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| **Alternative Evidence Gathering Template – Internal Assessment** | | | | | | | | | | | | | | | |  | |
| These templates must only be used to record student achievement and report results where remote assessment is the only practical option and the collection of direct assessment evidence from students has not been at all possible. ‘Alternative Evidence’ is student evidence for internally assessed standards that has been seen or heard within the teaching and learning programme. These templates do not signal a reduction in what is accepted for each grade, but rather a means of summarising evidence for reporting. These templates must be viewed in conjunction with the standard and assessment advice forwarded to schools to ensure that valid, credible and reliable assessment and learning has occurred before the standard is awarded. While physical evidence of student work does not need to be attached, the assessor decisions made must also be verified internally before reporting results. | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | | | |
| Student ID | | Student 1 | | | | | | | | | | | Subject | Dance | | Level | 2 |
| Notes | |  | | | | | | | | | | | Standard No. | 91205 | | Version | 2 |
| Standard Title | | Choreograph a group dance to communicate an intention | | | | | | | | | | | | | | Credits | 4 |
|  | | | | | | | | | | | | |  | | |  | |
| **Achieved** | | | | | | | | | **Merit** | | | | | | **Excellence** | | |
| Choreograph a group dance to communicate an intention. | | | | | | | | | Choreograph an effective group dance to communicate an intention. | | | | | | Choreograph an imaginative group dance to communicate an intention. | | |
|  | | | | | | | | | | | | |  | | |  | |
| **Key requirements (list):** | | | | | | A | | | M | | | E | **Describe or attach the evidence considered.** | | | **Explain how the judgement was made.** | |
| Defining a clear intention. | | | | | |  | | |  | | |  |  | | |  | |
| Use the dance elements, such as using: two different forms of locomotion, more than one level, a variety of pathways (e.g. a diagonal pathway followed by a circular pathway), more than one facing, mainly unison movement. | | | | | |  | | |  | | |  |  | | |  | |
| Order movements for a group of dancers, such as: including repetition of movements and phrases, beginning and ending the dance with similar movements or shapes. | | | | | |  | | |  | | |  |  | | |  | |
| Use spatial relationships among dancers (e.g. equidistant and geometrical formations). | | | | | |  | | |  | | |  |  | | |  | |
| Relate some of the choreographic decisions to the choreographic intention of the dance. | | | | | |  | | |  | | |  |  | | |  | |
| Vary the use of the dance elements, such as using: a variety of locomotor movements, a variety of non-locomotor movements, complementary and contrasting shapes, a variety of contact between dancers, a variety of spacing, contrasting levels, variations in tempo. | | | | | |  | | |  | | |  |  | | |  | |
| Make choices of movement material to communicate the choreographic intention such as developing a motif that relates to an idea, mood, or image. | | | | | |  | | |  | | |  |  | | |  | |
| Use transitions that smoothly connect to movements before and after. | | | | | |  | | |  | | |  |  | | |  | |
| Order movement material for a group of dancers such as: retrograding the beginning of the dance at the end, using repetition and variation of movements and phrases. | | | | | |  | | |  | | |  |  | | |  | |
| Use a variety of groupings, such as: varying the number of dancers in close proximity, varying the spacings between dancers, varying numbers of dancers doing unison movement. | | | | | |  | | |  | | |  |  | | |  | |
| Use the dance elements to develop unusual movement material and unexpected combinations of movements. | | | | | |  | | |  | | |  |  | | |  | |
| Choose movement purposefully to convey the idea, mood, or image. | | | | | |  | | |  | | |  |  | | |  | |
| Order movements for a group of dancers such as: building to a climax, creating a sense of unity, including complementary and contrasting movements, using an evolved version of the beginning movements at the end of the dance. | | | | | |  | | |  | | |  |  | | |  | |
| Use transitions to produce a sense of flow throughout the dance. | | | | | |  | | |  | | |  |  | | |  | |
| Use a variety of groupings, formations and relationships such as: varying and contrasting uses of unison, canon and sequential movements, using a variety of facings at the same time, use of weight bearing. | | | | | |  | | |  | | |  |  | | |  | |
|  | | | | |  | |  | | |  | | |  | | |  | |
| **Sufficiency statement** | | | | | | | | | | | | | **Internal Verification** | | | | |
| Achievement | All of A is required | | | | | | | | | | | | Assessor: Date: | | | | |
| Merit | All of A and M is required | | | | | | | | | | | | Verifier: Date: | | | | |
| Excellence | All of A, M and E is required | | | | | | | | | | | | Verifier’s school: | | | | |
| MARK OVERALL GRADE | | | N | A | | | | M | | | E | | Comments: | | | | |

For the purpose of national external moderation:

* only six WORD templates are required where available
* samples are not required to be randomly selected
* there should be one each of N, A, M, E and up to 2 others
* descriptions of evidence and explanations of judgements are not required for all other students, and a spreadsheet may be used.