



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

## **HSC Dance**

### **Marking Guidelines — Practical tasks**

### ***HSC examination overview***

For each candidate, the HSC examination for Dance consists of four sections: three sections, totalling 60 marks, assessing the core, and one section, worth 40 marks, on the major study undertaken by the candidate.

### ***Core***

The three sections of the examination of the core are:

Section I — Core Appreciation (20 marks)

Written Examination

Section III — Core Performance (20 marks)

Each candidate will present a solo Dance and take part in an interview with the examiners

Section V — Core Composition (20 marks)

Each candidate will present a solo composition with a rationale and elaboration.

### ***Major Study***

Section II — Major Study Appreciation (40 marks)

Written Examination

Section IV — Major Study Performance (40 marks)

Each candidate will present a solo Work and take part in an interview with the examiners.

Section VI — Major Study Composition (40 marks)

Each candidate will present a choreographed Work for two or three dancers with a rationale and elaboration.

Section VII — Major Study Dance and Technology (40 marks)

Option 1: Choreographing the Virtual Body

Each candidate will present a choreographed Work via 3D animation software with a rationale and elaboration.

Option 2: Film and Video

Each candidate will present a filmed and edited choreographed Work with a rationale and elaboration.

# Practical tasks

## *Section III — Core Performance (20 marks)*

*Outcomes assessed: H1.1, H1.2, H2.1, H2.2, H4.5*

### *Criterion 1: Dance Technique incorporating Safe Dance Practice*

*(12 marks)*

The candidate will be assessed on how well he/she:

- demonstrates Dance Technique applied to the dance performed, and/or during the interview, within the context of the study of dance as an artform.

The candidate demonstrates skills and understanding of:

- the execution of body skills to the dance performed;
  - the control of complex locomotor and non-locomotor sequences, relative to strength, flexibility, endurance and coordination;
  - the application of the elements of dance to the performance of body skills.
- demonstrates Safe Dance Practice applied to the dance performed, and/or during the interview.

The candidate demonstrates skills and understanding of:

- anatomical structure in relation to execution;
- body awareness and limitations;
- placement and control of alignment;
- body maintenance.

## MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Sustains a skilled performance of a range of complex body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the dance performed)</li> <li>• Consistently demonstrates understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance</li> <li>• Physically and orally demonstrates a consistent understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li> </ul>  | 10–12 |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound performance of a range of body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the dance performed)</li> <li>• Demonstrates a sound understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the dance</li> <li>• Physically and orally demonstrates a sound understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li> </ul> | 7–9   |
| <ul style="list-style-type: none"> <li>• Presents a limited range of body skills, locomotor and non-locomotor sequences of varying complexity (using aspects of the elements of dance applied to the dance performed)</li> <li>• Demonstrates a limited understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the dance</li> <li>• Physically and orally demonstrates limited understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li> </ul>               | 4–6   |
| <ul style="list-style-type: none"> <li>• Presents minimal body skills, simple locomotor and non-locomotor sequences (using minimal aspects of the elements of dance applied to the dance performed)</li> <li>• Demonstrates a minimal understanding and/or control of anatomical structure and/or alignment and/or body limitations and/or capabilities and/or body maintenance</li> <li>• Physically and orally demonstrates minimal understanding of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li> </ul>  | 1–3   |

*Criterion 2: Performance Quality*

(8 marks)

The candidate will be assessed on how well he/she:

- demonstrates Performance Quality applied to the dance performed, and/or during the interview, within the context of the study of dance as an artform.

The candidate demonstrates skills and understanding of:

- control and manipulation of the elements of dance as they relate to performance;
- quality of line;
- projection and focus;
- commitment and consistency;
- kinaesthetic awareness.

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"><li>• Sustains control and consistency in the manipulation of space, time and dynamics performed which leads to a clear interpretation of the dance performed</li><li>• Sustains commitment, focus, projection and consistently controls quality of line and kinaesthetic awareness, in relation to the dance performed</li><li>• Physically and orally demonstrates a consistent understanding of Performance Quality applied to the dance performed, within the study of dance as an artform</li></ul>                              | 7–8          |
| <ul style="list-style-type: none"><li>• Demonstrates sound control and manipulation of the elements of dance but may not maintain overall consistency which affects the interpretation of the dance performed</li><li>• Demonstrates commitment, focus, projection, quality of line and kinaesthetic awareness, but may not sustain these consistently in relation to the dance performed</li><li>• Physically and orally demonstrates a sound understanding of Performance Quality applied to the dance performed, within the study of dance as an artform</li></ul>   | 5–6          |
| <ul style="list-style-type: none"><li>• Presents movement with limited use and/or variation of aspects of the elements of dance, which limits the sense of interpretation</li><li>• Presents movement with limited evidence of aspects of commitment and/or focus, and/or projection, and/or quality of line, and/or kinaesthetic awareness in relation to the dance performed</li><li>• Physically and orally demonstrates a limited understanding of aspects of Performance Quality applied to the dance performed, within the study of dance as an artform</li></ul> | 3–4          |
| <ul style="list-style-type: none"><li>• Moves with minimal use of the elements of dance with minimal sense of interpretation</li><li>• Moves with minimal sense of commitment and/or focus and/or projection and/or quality of line and/or kinaesthetic awareness</li><li>• Physically and orally demonstrates minimal understanding of Performance Quality applied to the dance performed within the study of dance as an artform</li></ul>  | 1–2          |

***Section IV— Major Study Performance (40 marks)***

*Outcomes assessed: H1.1, H1.2, H2.1, H2.2, H4.5*

*Criterion 1: Dance Technique incorporating Safe Dance Practice (20 marks)*

The candidate will be assessed on how well he/she:

- demonstrates Dance Technique applied to the Work performed, and/or during the interview, within the context of the study of dance as an artform.

The candidate demonstrates skills and understanding of:

- the execution of body skills in the Work performed;
  - the control of complex locomotor and non-locomotor sequences, relative to strength, flexibility, endurance and coordination;
  - the application of the elements of dance to the performance of body skills.
- demonstrates Safe Dance Practice applied to the Work performed, and/or during the interview.

The candidate demonstrates skills and understanding of:

- fundamental body mechanics;
- anatomical structure in relation to execution;
- body awareness and limitations;
- placement and control of alignment;
- body maintenance.

Additional considerations that may arise from the intent of the Work include:

- simple and appropriate costume and/or props;
- appropriate choice of accompaniment/non-accompaniment.

## MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Sustains a skilled performance of a range of complex body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the Work performed)</li> <li>• Consistently demonstrates understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance</li> <li>• Physically and orally demonstrates a consistent understanding of Dance Technique incorporating Safe Dance Practice applied to the Work performed, within the study of dance as an artform</li> </ul>  | 17–20 |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound performance of a range of body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the Work performed)</li> <li>• Demonstrates a sound understanding and control of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the Work</li> <li>• Physically and orally demonstrates a sound understanding of Dance Technique incorporating Safe Dance Practice applied to the Work performed, within the study of dance as an artform</li> </ul>                      | 13–16 |
| <ul style="list-style-type: none"> <li>• Demonstrates an adequate execution of body skills, locomotor and non-locomotor sequences of varying complexity (incorporating the elements of dance applied to the Work performed)</li> <li>• Demonstrates an adequate understanding and control of aspects of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the Work</li> <li>• Physically and orally demonstrates an adequate understanding of aspects of Dance Technique incorporating Safe Dance Practice applied to the Work performed, within the study of dance as an artform</li> </ul> | 9–12  |
| <ul style="list-style-type: none"> <li>• Presents a limited execution of body skills, locomotor and non-locomotor sequences of varying complexity (using aspects of the elements of dance applied to the dance performed)</li> <li>• Demonstrates a limited understanding and/or control of aspects of anatomical structure, alignment, body limitations, capabilities and body maintenance, with inconsistencies seen in the application throughout the dance</li> <li>• Physically and orally demonstrates limited understanding of aspects of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li> </ul>    | 5–8   |
| <ul style="list-style-type: none"> <li>• Presents minimal body skills, simple locomotor and non-locomotor sequences (using minimal aspects of the elements of dance applied to the dance performed)</li> <li>• Demonstrates a minimal understanding and/or control of aspects of anatomical structure and/or alignment and/or body limitations and/or capabilities and/or body maintenance</li> <li>• Physically and orally demonstrates minimal understanding of aspects of Dance Technique incorporating Safe Dance Practice applied to the dance performed, within the study of dance as an artform</li> </ul>  | 1–4   |

*Criterion 2: Performance Quality*

*(20 marks)*

The candidate will be assessed on how well he/she:

- demonstrates Performance Quality applied to the Work performed and/or during the interview, within the context of the study of dance as an artform.

The candidate demonstrates skills and understanding of:

- control and manipulation of the elements of dance as they relate to performance;
- quality of line;
- projection and focus;
- commitment and consistency;
- kinaesthetic awareness;
- interpretation/intent related to a context;
- the link between the accompaniment and the physical realisation of the Work;
- the language of dance.

## MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Sustains control and consistency in the manipulation of space, time and dynamics which leads to a clear interpretation of the Work performed</li> <li>• Sustains commitment, focus, projection, and consistently controls quality of line, kinaesthetic awareness and the link between the accompaniment and the physical realisation of the Work</li> <li>• Physically and orally demonstrates a consistent understanding of Performance Quality and the language of dance applied to the Work performed, within the study of dance as an artform</li> </ul>   | 17–20 |
| <ul style="list-style-type: none"> <li>• Demonstrates sound control and manipulation of the elements of dance, but not able to maintain overall consistency which affects the interpretation of the Work performed</li> <li>• Demonstrates commitment, focus, projection, quality of line, kinaesthetic awareness and the link between the accompaniment and the physical realisation of the Work, but may not be able to sustain these consistently</li> <li>• Physically and orally demonstrates a sound understanding of Performance Quality and the language of dance applied to the Work performed, within the study of dance as an artform</li> </ul>  | 13–16 |
| <ul style="list-style-type: none"> <li>• Demonstrates adequate control and manipulation of aspects of the elements of dance, but not able to maintain overall consistency which affects the interpretation of the Work performed</li> <li>• Demonstrates aspects of commitment, focus, projection, quality of line, kinaesthetic awareness and the link between the accompaniment and the physical realisation of the Work, but may not be able to demonstrate these consistently</li> <li>• Physically and orally demonstrates an adequate understanding of aspects of Performance Quality and/or the language of dance applied to the Work performed, within the study of dance as an artform</li> </ul> | 9–12  |
| <ul style="list-style-type: none"> <li>• Presents movement with limited use and/or variation of aspects of the elements of dance which limits the sense of interpretation, so that it becomes a dance</li> <li>• Presents movement with limited evidence of aspects of commitment and/or focus, and/or projection, and/or quality of line, and/or kinaesthetic awareness and/or the link between the accompaniment and the physical realisation of the dance</li> <li>• Physically and orally demonstrates a limited understanding of aspects of Performance Quality and/or the language of dance applied to the dance performed within the study of dance as an artform</li> </ul>                        | 5–8   |
| <ul style="list-style-type: none"> <li>• Moves with minimal use of aspects of the elements of dance with minimal sense of interpretation</li> <li>• Moves with minimal sense of commitment, and/or focus and/or projection, and/or quality of line and/or kinaesthetic awareness, and/or the link between the accompaniment and the physical realisation of the dance</li> <li>• Physically and orally demonstrates minimal understanding of aspects of Performance Quality and/or the language of dance applied to the dance performed, within the study of dance as an artform</li> </ul>  | 1–4   |

***Section V— Core Composition (20 marks)***

*Outcomes assessed: H1.1, H1.2, H3.1, H3.2, H3.4, H4.5*

**Marking criteria**

*Criterion 1: The candidate demonstrates in the dance and rationale the ability to compose movement in a personal style based on a concept/intent which is then organised into phrases within the context of the study of dance as an artform (12 marks)*

*Criterion 1a: Generating movement in relation to dance composition based on a stated concept/intent (4 marks)*

The candidate will be assessed on how well he/she:

- composes movement in a personal style based on a stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- manipulation of the elements of dance (space, time and dynamics);
- personal style;
- abstraction.

### MARKING GUIDELINES

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled, personalised manipulation of the elements of dance in response to a clearly established concept/intent</li> <li>• Consistently composes appropriately abstracted movements in response to a clearly established concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the generation of movement</li> </ul>   | 4     |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound, personalised manipulation of the elements of dance but may lack consistency in establishing relevance to a concept/intent</li> <li>• Demonstrates sound skills in composing abstracted movements but has inconsistencies in relation to the appropriateness of the abstraction to support the establishment of a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the generation of movement</li> </ul> | 3     |
| <ul style="list-style-type: none"> <li>• Demonstrates a limited use of aspects of the elements of dance and/or personalisation in establishing a concept/intent</li> <li>• Shows a limited level/appropriateness of abstraction in establishing a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the generation of movement</li> </ul>   | 2     |
| <ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance but has minimal personalisation and/or relationship to a concept/intent</li> <li>• Attempts movements with minimal abstraction and/or minimally linked to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the generation of movement</li> </ul>  | 1     |

*Criterion 1b: Organising movement in relation to a stated concept/intent* (8 marks)

The candidate will be assessed on how well he/she:

- organises the motif(s) into phrases relative to the stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of the manipulation of space, time and dynamics to:

- establish motif(s);
- manipulate motif(s) to create phrases;
- develop phrases to support a concept/intent.

### MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates consistent manipulation of the elements of dance to establish motif(s) relevant to a concept/intent</li> <li>• Demonstrates consistent manipulation of motif(s) to create and develop phrases relevant to a concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of movement</li> </ul>   | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound manipulation of the elements of dance to establish motif(s) but may have inconsistencies in the relationship to a concept/intent</li> <li>• Demonstrates sound manipulation of motif(s) to create and develop phrases but with inconsistencies and/or inconsistencies in the relationship to a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of movement</li> </ul> | 5–6   |
| <ul style="list-style-type: none"> <li>• Makes an attempt to manipulate aspects of the elements of dance, but is limited in establishing a motif(s) and/or is inconsistent in the relationship to a concept/intent</li> <li>• Makes an attempt to create phrases but this is not clearly developed using motif(s), and/or not linked to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of movement</li> </ul>                  | 3–4   |
| <ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance but shows minimal evidence of establishing a motif(s) and/or a minimal relationship to a concept/intent</li> <li>• Shows movements with minimal evidence of phrases and/or link to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of movement</li> </ul>  | 1–2   |

*Criterion 2: The candidate demonstrates in the dance and rationale, the ability to organise the dance based on a concept/intent within the context of the study of dance as an artform (8 marks)*

The candidate will be assessed on how well he/she:

- structures the dance in a form relevant to a stated concept/intent, within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- form/structure in relation to concept/intent;
- organisation of the phrases/sequences/sections which achieves unity in relation to a concept/intent;
- unity achieved through the use of transition, repetition, variation and contrast in relation to a concept/intent.

### **MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled organisation of phrases/sequences/sections which achieves a clear sense of unity in a form relevant to a concept/intent</li> <li>• Demonstrates a skilled application of transitions, repetition, variation and contrast which contributes to the achievement of unity in relation to a concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of the dance</li> </ul> | 7–8          |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound organisation of phrases/sequences/sections but with inconsistencies affecting unity relative to form and/or a concept/intent.</li> <li>• Demonstrates a sound application of transitions, repetition, variation and contrast but with inconsistencies which affect unity, relative to a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of the dance</li> </ul>        | 5–6          |
| <ul style="list-style-type: none"> <li>• Attempts organisation of phrases/sequences/sections but with inconsistencies throughout affecting unity relative to form and/or a concept/intent</li> <li>• Shows limited skills in the use of transitions and/or repetition and/or variation and contrast in relation to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of the dance</li> </ul>                                       | 3–4          |
| <ul style="list-style-type: none"> <li>• Shows minimal understanding of the organisation of the dance in relation to form and/or a concept/intent</li> <li>• Shows minimal understanding of the use of transitions, repetition, variation and contrast, in relation to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of the dance</li> </ul>  | 1–2          |

**Section VI — Major Study Composition (40 marks)**

*Outcomes assessed: H1.1, H1.2, H3.1, H3.2, H3.4, H4.5*

*Criterion 1: The candidate demonstrates the ability to choreograph and organise movement in a personal style based on a concept/intent, demonstrated in the Work and stated in the rationale, in conjunction with additional considerations that may arise from the intent of the Work, within the context of the study of dance as an artform (40 marks)*

Additional considerations that may arise from the intent of the Work include:

- simple and appropriate costume and/or props for 2 or 3 dancers;
- appropriate choice of accompaniment/non-accompaniment.

*Criterion 1a: Generating movement in relation to dance composition for 2 or 3 dancers based on a stated concept/intent (8 marks)*

The candidate will be assessed on how well he/she:

- composes movement for 2 or 3 dancers in a personal style based on a stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- manipulation of the elements of dance (space, time and dynamics) for 2 or 3 dancers;
- personal style;
- abstraction.

## MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled, personalised manipulation of the elements of dance for 2 or 3 dancers in response to a clearly established concept/intent</li> <li>• Consistently composes appropriately abstracted movements for 2 or 3 dancers in response to a clearly established concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the generation of movement for 2 or 3 dancers</li> </ul>   | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound, personalised manipulation of the elements of dance for 2 or 3 dancers but may lack consistency in establishing relevance to a concept/intent</li> <li>• Demonstrates sound skills in composing abstracted movements for 2 or 3 dancers but has inconsistencies in relation to the appropriateness of the abstraction to support the establishment of a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the generation of movement for 2 or 3 dancers</li> </ul> | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates a limited use of aspects of the elements of dance and/or personalisation for 2 or 3 dancers in establishing a concept/intent</li> <li>• Shows a limited level/appropriateness of abstraction for 2 or 3 dancers in establishing a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the generation of movement for 2 or 3 dancers</li> </ul>   | 3–4   |
| <ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance for 2 or 3 dancers but has minimal personalisation and/or relationship to a concept/intent</li> <li>• Attempts movements for 2 or 3 dancers with minimal abstraction and/or minimally linked to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the generation of movement for 2 or 3 dancers</li> </ul>  | 1–2   |

*Criterion 1b: Organising movement for 2 or 3 dancers in relation to a stated concept/intent  
(16 marks)*

The candidate will be assessed on how well he/she:

- organises the motif into phrases for 2 or 3 dancers relative to a stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of the manipulation of space, time and dynamics to:

- establish motif(s);
- manipulate motif(s) to create phrases;
- develop phrases to support a concept/intent.

**MARKING GUIDELINES**

| <b>Criteria</b>   | <b>Marks</b> |
|---|--------------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled, consistent manipulation of the elements of dance for 2 or 3 dancers to establish motif(s) relevant to a concept/intent</li> <li>• Demonstrates skilled manipulation of motif(s) to create and develop phrases for 2 or 3 dancers relevant to a concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of movement for 2 or 3 dancers</li> </ul>   | 13–16        |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound manipulation of the elements of dance for 2 or 3 dancers to establish motif(s) but may have inconsistencies in the relationship to a concept/intent</li> <li>• Demonstrates sound manipulation of motif(s) to create and develop phrases for 2 or 3 dancers but with inconsistencies and/or inconsistencies in its relationship to a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of movement for 2 or 3 dancers</li> </ul> | 9–12         |
| <ul style="list-style-type: none"> <li>• Makes an attempt to manipulate aspects of the elements of dance for 2 or 3 dancers but is limited in establishing a motif(s) and/or inconsistent in the relationship to a concept/intent</li> <li>• Makes an attempt to create phrases for 2 or 3 dancers but is not clearly developed using motif(s) and/or not linked to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of movement for 2 or 3 dancers</li> </ul>                            | 5–8          |
| <ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance for 2 or 3 dancers but has minimal evidence of establishing a motif(s) and/or a minimal relationship to a concept/intent</li> <li>• Shows movements for 2 or 3 dancers with minimal evidence of phrases and/or link to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of movement for 2 or 3 dancers</li> </ul>  | 1–4          |

*Criterion 2: Organising the Work for 2 or 3 dancers in relation to a concept/intent demonstrated in the work and stated in the rationale, in conjunction with additional considerations that may arise from the intent of the Work, within the context of the study of dance as an artform* (16 marks)

The candidate will be assessed on how well he/she:

- structures the Work for 2 or 3 dancers in a form relevant to a stated concept/intent, within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- form/structure in relation to a concept/intent;
- organisation of the phrases/sequences/sections which achieves unity in relation to a concept/intent;
- unity achieved through the use of transition, repetition, variation and contrast in relation to a concept/intent.

### MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled organisation of phrases/sequences/sections for 2 or 3 dancers which achieves a clear sense of unity in a form relevant to a concept/intent</li> <li>• Demonstrates a skilled use of transition, repetition, variation and contrast for 2 or 3 dancers which contributes to the achievement of unity in relation to a concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of the Work for 2 or 3 dancers</li> </ul> | 13–16 |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound organisation of phrases/sequences/sections for 2 or 3 dancers but with inconsistencies affecting unity relative to form and/or a concept/intent</li> <li>• Demonstrates a sound use of transition, repetition, variation and contrast for 2 or 3 dancers but with inconsistencies which may affect unity in relation to a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of the Work for 2 or 3 dancers</li> </ul>   | 9–12  |
| <ul style="list-style-type: none"> <li>• Attempts organisation of phrases/sequences/sections for 2 or 3 dancers but with inconsistencies throughout affecting unity relative to form and/or a concept/intent</li> <li>• Shows limited skills in the use of transition and/or repetition and/or variation and contrast for 2 or 3 dancers in relation to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of the dance for 2 or 3 dancers</li> </ul>                              | 5–8   |
| <ul style="list-style-type: none"> <li>• Shows minimal understanding of the organisation of the dance for 2 or 3 dancers, relative to form and/or a concept/intent</li> <li>• Shows minimal understanding of the use of transition, repetition, variation and contrast for 2 or 3 dancers, in relation to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of the dance for 2 or 3 dancers</li> </ul>   | 1–4   |

***Section VII — Major Study Dance and Technology (40 marks)***

*Outcomes assessed: H1.1, H1.2, H1.4, H3.1, H3.2, H3.4, H4.5*

**Option 1 – Choreographing the Virtual Body**

***Presentation of a choreographed Work using 3D animation software***

*Criterion 1: The candidate demonstrates the ability to choreograph and organise virtual movement (relative to the selected 3D animation software) in a personal style based on a concept/intent, demonstrated in the Work and stated in the rationale, in conjunction with additional considerations that may arise from the intent of the Work, within the context of the study of dance as an artform* (40 marks)

Additional considerations that may arise from the intent of the Work include:

- simple and appropriate setting, costume and/or props for 2 or 3 virtual dancers;
- appropriate choice of accompaniment/non-accompaniment.

*Criterion 1a: Generates movement in relation to dance composition for 2 or 3 virtual dancers (relative to the selected 3D animation software), based on a stated concept/intent* (8 marks)

The candidate will be assessed on how well he/she:

- composes movement for 2 or 3 virtual dancers in a personal style based on a stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- manipulation of the elements of dance (space, time and dynamics) for 2 or 3 virtual dancers;
- personal style;
- abstraction.

### MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled, personalised manipulation of the elements of dance for 2 or 3 virtual dancers in response to a clearly established concept/intent</li> <li>• Consistently composes appropriately abstracted movements for 2 or 3 virtual dancers in response to a clearly established concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the generation of movement for 2 or 3 virtual dancers</li> </ul>   | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound, personalised manipulation of the elements of dance for 2 or 3 virtual dancers but may lack consistency in establishing relevance to a concept/intent</li> <li>• Demonstrates sound skills in composing abstracted movements for 2 or 3 virtual dancers but has inconsistencies in relation to the appropriateness of the abstraction to support the establishment of a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the generation of movement for 2 or 3 virtual dancers</li> </ul> | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates a limited use of aspects of the elements of dance and/or personalisation for 2 or 3 virtual dancers in establishing a concept/intent</li> <li>• Shows a limited level/appropriateness of abstraction for 2 or 3 virtual dancers in establishing a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the generation of movement for 2 or 3 virtual dancers</li> </ul>   | 3–4   |
| <ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance for 2 or 3 virtual dancers but has minimal personalisation and/or relationship to a concept/intent</li> <li>• Attempts movements for 2 or 3 virtual dancers with minimal abstraction and/or minimally linked to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the generation of movement for 2 or 3 virtual dancers</li> </ul>  | 1–2   |

*Criterion 1: Organises movement for 2 or 3 virtual dancers (relative to the selected 3D animation software) in relation to a stated concept/intent* (16 marks)

The candidate will be assessed on how well he/she:

- organises the motif into phrases for 2 or 3 virtual dancers relative to a stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of the manipulation of space, time and dynamics to:

- establish motif(s);
- manipulate motif(s) to create phrases;
- develop phrases to support a concept/intent.

### MARKING GUIDELINES

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>Demonstrates a skilled, consistent manipulation of the elements of dance for 2 or 3 virtual dancers to establish motif(s) relevant to a concept/intent.</li> <li>Demonstrates skilled manipulation of motif(s) to create and develop phrases for 2 or 3 virtual dancers in relation to a concept/intent</li> <li>Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of movement for 2 or 3 virtual dancers</li> </ul>   | 13–16 |
| <ul style="list-style-type: none"> <li>Demonstrates a sound manipulation of the elements of dance for 2 or 3 virtual dancers to establish motif(s) but may have inconsistencies relevant to a concept/intent.</li> <li>Demonstrates sound manipulation of motif(s) to create and develop phrases for 2 or 3 virtual dancers but with inconsistencies and/or inconsistencies in relation to a concept/intent</li> <li>Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of movement for 2 or 3 virtual dancers</li> </ul> | 9–12  |
| <ul style="list-style-type: none"> <li>Makes an attempt to manipulate aspects of the elements of dance for 2 or 3 virtual dancers but is limited in establishing a motif(s) and/or is inconsistent relevant to a concept/intent</li> <li>Makes an attempt to create phrases for 2 or 3 virtual dancers but is not clearly developed using motif(s) and/or not linked to a concept/intent</li> <li>Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of movement for 2 or 3 virtual dancers</li> </ul>                  | 5–8   |
| <ul style="list-style-type: none"> <li>Attempts to use aspects of the elements of dance for 2 or 3 virtual dancers but shows minimal evidence of establishing a motif(s) and/or a minimal relevance to a concept/intent</li> <li>Shows movements for 2 or 3 virtual dancers with minimal evidence of phrases and/or link to a concept/intent</li> <li>Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of movement for 2 or 3 virtual dancers</li> </ul>   | 1–4   |

*Criterion 2: Organising the Work for 2 or 3 virtual dancers (relative to the selected 3D animation software) in relation to a concept/intent demonstrated in the Work and stated in the rationale, in conjunction with additional considerations that may arise from the intent of the Work, within the context of the study of dance as an artform (16 marks)*

The candidate will be assessed on how well he/she:

- structures the Work for 2 or 3 virtual dancers in a form relevant to a stated concept/intent, within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- form/structure in relation to a concept/intent;
- organisation of the phrases/sequences/sections which achieves unity in relation to a concept/intent;
- unity achieved through the use of transition, repetition, variation and contrast in relation to a concept/intent.

### MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled organisation of phrases/sequences/sections for 2 or 3 virtual dancers which achieves a clear sense of unity in a form relevant to a concept/intent</li> <li>• Demonstrates a skilled use of transition, repetition, variation and contrast for 2 or 3 virtual dancers which contributes to the achievement of unity in relation to a concept/intent</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of the Work for 2 or 3 virtual dancers</li> </ul> | 13–16 |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound organisation of phrases/sequences/sections for 2 or 3 virtual dancers but with inconsistencies affecting unity relative to form and/or a concept/intent.</li> <li>• Demonstrates a sound use of transition, repetition, variation and contrast for 2 or 3 virtual dancers but with inconsistencies which may affect unity in relation to a concept/intent</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of the Work for 2 or 3 virtual dancers</li> </ul>  | 9–12  |
| <ul style="list-style-type: none"> <li>• Attempts organisation of phrases/sequences/sections for 2 or 3 virtual dancers but with inconsistencies throughout affecting unity relative to form and/or a concept/intent</li> <li>• Shows limited skills in the use of transition and/or repetition and/or variation and contrast for 2 or 3 virtual dancers in relation to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of the dance for 2 or 3 virtual dancers</li> </ul>                              | 5–8   |
| <ul style="list-style-type: none"> <li>• Shows minimal understanding of organisation of the dance for 2 or 3 virtual dancers relative to form and/or a concept/intent</li> <li>• Shows minimal understanding of the use of transition and/or repetition and/or variation and contrast for 2 or 3 virtual dancers in relation to a concept/intent</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of the dance for 2 or 3 virtual dancers</li> </ul>   | 1–4   |

## **Option 2 – Film and Video**

### ***Presentation of a filmed and edited choreographed Work***

*Outcomes assessed: H1.1, H1.2, H1.4, H3.1, H3.2, H3.4, H4.5*

*Criterion 1: The candidate demonstrates the ability to compose, organise and film movement in a personal style based on a concept/intent, demonstrated in the Work and stated in the rationale, in conjunction with additional considerations that may arise from the intent of the Work, within the context of the study of dance as an artform (24 marks)*

Additional considerations that may arise from the intent of the Work include:

- simple and appropriate setting, costume and/or props for 2 or 3 dancers;
- appropriate choice of accompaniment/non-accompaniment.

*Criterion 1a: Generates movement in relation to dance composition for 2 or 3 dancers based on a stated concept/intent in a film medium (8 marks)*

The candidate will be assessed on how well he/she:

- composes movement for 2 or 3 dancers in a personal style based on a stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- manipulation of the elements of dance (space, time and dynamics) for 2 or 3 dancers;
- personal style;
- abstraction.

## MARKING GUIDELINES

| Criteria  | Marks |
|---|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled, personalised manipulation of the elements of dance for 2 or 3 dancers in response to a clearly established concept/intent in a film medium</li> <li>• Consistently composes appropriately abstracted movements for 2 or 3 dancers in response to a clearly established concept/intent in a film medium</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the generation of movement for 2 or 3 dancers in a film medium</li> </ul>   | 7–8   |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound, personalised manipulation of the elements of dance for 2 or 3 dancers but may lack consistency in establishing relevance to a concept/intent in a film medium</li> <li>• Demonstrates sound skills in composing abstracted movements for 2 or 3 dancers but has inconsistencies in relation to the appropriateness of the abstraction to support the establishment of a concept/intent in a film medium</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the generation of movement for 2 or 3 dancers in a film medium</li> </ul> | 5–6   |
| <ul style="list-style-type: none"> <li>• Demonstrates a limited use of aspects of the elements of dance and/or personalisation for 2 or 3 dancers in establishing a concept/intent in a film medium</li> <li>• Shows a limited level/appropriateness of abstraction for 2 or 3 dancers in establishing a concept/intent in a film medium</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the generation of movement for 2 or 3 dancers in a film medium</li> </ul>   | 3–4   |
| <ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance for 2 or 3 dancers but has minimal personalisation and/or relationship to a concept/intent in a film medium</li> <li>• Attempts movements for 2 or 3 dancers with minimal abstraction and/or minimally linked to a concept/intent in a film medium</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the generation of movement for 2 or 3 dancers in a film medium</li> </ul>  | 1–2   |

*Criterion 1b: Organises and films movement for 2 or 3 dancers in relation to a stated concept/intent, in the film medium* (16 marks)

The candidate will be assessed on how well he/she:

- organises the motif into phrases for 2 or 3 dancers relative to a stated concept/intent within the context of dance as an artform.

The candidate demonstrates skills and understanding of the manipulation of space, time and dynamics to:

- establish motif(s);
- manipulate motif(s) to create phrases;
- develop phrases to support a concept/intent.

The candidate demonstrates skills and understanding of film and video techniques:

- focus, zoom, framing, fade, tilt and pan;
- point of view, angle, height and range of camera shot;
- manipulating camera movement.

## MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled, consistent manipulation of the elements of dance for 2 or 3 dancers to establish motif(s) relevant to a concept/intent, in the film medium</li> <li>• Demonstrates skilled manipulation of motif(s) to create and develop phrases for 2 or 3 dancers in relation to a concept/intent in the film medium</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of movement for 2 or 3 dancers in the film medium</li> </ul>   | 13–16 |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound manipulation of the elements of dance for 2 or 3 dancers to establish motif(s) but may have inconsistencies relative to a concept/intent in the film medium</li> <li>• Demonstrates sound but inconsistent manipulation of motif(s) to create and develop phrases for 2 or 3 dancers but with inconsistencies and/or inconsistencies in relation to a concept/intent in the film medium</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of movement for 2 or 3 dancers in the film medium</li> </ul> | 9–12  |
| <ul style="list-style-type: none"> <li>• Makes an attempt to manipulate aspects of the elements of dance for 2 or 3 dancers, but is limited in establishing a motif(s) and/or inconsistent relative to a concept/intent in the film medium</li> <li>• Makes an attempt to create phrases for 2 or 3 dancers but is not clearly developed using motif(s), and/or not linked to a concept/intent in the film medium</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of movement for 2 or 3 dancers in the film medium</li> </ul>                                   | 5–8   |
| <ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance for 2 or 3 dancers but shows minimal evidence of establishing a motif(s) and/or a minimal relevance to a concept/intent in the film medium</li> <li>• Shows movements for 2 or 3 dancers with minimal evidence of phrases and/or link to a concept/intent in the film medium</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of movement for 2 or 3 dancers in the film medium</li> </ul>   | 1–4   |

*Criterion 2: Organises and edits the Work for 2 or 3 dancers in relation to a concept/intent demonstrated in the work and stated in the rationale, in conjunction with additional considerations that may arise from the intent of the Work, within the context of the study of dance as an artform in the film medium* (16 marks)

The candidate will be assessed on how well he/she:

- structures the Work for 2 or 3 dancers through editing techniques in a form relevant to a stated concept/intent, within the context of dance as an artform.

The candidate demonstrates skills and understanding of:

- editing techniques;
- form/structure in relation to a concept/intent;
- organisation of the phrases/sequences/sections which achieves unity in relation to a concept/intent;
- unity achieved through the use of transition, repetition and variation and contrast in relation to a concept/intent.

### MARKING GUIDELINES

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>• Demonstrates a skilled organisation of phrases/sequences/sections for 2 or 3 dancers which achieves a clear sense of unity in a form relevant to a concept/intent in the film medium</li> <li>• Demonstrates a skilled use of transition, repetition, variation and contrast for 2 or 3 dancers which contributes to the achievement of unity in relation to a concept/intent in the film medium</li> <li>• Physically and orally demonstrates a consistent understanding of the link between a concept/intent and the organisation of the Work for 2 or 3 dancers in the film medium</li> </ul>  | 13–16 |
| <ul style="list-style-type: none"> <li>• Demonstrates a sound organisation of phrases/sequences/sections for 2 or 3 dancers but with inconsistencies affecting unity relative to a form and/or a concept/intent in the film medium.</li> <li>• Demonstrates a sound use of transition, repetition, variation and contrast for 2 or 3 dancers but with inconsistencies which may affect unity in relation to a concept/intent in the film medium</li> <li>• Physically and orally demonstrates a sound understanding of the link between a concept/intent and the organisation of the Work for 2 or 3 dancers in the film medium</li> </ul> | 9–12  |
| <ul style="list-style-type: none"> <li>• Attempts organisation of phrases/sequences/sections for 2 or 3 dancers but with inconsistencies throughout affecting unity relative to a form and/or a concept/intent</li> <li>• Shows limited skills in the use of transition and/or repetition and/or variation and contrast for 2 or 3 dancers in relation to a concept/intent</li> <li>• Physically and orally demonstrates a limited understanding of the link between a concept/intent and the organisation of the dance for 2 or 3 dancers</li> </ul>  | 5–8   |
| <ul style="list-style-type: none"> <li>• Shows minimal understanding of the organisation of the dance for 2 or 3 dancers in relation to a form and/or a concept/intent in the film medium</li> <li>• Shows minimal understanding of the use of transition and/or repetition and/or variation and contrast for 2 or 3 dancers in relation to a concept/intent in the film medium</li> <li>• Physically and orally demonstrates a minimal understanding of the link between a concept/intent and/or the organisation of the dance for 2 or 3 dancers in the film medium</li> </ul>   | 1–4   |