

**2004 HSC Notes from
the Marking Centre
Dance**

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2004 HSC NOTES FROM THE MARKING CENTRE

DANCE

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Dance. It provides comments with regard to responses to the 2004 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

General Comments

In 2004, approximately 659 candidates attempted the Dance examination, 403 candidates presented for Major Study Performance, 163 candidates presented for Major Study Composition, 66 candidates presented for Major Study Appreciation, 5 candidates presented for Major Study Technology – Film and Video and 11 candidates presented for Major Study Technology – Choreographing the Virtual Body.

Of those candidates the following number of candidates were recognised as exemplary works in practical examination: 50 in Core Performance, 20 in Core Composition, 29 in Major Study Performance and 10 in Major Study Composition.

Practical Examination

Viewing Time

Candidates did make use of the viewing time. Candidates need to identify the available times and visit the venue prior to the examination to familiarise themselves with the dimensions and orientation of the space.

Accompaniment

Candidates used either CD or cassette tape. It is essential that candidates provide an unlabelled copy and back up copy and bring it into the examination room. Candidates need to ensure that only the necessary tracks are on the CD. Recording and editing of the accompaniment has generally improved from 2003.

The choice and suitability of accompaniment was generally appropriate for the Performance, Composition and Technology components of the examination.

Dance Attire

All candidates need to wear the appropriate attire for all practical examinations including all of the Viva Voces or risk a mark penalty. Some candidates' performances and responses were hindered by inappropriate dancewear. Teachers and candidates should refer to page 46 of the Stage 6 Dance Syllabus.

Candidates who choose costumes for Major Study Performance, Major Study Composition and Technology Film and Video need to consider the relevance of it in relation to the intent and the efficiency of movement in the attire.

Costuming for Core Composition and Core Performance is not permitted for the examination.

Footwear

There was an increase in usage of footwear across all components – especially foot thongs and ballet flats. No candidates wore socks, which must not be worn. It is the responsibility of candidates to choose the most appropriate footwear and accept responsibility for any difficulties and possible safety issues.

Examiners strongly suggest that candidate's familiarise themselves with the performance space and flooring in the scheduled viewing time prior to their examination.

Core

Core Performance

Candidates' work demonstrated an awareness of the syllabus areas of study and the application to their dance. Safe dance practice was given due consideration in the execution of the movement. Candidates presented a range of body skills, and performed dances suited to their body structure and level of ability. They demonstrated commitment and integrity in their work.

Candidates who scored highly in performance presented a skilled execution of complex movement with high degrees of strength and flexibility. Co-ordination was challenged with skilled weight shifts and control over the placement and alignment of the body. These candidates demonstrated a strong ability to project into the space whilst maintaining control over the dynamics. They were purposeful and committed in the delivery of the dance often personalising the dance through interpretation.

Some candidates presented stylistic choreography with a limited range of skills and attempted a high degree of unsafe dance movement. Dances contained simple shapes and locomotor movements with the feet, legs, torso and arms lacking strength. The inability to execute less complex movement was evident.

Candidates need to develop the capacity to gain control of centre and present a range of skills, along with an ability to control faster tempo locomotor work, including axial work and jumps, with correct placement of foot, knee, hip and spine.

Core Composition

The focus of composition needs to be based on the clear communication of a concept/intent. Candidates need to select a concept/intent that is not too broad and has a context in which it exists. Themes dealing with abuse, drugs, death, literal animal intents or large-scale human emotions are difficult to personalise.

Strong candidates were able to demonstrate the knowledge and skill to personalise movement rather than using a known vocabulary and be purposefully driven by a concept/intent. They skillfully developed the intent using a variety of spatial, temporal manipulations. Dynamically, candidates presented a skillful use

of selected manipulations consistently applied across the entire composition. The level of abstraction was appropriate to communicating a clear intent.

The movement was organised into clear motifs that were well constructed into phrases. The relationships of the movement within the phrases linked well with the intent and were originated from the motif/s

Candidates were able to demonstrate a skilled level of sequencing the movement and phrasing. Transitionally the dance flowed without a sense of interruption or use of unrelated movement. Repetition was cleverly applied to reinforce the link between the sections of the dance.

Major Study

Major Study Performance

In the better performances, candidates presented a ‘Work’ showing a strong relationship of the technical phrases to the thematic considerations and a thorough understanding of the syllabus. These included the communication of a clear concept/intent, a stylistic interpretation and kinaesthetic response. They were able to demonstrate their level of technique through the execution of complex movement sequences that were choreographed based on the thematic considerations. Candidates demonstrated an efficient and safe execution of the movement in relation to their anatomical structure. The range of body skills shown in the locomotor and non-locomotor sequences was high order.

They demonstrated a high level of skill to vary the elements of dance while executing the movement. They projected a focused extension of energy, confidence and image

In the weaker performances, candidates generally presented a minimal range of movement with a limited range of skills executed, ie walk; pose; arm gesture, an occasional jump, leg extension and balance.

They demonstrated major inconsistencies in relation to degrees of control and level of strength.

The lack of syllabus interpretation saw ‘dances’ being presented rather than ‘Works’. These often included unsafe dance movements. This impacted on the Viva Voce, as there was no thematic intent to discuss.

Major Study Composition

Candidates presented ‘Works’ with highly personalised movement selection. The concept/intent and movement choices were appropriate and interpretative in relation to the realisation of the intention. There was a strong sense of a ‘Work’ as the motifs were skillfully manipulated. Phrases were driven by the motifs and structured to realise the intent. A strong interplay of the motif on each of the dancers was evident. Each dancer played an active part taking on a characterised role.

The ‘Work’ clearly established a sense of unity, each part contributing to a logical development of relationships between the dancers. Sequencing was cleverly crafted; the theme evolved as the ‘Work’ progressed. Transitions were skillfully manipulated. Phrase content was varied whilst maintaining the clear logical development. Major Study Composition ‘Works’ needs to be created to connect with the audience.

Major Study Dance and Technology – Choreographing the Virtual Body

Candidates presented Works with a strong understanding of the syllabus. They demonstrated compositional processes in relation to the medium in which it was presented. Works need to clearly demonstrate a concept/intent in relation to the chosen number of dancers.

Major Study Dance and Technology – Film and Video

Candidates presented Works demonstrating a high level of skill in generating and filming personalised abstract movement. They presented a clear concept/intent and sense of a 'Work'. The motif/s were evident in the emphasis of body parts and framing of shapes. The phrasing was consistent with the development of the motif and use of groupings and stage space. Dynamically a level of sophistication was clearly evident.

Filming was higher order in the use of shooting and framing the action. Locomotor movement was captured strongly along with the use of aerial cinematography using a range of shot, angle and height of the camera position strong to maintain intent. A clear sense of unity was achieved through the form. Movement and phrases were sequenced well using high order editing. Variations were achieved in the development and manipulation of the phrases and editing techniques. There was not an over emphasis on special effects.

Viva Voces

Generally all viva voces were accessible to candidates. Most candidates attempted to speak for the allocated time and answer the specifics of the questions. Candidates need to use examples from their own dances and 'Works' to demonstrate their knowledge and understanding of the question of the area/s of study from which the question was drawn. Some candidates did not demonstrate an understanding of the context of the question, using terminology from core performance in the core composition question. The rote or prepared response was evident in some candidates' viva voces.

Core Performance

Candidates were aware of the definitions and terminology related to the question. The question required them to apply the knowledge of warm up to how they warmed up to safely and efficiently execute the selected locomotor sequence. They defined a warm up, selected a locomotor sequence from their dance and established a link between the two. To successfully answer the question, candidates needed to understand the demands of the sequence and how and why you need to warm up the muscles to safely execute the movement. Some candidates knew why you need to warm up along with how to generally warm up but were unable to make a link to how to warm up specifically for the locomotor sequence.

Core Composition

What differentiated candidate responses was their ability to discuss how variation was established throughout the dance along with how they were able to achieve contrasting features. There was often an interchanging of terminology between variation and different. Candidates needed to show their level of understanding by explaining what they varied, how they varied it and why they chose to vary it in relation to communicating the concept/intent. They also needed to clearly show where variation was evident in their dance. Contrast is evident when there is variation between the movement, space, time, dynamics, motifs, phrases and/or sections.

Major Study Performance

Candidates had difficulty addressing both components of the question, performance quality and interpretation. The question required a depth of information about what is performance quality (control/variation of dynamics/energy, quality of line, projection) and how it has been used to show intent and support the interpretation of the thematic considerations. Candidates had scope to discuss how and why they used their focus, facial expressions, lines and shapes of the body and projection of energy and image in relation to why they are performing the movement.

Candidates need to understand the relationship between technique and how it allows the performer to control the way the movement is performed.

Major Study Composition

Better responses discussed the reasons for generating or developing the movement to communicate the concept/intent. The question required candidates to discuss how they generated movement for the 2-3 dancers. Generating movement includes exploring movement choices to best reflect the concept/intent. Candidates were able to explain the reason for their choices and why they selected the movement for each of the 2-3 dancers. They also were able to explain how they generated movement and organised it in a motif or generated further variations by manipulating the motif and allocating the movement to the dancers. The stronger candidates were able to show examples of the generated movement and how it was relevant to communicate the concept/intent. Examples were selected to illustrate the movement for each dancer.

Major Study Dance and Technology – Choreographing the Virtual Body

Better responses provided a high level of knowledge of a movement phrase and its structure and purpose. Candidates discussed and showed examples of how the phrase has been manipulated using the software. The methods discussed to manipulate the phrase included manipulation of the space, time and dynamics and/or motif/s. Candidates also discussed manipulation using sequencing and repetition of the phrase within the timeline.

All discussion needs to be supported by examples from the work. Candidates can choose to do this physically in person (live) or by selecting them from the computer animation.

Major Study Dance and Technology – Film and Video

Generally the question focused on the how the movement has been framed to communicate the concept/intent. In other words, the way the movement was framed was chosen by the candidate to best reflect the concept/intent.

Better responses attempted to link the use of the camera to best portray the concept/intent. Candidates needed to provide specific examples to illustrate how this was achieved.

All discussion needs to be supported by examples from the work. Candidates can choose to do this physically in person (live) or by selecting them from the film and video.

Written Examination

Core Appreciation

Most candidates provided structured responses; however, the depth of knowledge varied considerably. The ability to clearly describe movement content in many responses was limited. The better responses were able to clearly relate movement content from their examples to the issues asked in the questions, and the choice of terminology was relevant to the question.

Question 1

Candidates demonstrated a general to comprehensive knowledge of the relationship of colour as a stimulus for movement in *Ochres*. This question offered candidates the opportunity to answer in specific or general terms by providing a detailed explanation of the significance of one colour or a broad treatment of the significance of all four colours. Describing the work (movement structure and production elements) and providing a biography was not sufficient to answer the question. Better responses came from candidates that could also relate colour symbolism to emotion, spiritual or other qualities and how these were translated to movement. Better responses included examples to support their explanation and used appropriate terminology. Overall candidate's responses to the significance of the colour yellow were strongest while their ability to discuss the significance of red and relating it to movement was weakest.

Question 2

Candidates demonstrated a general to comprehensive knowledge of the use of motif(s) in *Rooster* as a means of establishing intent. However there is still confusion with some candidates in distinguishing the difference between motif, intent and stimulus. Dominant motifs were recognized and in many cases were described in term of labels rather than movement details. Intent in many cases was implied and not explained. Describing the work in terms of a story was not sufficient to answer the question. Because of the episodic nature of the work, candidates could answer the question in specific terms by focusing in detail on the motifs and intent of one episode or answer in broad terms by discussing the complete work and the overall intent and how the various motifs support it.

Better responses identified and described dominant motifs and presented convincing arguments how these motifs justified their interpretation of the intent. They supported their explanation with references to relevant movement examples and in the context of when the work was created and the era it reflects. Some candidates approached their answer from a compositional perspective to discuss motif and intent.

Major Study Appreciation

While candidates provided structured responses, the depth of knowledge varied considerably. Effective discussion of movement and contextual relationships to the key issues asked also varied considerably. The better responses were able to clearly relate the issues raised in the questions (contributions to dance, socio-cultural influences on dance development and the communication of ideas through dance) to movement content of selected works and their historical context where required. The better responses ensured the choice of terminology was both relevant and accurate.

Question 1

Each of the prescribed seminal artists had made significant and unique contributions to dance. An in-depth understanding of their works was needed to answer this question. In addition, an understanding of the nature of dance before, during and after the arrival of the seminal artist on to the dance scene was also needed. This combined knowledge of the artists' works and the context in which they were created along with comparisons to the works of their peers would enable informed conclusions to be drawn about the contributions of the seminal artist. Better responses were able to identify what the seminal artist did with movement and dance that made them stand out from their peers leaving a legacy for others that followed.

Contributions may have included the development of new dance techniques and styles, new dance philosophies or concepts, formation of dance companies and schools, application of new technologies and media to dance. Better responses discussed one or more of these aspects convincingly with relevant examples from the artist's work to support their argument. These responses were well structured and used dance terminology with accuracy and relevance. Weaker responses lacked contextual background and focused more on describing the times and listing the characteristics of the choreographer and their work without making connections.

Question 2

Simply linking major events in an era to a selection of dance works from that time was insufficient to answer the question.

Better responses provided a detailed and accurate explanation of the impact of socio-cultural influences on dance generally and on selected dance works of key dance figures in the respective eras. They were structured using relevant examples and appropriate terminology.

The two prescribed eras offered a wide variety of influential material to select from that impacted on dance and a diverse range of choreographers that in response created significant works. For the era 1920-1960 some key influences that candidates could access were: modernism, the great depression, prohibition, nationalism, fascism, anti-semitism, World War II, rise of Afro-American culture, emergence of women, popular culture, advancements in science, medicine, communications and transport. The era 1960-2000 included post-modernism, hippies, the Cold War, Vietnam War, sexual revolution, AIDS, computers, computer games, internet, environmentalism, different popular culture and continuing advancements in science, medicine and communications. Unfortunately the majority of responses had a narrow focus and were lacking in detail and context.

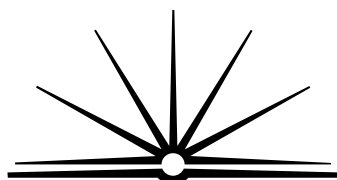
Question 3

An in-depth study of *Revelations* provided opportunities for a range of suitable responses in answering this question. These opportunities included the following contexts – Afro-American culture, religious/spiritual influences and personal experiences and reflection of the choreographer. Weaker responses focused on describing the work and providing biographical details of the choreographer. Better response linked one or more of the contexts above and clearly related them to the movement content in *Revelations*. The better responses were also well structured and used dance terminology correctly and accurately. A few responses also related the choreographer's choice of music as an aid to communicating ideas.

Dance

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Examination Section I — Core Appreciation (Compulsory)			
Q1	10	Prescribed Artists/Works	H1.1, H4.1, H4.2, H4.4
Q2	10	Prescribed Artists/Works	H1.1, H4.1, H4.2, H4.4
Written Examination Section II — Major Study Appreciation (Optional)			
Q1	10	Prescribed Era and Prescribed Artist	H1.1, H4.1, H4.2, H4.4
Q2	10	Prescribed Era and Prescribed Artist	H1.1, H4.1, H4.2, H4.4
Q3	20	Mandatory Seminal Work	H1.1, H4.1, H4.2, H4.4
Practical Examination Section III — Core performance (Compulsory)			
Part A	8	Core Performance Criterion 1	H1.2, H1.3, H3.1, H2.1, H2.2, H4.2, H4.5
Part A	8	Core Performance Criterion 2	H1.1, H1.2, H1.3, H2.1, H2.2, H4.2, H4.5
Part B Q1	4	Viva Voce	H1.1, H1.2, H2.1, H2.2
Practical Examination Section IV — Major Study Performance (Optional)			
Part A	16	Major Study Performance Criterion 1	H1.1, H1.2, H1.3, H2.1, H2.2, H4.5
Part A	16	Major Study Performance Criterion 2	H1.1, H1.2, H1.3, H2.1, H2.2, H4.5
Part B Q2	8	Viva Voce	H1.1, H1.2, H1.3, H2.1, H2.2, H2.3
Practical Examination Section V — Core Composition (Compulsory)			
Part A Q3	4	Viva Voce	H1.1, H1.2, H1.3, H2.1, H2.2, H2.3
Part B	4	Core Composition Criterion 1(a)	H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5
Part B	4	Core Composition Criterion 1(b)	H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5
Part B	8	Core Composition Criterion 2	H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5
Practical Examination Section VI — Major Study Composition (Optional)			
Part A Q4	8	Viva Voce	H1.1, H1.2, H1.3, H3.1, H3.2, H3.3, H3.4
Part B	16	Major Study Composition Criterion 1	H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5
Part B	16	Major Study Composition Criterion 2	H1.1, H1.2, H3.1, H3.2, H3.3, H4.5
Practical Examination Section VII — Major Study Dance and Technology (Optional)			
Option 1: Part A Q5	8	Viva Voce	H1.1, H1.2, H1.3, H1.4, H3.2, H3.3, H3.4
Part B	16	Option 1: Choreographing the Virtual Body Criterion 1 Choreographing the Virtual Body Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.3, H3.4
Option 2: Part C Q6	8	Viva Voce	H1.1, H1.2, H1.3, H1.4, H3.2, H3.3, H3.4
Part D	16	Option 2: Film and Video Criterion 1 Film and Video Criterion 2	H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4



BOARD OF STUDIES
NEW SOUTH WALES

2004 HSC Dance Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1

Outcomes assessed: H1.1, H4.1, H4.2, H4.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Provides a detailed and accurate explanation of the relationship between colour and the choice of movement in <i>Ochres</i>• Makes a sustained reference to one or more colour(s) using relevant examples from the work• Presents a well-structured response using appropriate terminology	9–10
<ul style="list-style-type: none">• Provides a sound explanation of the relationship between colour and the choice of movement in <i>Ochres</i>• Makes reference to one or more colour(s) using relevant examples from the work• Presents a structured response using appropriate terminology	7–8
<ul style="list-style-type: none">• Provides some explanation of the relationship between colour and the choice of movement in <i>Ochres</i>• Makes some reference to one or more colour(s) using generalised examples from the work• Presents a response using general terminology	5–6
<ul style="list-style-type: none">• Provides some information about the use of colour and the choice of movement in <i>Ochres</i>• Makes basic reference to colour(s) using some examples from the work• Presents a limited response using some terminology	3–4
<ul style="list-style-type: none">• Lists some features of the work and/or colour and/or movement• Provides a minimal and/or unstructured response	1–2

Section I (continued)

Question 2

Outcomes assessed: H1.1, H4.1, H4.2, H4.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed and accurate explanation of the relationship between motif(s) and intent in <i>Rooster</i> Makes a sustained reference to motif(s) and the intent using relevant examples from the work Presents a well-structured response using appropriate terminology 	9–10
<ul style="list-style-type: none"> Provides a sound explanation of the relationship between motif(s) and intent in <i>Rooster</i> Makes reference to motif(s) and the intent using relevant examples from the work Presents a structured response using appropriate terminology 	7–8
<ul style="list-style-type: none"> Provides some explanation of the relationships between motif(s) and the intent in <i>Rooster</i> Makes some reference to motif(s) and the intent using generalised examples from the work Presents a response using general terminology 	5–6
<ul style="list-style-type: none"> Provides some information about the relationships between motif(s) and the intent in <i>Rooster</i> Makes basic reference to motif(s) and/or intent using some examples from the work Presents a limited response using some terminology 	3–4
<ul style="list-style-type: none"> Lists some features of the work and/or motif(s) and/or intent Provides a minimal and/or unstructured response 	1–2

Section II — Major Study Appreciation

Question 1

Outcomes assessed: H1.1, H4.1, H4.2, H4.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Provides a detailed and accurate description of the contribution that the chosen seminal artist has made to dance• Makes a sustained reference to one or more work(s) using relevant examples• Presents a well-structured response using appropriate terminology	9–10
<ul style="list-style-type: none">• Provides a sound description of the contribution that the chosen seminal artist has made to dance• Makes reference to one or more work(s) using relevant examples• Presents a structured response using appropriate terminology	7–8
<ul style="list-style-type: none">• Provides some description of the contribution that the chosen seminal artist has made to dance• Makes some reference to one or more work(s) using generalised examples• Presents a response using general terminology	5–6
<ul style="list-style-type: none">• Provides some information about the contribution that the chosen seminal artist has made to dance• Makes basic reference to one or more work(s) using some examples• Presents a limited response using some terminology	3–4
<ul style="list-style-type: none">• Lists some features of the contribution and/or artist• Provides a minimal and/or unstructured response.	1–2

Section II (continued)**Question 2**

Outcomes assessed: H1.1, H4.1, H4.2, H4.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Provides a detailed and accurate explanation of the relationship between socio-cultural influences and the development of dance in the chosen era• Makes sustained reference(s) to the era using relevant examples• Presents a well-structured response using appropriate terminology	9–10
<ul style="list-style-type: none">• Provides a sound explanation of the relationship between socio-cultural influences and the development of dance in the chosen era• Makes reference(s) to the era using relevant examples• Presents a structured response using appropriate terminology	7–8
<ul style="list-style-type: none">• Provides some explanation of the relationship between socio-cultural influences and the development of dance in the chosen era• Makes some reference to the era using generalised examples• Presents a response using general terminology	5–6
<ul style="list-style-type: none">• Provides some information about socio-cultural influences and the development of dance in the chosen era• Makes basic reference to the era using some examples• Presents a limited response using some terminology	3–4
<ul style="list-style-type: none">• Lists some features of the socio-cultural influence of the chosen era and/or dance of the time• Provides a minimal and/or unstructured response	1–2

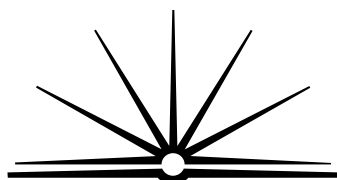
Section II (continued)

Question 3

Outcomes assessed: H1.1, H4.1, H4.2, H4.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed and accurate explanation of how Ailey's ideas have been communicated in <i>Revelations</i> Makes a sustained reference to one or more ideas using relevant examples from the work Presents a well-structured response using appropriate terminology 	17–20
<ul style="list-style-type: none"> Provides a sound explanation of how Ailey's ideas have been communicated in <i>Revelations</i> Makes reference to one or more ideas using relevant examples from the work Presents a structured response using appropriate terminology 	13–16
<ul style="list-style-type: none"> Provides some explanation of how Ailey's ideas have been communicated in <i>Revelations</i> Makes some reference to one or more ideas using generalised examples from the work Presents a response using general terminology 	9–12
<ul style="list-style-type: none"> Provides some information about how Ailey's ideas have been communicated in <i>Revelations</i> Makes basic reference to the ideas using generalised examples from the work Presents a limited response using some terminology 	5–8
<ul style="list-style-type: none"> Lists some features of <i>Revelations</i> Provides a minimal and/or unstructured response 	1–4



B O A R D O F S T U D I E S
NEW SOUTH WALES

2004 HSC Dance Marking Guidelines — Viva Voce

Section III — Core Performance

Part B: Viva Voce

Question 1

Outcomes assessed: H.1.1, H.1.2, H.2.1, H.2.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Provides a detailed explanation that clearly demonstrates how and why the warm-up is relevant to the locomotor sequence• Addresses the question in a convincing, coherent response using appropriate terminology and relevant examples	4
<ul style="list-style-type: none">• Provides an explanation that demonstrates how and why the warm-up is relevant to the locomotor sequence• Addresses the question in a coherent response using appropriate terminology and general examples	3
<ul style="list-style-type: none">• Provides information on how and/or why the warm-up is relevant to a sequence• Addresses aspects of the question in a less coherent response using basic terminology and limited examples	2
<ul style="list-style-type: none">• Talks generically about safe dance practice OR talks about their performance OR talks about shapes and/or warm-up• Provides a minimal response with little detail and little relevance to the question	1

Section IV — Major Study Performance

Part B: Viva Voce

Question 2

Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2, H2.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed explanation that clearly demonstrates how performance quality has enhanced the interpretation of the WorkAddresses the question in a convincing, coherent response using appropriate terminology and relevant examples	7–8
<ul style="list-style-type: none">Provides an explanation that demonstrates how performance quality has enhanced the interpretation of the WorkAddresses the question in a coherent response using appropriate terminology and general examples	5–6
<ul style="list-style-type: none">Provides information on how performance quality has enhanced the interpretation of the WorkAddresses aspects of the question in a less coherent response using basic terminology and limited examples.	3–4
<ul style="list-style-type: none">Talks generically about the Work and/or its intent and/or the performance qualityProvides a minimal response with little detail and little relevance to the question	1–2

Section V — Core Composition

Part A: Viva Voce

Question 3

Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2, H2.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed explanation that clearly demonstrates how variation and contrast have been used to support the concept/intentAddresses the question in a convincing, coherent response using appropriate terminology and relevant examples	4
<ul style="list-style-type: none">Provides an explanation that demonstrates how variation and contrast have been used to support the concept/intentAddresses the question in a coherent response using appropriate terminology and general examples	3
<ul style="list-style-type: none">Provides information on how variation and contrast are used in the dance and talks generally about the concept/intentAddresses aspects of the question in a less coherent response using basic terminology and limited examples	2
<ul style="list-style-type: none">Talks generically about the movement and/or the concept/intent in the danceProvides a minimal response with little detail and little relevance to the question	1

Section VI — Major Study Composition

Part A: Viva Voce

Question 4

Outcomes assessed: H1.1, H1.2, H1.3, H3.1, H3.2, H3.3, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed explanation that clearly demonstrates how the movement has been generated for 2–3 dancers, relevant to the concept/intentAddresses the question in a convincing, coherent response using appropriate terminology and relevant examples	7–8
<ul style="list-style-type: none">Provides an explanation that demonstrates how the movement has been generated for 2–3 dancers, relevant to the concept/intentAddresses the question in a coherent response using appropriate terminology and general examples	5–6
<ul style="list-style-type: none">Provides information on how the movement has been generated for 2–3 dancers and talks generally about the concept/intentAddresses aspects of the question in a less coherent response using basic terminology and limited examples	3–4
<ul style="list-style-type: none">Talks generically about the generation of movement and/or the concept/intentProvides a minimal response with little detail and little relevance to the question	1–2

Section VII — Major Study Dance and Technology

Option 1: Choreographing the Virtual Body

Part A: Viva Voce

Question 5

Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.2, H3.3, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed explanation that clearly demonstrates how the software has been used to manipulate the phrase in relation to the concept/intentAddresses the question in a convincing, coherent response using appropriate terminology and relevant examples	7–8
<ul style="list-style-type: none">Provides an explanation that demonstrates how the software has been used to manipulate the phrase in relation to the concept/intentAddresses the question in a coherent response using appropriate terminology and general examples	5–6
<ul style="list-style-type: none">Provides information about the software and some explanation of how the phrase has been manipulated in relation to the concept/intentAddresses aspects of the question in a less coherent response using basic terminology and limited examples	3–4
<ul style="list-style-type: none">Talks generically about the Work and/or the use of the computer software and/or the concept/intentProvides a minimal response, with little detail and little relevance to the question	1–2

Section VII — Major Study Dance and Technology

Option 2: Film and Video

Part C: Viva Voce

Question 6

Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.2, H3.3, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed explanation that clearly demonstrates the relationship between framing of the movement and the concept/intentAddresses the question in a convincing, coherent response using appropriate terminology and relevant examples	7–8
<ul style="list-style-type: none">Provides an explanation that demonstrates the relationship between framing of the movement and the concept/intentAddresses the question in a coherent response using appropriate terminology and general examples	5–6
<ul style="list-style-type: none">Provides information about the framing of the movement and talks generally about the concept/intentAddresses aspects of the question in a less coherent response using basic terminology and limited examples	3–4
<ul style="list-style-type: none">Talks generically about framing and/or concept/intent and/or movementProvides a minimal response, with little detail and little relevance to the question	1–2