and describes the ideas / feelings in the dance, AND sketches AND describes a movement in the dance that communicates the ideas / feelings <i>AND</i> May attempt to explain how the movement communicates the ideas / feelings <i>OR</i> Identifies and describes in detail the ideas / feelings AND a movement in the dance that communicates the ideas / feelings.	Identifies and describes in some depth the ideas / feelings in the dance, AND sketches AND describes in some detail a movement in the dance that communicates the ideas / feelings <i>AND</i> Briefly explains how the movement communicates the ideas / feelings.	Identifies and describes in depth the ideas / feelings in the dance, AND sketches AND describes in depth a movement in the dance that communicates the ideas / feelings <i>AND</i> Explains in some detail how the movement communicates the ideas / feelings, making links between the ideas / feelings and aspects of the movement.	Identifies and describes in detail the ideas / feelings in the dance, AND sketches AND describes in wide-ranging detail a movement in the dance that communicates the ideas / feelings <i>AND</i> Explains in detail how the movement communicates the ideas / feelings, making links between the ideas / feelings and aspects of the movement.	Identifies and describes in comprehensive detail the ideas / feelings in the dance, AND sketches AND describes in thorough detail a movement in the dance that communicates the ideas / feelings <i>AND</i> Explains thoroughly and in detail how the movement communicates the ideas / feelings, making links between the ideas / feelings and aspects of the movement.

N0 = No response; no relevant evidence.

Question	Evidence
THREE	The use of a production technology
(a)	(i) Sketches the ways ONE production technology is seen during a moment in the dance. (ii) Describes the ways the production technology is seen during a moment in the dance.
(b)	Explains how the production technology makes the dance interesting to watch.

N1	N2	A3	A4	M5	M6	E7	E8
Implies understanding of a production technology in the dance performance, though this is not explicit or in the candidate's own words.		Demonstrates understanding of a production technology in the dance performance (AND how the production technology makes the dance interesting to watch).		Demonstrates in-depth understanding of a production technology in the dance performance AND how the production technology makes the dance interesting to watch.		Demonstrates comprehensive understanding of a production technology in the dance performance AND how the production technology makes the dance interesting to watch.	
Attempts to identify through sketching AND / OR describing the ways a production technology is seen in the dance.	Identifies through sketching OR briefly describes the ways a production technology is seen in the dance.	Identifies and briefly describes the ways a production technology is seen in the dance <i>AND</i> May attempt to explain how the production technology makes the dance interesting to watch, but gives limited information beyond that in the supplied bullet points.	<i>EITHER</i> Identifies and describes the ways a production technology is seen in the dance <i>AND</i> Briefly explains how the production technology makes the dance interesting to watch, with some new information additional to that in the supplied bullet points <i>OR</i> Identifies and describes in detail the ways a production technology is seen in the dance but with no explanation of links between key aspects or no new information given.	Identifies and labels and describes in some depth the ways a production technology is seen in the dance <i>AND</i> Explains in some detail how the production technology makes the dance interesting to watch.	Identifies and labels and describes in depth the ways a production technology is seen in the dance <i>AND</i> Explains clearly how the production technology makes the dance interesting to watch, making links between the production technology and its effect.	Identifies and labels and describes in detail the ways a production technology is seen in the dance <i>AND</i> Explains in thorough detail how the production technology makes the dance interesting to watch, making links between the production technology and its effect.	Identifies and labels and describes in comprehensive detail the ways a production technology is seen in the dance <i>AND</i> Explains in broad detail how the production technology makes the dance interesting to watch, making links between the production technology and its effect.

N0 = No response; no relevant evidence.

Question	Evidence
FOUR	A repeated feature
(a)	(i) Sketches and briefly describes a feature that is repeated in the dance performance. (ii) Describes the ways the feature is repeated in the dance performance
(b)	Explains why the feature has been repeated in the dance performance.

N1	N2	A3	A4	M5	M6	E7	E8
Implies understanding of a repeated feature in the dance performance, though this is not explicit or in the candidate's own words.		Demonstrates understanding of a repeated feature in the dance performance (AND the reasons why the feature has been repeated).		Demonstrates in-depth understanding of a repeated feature in the dance performance AND the reasons why the feature has been repeated.		Demonstrates comprehensive understanding of a repeated feature in the dance performance AND the reasons why the feature has been repeated.	
Attempts to identify through sketching AND / OR describing a repeated feature in the dance.	Identifies through sketching OR briefly describes a repeated feature in the dance.	Identifies a repeated feature and briefly describes the ways it is repeated in the dance <i>AND</i> May attempt to explain why the feature has been repeated, but gives limited additional information beyond what is already provided in the bullet points of the question.	<i>EITHER</i> Identifies a repeated feature and describes the ways it is repeated in the dance <i>AND</i> Briefly explains why the feature has been repeated, with some additional information to that provided in the bullet points of the question <i>OR</i> Identifies and describes in detail the repeated feature and the ways it has been repeated but with no explanation of links between key aspects or no new information given.	Identifies a repeated feature and describes in some depth the ways it is repeated in the dance <i>AND</i> Explains in some detail why the feature has been repeated.	Identifies a repeated feature and describes in depth the ways it is repeated in the dance <i>AND</i> Explains clearly why the feature has been repeated, making links between the repeated feature and another key aspect (eg the theme).	Identifies a repeated feature and describes in detail the ways it is repeated in the dance <i>AND</i> Explains in detail why the feature has been repeated, making links between the repeated feature and another key aspect (eg the theme).	Identifies a repeated feature and describes in comprehensive detail the ways it is repeated in the dance <i>AND</i> Explains thoroughly and in detail why the feature has been repeated, making links between the repeated feature and another key aspect (eg the theme).

N0 = No response; no relevant evidence.

Judgement Statement

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 7	8 – 12	13 – 18	19 – 24

Appendix: Sample responseeg *FrENZy*, choreographed by Mark Baldwin

Question	Achievement	Achievement with Merit	Achievement with Excellence
<p>ONE</p>	<p>A4</p> <p>Identifies, with a labelled sketch, OR describes the beginning moment of the dance</p> <p><i>AND</i></p> <p>Briefly explains why the choreographer may have begun the dance this way, with some new information additional to that in the supplied bullet points</p>	<p>M6</p> <p>Identifies, with a detailed and labelled sketch, AND describes in depth the beginning moment of the dance</p> <p><i>AND</i></p> <p>Explains clearly and in detail why the choreographer may have begun the dance this way, making links between the beginning moment and its effect / purpose.</p>	<p>E7</p> <p>Identifies, with a thorough sketch, labelled using element- or style-specific vocabulary, AND describes in broad detail the beginning moment of the dance</p> <p><i>AND</i></p> <p>Explains in thorough detail why the choreographer may have begun the dance this way, making links between the beginning moment and its effect / purpose.</p>
	<p>(a)</p> <p>(i) <i>Male soloist on stage by himself / spotlight</i></p> <p>(ii) <i>In the beginning moment of the dance you hear the beginning of the song “Poor Boy” by Split Enz. At the start of the song it is slow and it is faint sounding.</i></p> <p>(b)</p> <p><i>I think the choreographer began the dance with just a male on stage in the spotlight because the dance is called “Poor Boy”. I think the male is supposed to represent the main boy in the song and I think the choreographer shows that throughout the performance.</i></p>	<p>(a)</p> <p>(i) <i>Spotlight on him, solo male dancer.</i></p> <p>(ii) <i>The sound and music you hear during the beginning moments of the dance performance is the song “Poor Boy” by Split Enz, written by Tim Finn. The sound is of guitars and drums playing and it builds as the dance continues. The beginning 15 seconds is of a male dancer doing a solo in the spotlight.</i></p> <p>(b)</p> <p><i>The choreographer began the dance this way to capture the audiences’ attention by having a solo, which is more intimate. It is also more interesting as the male dancer is doing non-traditional Ballet movement by doing fast sharp movement and backward rolls. The beginning sound / music builds suspense as the drums and guitar in the song are building and the words of the song are introduced.</i></p>	<p>(a)</p> <p>(i) <i>Saute – arms in 5th, leg in passé; single spot-light; arabesque.</i></p> <p>(ii) <i>During the first 15 seconds you hear a single electric guitar and a drum beat. The song is “Poor Boy” by Split Enz, written by Tim Finn. The single male dancer on the stage in the spotlight dances / jumps in time with the music.</i></p> <p>(b)</p> <p><i>The very first move captures the audience’s attention as it is big and loud. The sauté is like a thought or light bulb – it is sudden and unexpected. The single spotlight also captures your attention. He then lands in an arabesque – both this and the sauté are traditional ballet moves, so you are expecting them. Then he goes on to do a backwards roll. This raises questions for this is not a traditional ballet move, it makes the dance unexpected and interesting. The movements introduce the themes of reality and dreaming, the stiff movements of the sauté and the arabesque represent working in a factory working while the backward roll represent the idea of slivering his way into a dream-like state.</i></p>