



## **HSC Dance**

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

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

For each student, 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 student.

#### ***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)

Part A: Each student will present a solo ‘Dance’

Part B: Viva voce

Section V — Core Composition (20 marks)

Part A: Viva voce

Part B: Each student will present a solo composition

#### ***Major Study***

Section II — Major Study Appreciation (40 marks)

Written Examination

Section IV — Major Study Performance (40 marks)

Part A: Each student will present a solo ‘Work’

Part B: Viva voce

Section VI — Major Study Composition (40 marks)

Part A: Viva voce

Part B: Each student will present a choreographed ‘Work’ for two or three dancers

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

#### **Option 1: Choreographing the Virtual Body**

Part A: Viva voce

Part B: Each student will present a choreographed ‘Work’ via 3D animation software

#### **Option 2: Film and Video**

Part C: Viva voce

Part D: Each student will present a filmed and edited choreographed ‘Work’

## Practical tasks

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

This task is compulsory for all Dance students. It is worth 20 percent of the HSC examination. The task consists of two parts – Part A: Solo Performance (16 marks), and Part B: Viva Voce (4 marks).

#### **The conduct of the examination**

The examination for Section III is conducted in the following sequence:

- introduction
- performance of the ‘Dance’
- cool-down: three minutes — after one minute the candidate will be given the viva voce question/s. The candidate will have the remaining two minutes to read the question/s, make notes and prepare
- formal reading of the question/s
- viva voce
- conclusion.

#### *Part A: Solo Performance (16 marks)*

- The candidate will present a solo ‘Dance’ of between three and five minutes duration based on *Dance Technique*.
- The ‘Dance’ presented for examination must be devised from course work.
- Accompaniment is to be recorded on tape or CD which contains only the accompaniment to be used.
- Plain (colour and style) form-fitting dance wear (ie leotards, tights or unitard) must be worn.
- Costumes and use of props are not permitted.
- Footwear as appropriate to *Dance Technique* as outlined on pp 20–22 of the syllabus. The candidate accepts responsibility for choice of footwear.
- Hair tied back where necessary.
- No accessories.

## CORE PERFORMANCE

*Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2, H4.2, H4.5*

### Criterion 1

The candidate demonstrates *Dance Technique* incorporating safe dance practice, applied to the ‘Dance’ performed, within the context of the study of dance as an artform.

*Dance Technique* incorporating safe dance practice:

- Application of body skills
- Sequencing (locomotor and non-locomotor) performing

Complex sequences relative to:

- anatomical structure      – strength      – endurance      – coordination

### Criterion 2

The candidate demonstrates quality applied to the ‘Dance’ performed, within the context of the study of dance as an artform.

Performance quality/kinaesthetic awareness:

- Control and manipulation of the elements of dance as they relate to performance
- Sequencing (locomotor and non-locomotor) performing
- Consistency
- Commitment

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a skilled performance of <i>Dance Technique</i> in a ‘Dance’ as shown through consistent alignment, strength, endurance, coordination and the application of safe dance practice</li> <li>• Performs a skilled execution of complex locomotor and non-locomotor sequences which show a range of body skills, temporal and dynamic variations, relative to anatomical structure. (Note: ‘complexity’ refers to the level of <i>Dance Technique</i> required in conjunction with the range and combination of body skills shown in the locomotor/non-locomotor sequences and the elements of dance)</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates sound <i>Dance Technique</i> in a ‘Dance’ with inconsistencies in alignment, or strength, or endurance, or coordination or safe dance practice</li> <li>• Demonstrates a range of body skills, with some temporal and dynamic variations, but may vary in terms of the level of execution and consistency in relation to the complexity of the locomotor/non-locomotor sequences</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Presents a ‘Dance’ with limited <i>Dance Technique</i> and inconsistencies in alignment, and strength, and endurance, and coordination and safe dance practice</li> <li>• Presents sequences which may be simple exercise-based movement or more complex movement performed poorly</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Attempts to present a ‘Dance’ with minimal <i>Dance Technique</i> and overall inconsistencies in alignment, strength, endurance, coordination and the application of safe dance practice</li> <li>• Attempts simple shapes and simple locomotor/non-locomotor movements</li> </ul>	1–2

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains control and manipulation of space, time and dynamics in relation to the ‘Dance’ performed</li> <li>• Sustains performance quality: for example, control/variation of dynamics, commitment, quality of line, projection and kinaesthetic awareness, which lead to a clear interpretation of a ‘Dance’</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates control and manipulation of the elements of dance, but not able to maintain an overall consistency: for example, able to control slow tempos but not fast. High energy simple movements may aid projection and purpose, while in more complex movement have inconsistent control</li> <li>• Demonstrates commitment, line, focus, projection and kinaesthetic awareness, but may not be able to sustain these consistently</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Presents movement with limited demonstration of control and variation of the elements of dance</li> <li>• Presents movement with some commitment, and some demonstration of awareness of quality of line: for example, may attempt to extend the arm line in simple gestures, but has limited ability to sustain focus or projection</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Moves with minimal understanding of the elements of dance: little sense of timing and energy</li> <li>• Moves with minimal sense of purpose or awareness of line, focus or projection: lacks clarity of shape, understanding of line in arms, hands, legs and feet. May appear to be distracted</li> </ul>	1–2

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

This task should be attempted only by students who have nominated Performance as their major study. It is worth 40 percent of the HSC mark. The task contains two parts – Part A (32 marks) and Part B (8 marks).

The examination for Section IV is conducted in the following sequence:

- introduction
- performance of the ‘Work’
- cool-down: three minutes — after one minute the candidate will be given the viva voce question. The candidate will have the remaining two minutes to read the question, make notes and prepare
- formal reading of the question
- viva voce
- conclusion.

**Part A: Presentation of a solo ‘Work’ (32 marks)**

- The candidate will present a solo ‘Work’ of between four and six minutes duration.
- The ‘Work’ presented should be different from that presented for Core Performance.
- The ‘Work’ presented for examination must be devised from course work.
- Accompaniment is to be recorded on tape or CD which contains only the accompaniment to be used.
- Simple props and costumes that are integral to the performance are optional.
- Footwear as appropriate to the context of the ‘Work’. The candidate accepts responsibility for choice of footwear.

## MAJOR STUDY PERFORMANCE

*Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2, H4.5*

### Criterion 1

The candidate demonstrates *Dance Technique* incorporating safe dance practice, applied to the ‘Work’ performed, within the context of the study of dance as an artform.

*Dance Technique* incorporating safe dance practice:

- Application of body skills to the ‘Work’ performed
- Sequencing (locomotor and non-locomotor) performing

Complex sequences relative to:

- anatomical structure      – strength      – endurance      – coordination

### Criterion 2

The candidate demonstrates performance quality, within the context of the ‘Work’, related to the study of dance as an artform.

Performance Quality/Interpretation/Kinaesthetic Awareness:

- Control and manipulation of the elements of dance as they relate to performance
- Quality of line                      • Consistency                      • Interpretation
- Projection                              • Commitment
- The link between the accompaniment and the physical realisation (interpretation of the ‘Work’)

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a highly skilled application of <i>Dance Technique</i> in a ‘Work’ as shown through a range of body skills with consistency in alignment, strength, endurance, coordination and the application of safe dance practice</li> <li>• Performs at a high level complex locomotor/non-locomotor sequences within the nature of the ‘Work’ and relative to anatomical structure. (Note: ‘complexity’ here refers to the relationship between the elements of dance, the level of <i>Dance Technique</i>, and the range and combination of body skills shown in the locomotor/non-locomotor sequences)</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates a sound application of <i>Dance Technique</i> in a ‘Work’ but with inconsistencies in body skills and/or the application of safe dance practice</li> <li>• Demonstrates strength, endurance and coordination in locomotor/non-locomotor sequences within the nature of the ‘Work’, but they may vary in complexity, and/or have inconsistencies in the level of execution, and/or strength, endurance and coordination, relative to anatomical structure</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Demonstrates limited application of <i>Dance Technique</i> in a ‘Work’ with inconsistencies in the application of body skills and/or safe dance practices</li> <li>• Shows locomotor/non-locomotor sequences, which may be more simple, and/or exercise-based, and/or more complex but poorly executed, and/or with major inconsistencies in relation to execution, strength, endurance and coordination, relative to anatomical structure</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Demonstrates minimal application of <i>Dance Technique</i> in a ‘Dance’, with overall inconsistencies in the application of body skills and safe dance practices</li> <li>• Attempts simple shapes and simple locomotor/non-locomotor movements with a minimal level of execution, strength, endurance and coordination, and/or attempting more complex movement well beyond their capabilities, relative to anatomical structure</li> </ul>	1–4

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a highly skilled control and manipulation of the elements of dance (space, time and dynamics) in relation to the performance of a ‘Work’</li> <li>• Presents a highly skilled interpretation of a ‘Work’ with consistency in the quality of line, projection and commitment, relative to the ‘Work’ performed</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates sound control and manipulation of the elements of dance (space, time and dynamics) in relation to the performance of a ‘Work’, but is unable to maintain an overall consistency: for example, control of slow tempos but not fast, using high energy simple movements to aid projection and purpose, but lacking control in more complex movements/sequences</li> <li>• Demonstrates sound interpretation of a ‘Work’ with quality and clarity of line, and/or projection, and/or commitment, but may not be able to sustain consistency, affecting the overall sense of performance in relation to the ‘Work’</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Shows limited skills in the control and manipulation of the elements of dance (space, time and dynamics) which minimises the sense of performance in relation to the ‘Work’, so that it becomes a ‘Dance’</li> <li>• Presents movements or sequences with some line and projection, and/or with some sense of commitment, but this is performed largely without a sense of interpretation in relation to a ‘Work’, or performed more as a ‘Dance’, with major inconsistencies in linking execution and performance quality</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Moves with minimal understanding of the elements of dance, that is, with little or no sense of timing, largely without purpose in the use of space, and mono-dynamic or lacking in energy in relation to creating a sense of performance</li> <li>• Moves with minimal sense of commitment and/or may be distracted, with little sense of purpose in relation to line and projection, and/or lacks understanding/clarity in relation to shapes, and/or simple sequences, and/or minimal sense of interpretation</li> </ul>	1–4

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

This task is compulsory for all Dance students. It is worth 20 percent of the HSC mark. The task contains two parts – Part A (4 marks) and Part B (16 marks).

The examination for Section V is conducted in the following sequence:

- introduction
- reading time: two minutes to read the question, make notes and prepare
- formal reading of the question
- viva voce
- performer enters the space
- performance of the solo ‘Dance’
- conclusion.

**Part B: Presentation of a choreographed solo ‘Dance’ (16 marks)**

- The candidate choreographs a solo ‘Dance’ of between three and five minutes duration to be performed by another student from the school who is not the choreographer.
- The solo ‘Dance’ presented for examination must be devised from course work.
- Accompaniment, if used, is to be recorded on tape or CD which contains only the accompaniment to be used.
- Plain (colour and style) form-fitting dance wear (ie leotards, tights or unitard) must be worn.
- Costumes and the use of props are not permitted.
- Footwear as appropriate to *Dance Technique* as outlined on pp 20–22 of the syllabus. The candidate accepts responsibility for choice of footwear.
- Hair tied back where necessary.
- No accessories.

## CORE COMPOSITION

*Outcomes assessed: H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5*

### Criterion 1a

The candidate demonstrates 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.

(a) *Ability to compose movement in a personal style based on a concept/intent (4 marks)*

Manipulation of the elements of dance as they relate to dance composition:

- Space
- Time
- Dynamics

Generating movement as it relates to dance composition:

- Relevance to concept/intent
- Abstraction

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a skilled, personalised manipulation of the elements of dance, in response to a clearly established concept/intent</li> <li>• Maintains consistency in composing abstract movements with a high level of personalisation, in response to a clearly established concept/intent</li> </ul>	4
<ul style="list-style-type: none"> <li>• Shows some personalisation in the use of the elements of dance but may lack consistency, which affects the realisation of the concept/intent</li> <li>• Shows sound skills in composing abstract movements but has some inconsistencies in relation to the level/appropriateness of the abstraction, and/or the level of personalisation, in realising the concept/intent</li> </ul>	3
<ul style="list-style-type: none"> <li>• Shows limited application of the elements of dance, personalisation and consistency in relation to the concept/intent</li> <li>• Shows a limited level/appropriateness of abstraction, and/or limited level of personalisation (movements may be more related to a technique base), and/or with major inconsistencies in relation to the concept/intent</li> </ul>	2
<ul style="list-style-type: none"> <li>• Attempts to use aspects of the elements of dance, but is lacking in consistency, and has minimal relationship to the concept/intent</li> <li>• Attempts movements which may be simple shapes with a minimal level of personalisation, and/or largely representational, and/or from a known source, and/or from a technique base, and/or are only minimally linked to the concept/intent</li> </ul>	1

### Criterion 1b

The candidate demonstrates 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.

(b) *Organising the movement as it relates to dance composition (4 marks)*

- Motif
- Phrase
- Motif in phrase

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a clear, consistent organisation of movement relevant to the selected concept/intent</li> <li>• Sustains clearly established motif(s), shows clearly the development of motif into phrase, and a phrase structure relevant to the selected concept/intent</li> </ul>	4
<ul style="list-style-type: none"> <li>• Shows an organisation of movement which is largely sound, but has some inconsistencies in its relationship to the concept/intent</li> <li>• Shows some inconsistency in either establishing the motif(s), developing the motif into a phrase, or delineating the phrase structure in relation to the concept/intent</li> </ul>	3
<ul style="list-style-type: none"> <li>• Makes some attempt to organise movement, but is limited in that it is unclear, and/or inconsistent in its relation to the concept/intent</li> <li>• Makes some attempt at creating a motif(s) but may be simple, and/or not clearly related or developed into phrases, and/or not sustained or clearly linked to the concept/intent</li> </ul>	2
<ul style="list-style-type: none"> <li>• Shows the linking of simple shapes, or sequencing of movements, which do not form a structure clearly linked to a concept/intent</li> <li>• Shows movements which are not clearly established as motif(s), and/or phrases, which have little or no clear link to the concept/intent</li> </ul>	1

**CORE COMPOSITION (CONTINUED)**

**Criterion 2 (8 marks)**

The candidate demonstrates the ability to structure the ‘Dance’ in a form relevant to the concept/intent, which brings unity to the solo dance, within the context of the study of dance as an artform.

Organising the dance: form/structure as it relates to the solo ‘Dance’

- sequencing
- transition
- repetition
- variation and contrast
- unity.

*Outcomes assessed: H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Presents a ‘Dance’ in which there is a clear sense of unity through skilled structuring, in a form relevant to the concept/intent</li> <li>• Demonstrates a skilled level of sequencing of movements, the use of transitions, repetition, variation and contrast (in relation to the concept/intent), which contributes to the overall unity of the work</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Presents a ‘Dance’ in which there is an attempt at unity, but the structure is inconsistent in relation to the concept/intent. (This may be shown through the linking of the beginning and the end)</li> <li>• Presents a ‘Dance’ which shows sound skills in sequencing of movements and use of transitions, and/or repetition, and/or variation and contrast, in relation to the concept/intent, with inconsistencies which affect the overall unity</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Shows limited structuring in the form of sequences with some attempt at relating to a concept/intent which may be exercise-based, lacking in cohesion or predictable</li> <li>• Shows limited skills in sequencing of movements rather than phrases which is seen through lower order transitions, overuse or little effective use of repetition, little evidence of variation and contrast, in relation to the concept/intent</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Shows minimal evidence of structure: ie attempting to form some simple sequences, or linking shapes that are unclear in relation to the concept/intent</li> <li>• Shows minimal evidence of sequencing movements, use of transitions, repetition, variation and contrast, in relation to the concept/intent</li> </ul>	1–2

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

This task should be attempted only by students who have nominated composition as their major study. Section VI contains two parts – Part A (8 marks) and Part B (32 marks).

The examination for Section VI is conducted in the following sequence:

- introduction
- reading time: 2 minutes to read the question, make notes and prepare
- formal reading of the question
- viva voce
- performers enter the space
- performance of the ‘Work’
- conclusion.

**Part B: Presentation of a choreographed ‘Work’ (32 marks)**

- The candidate choreographs a ‘Work’ of between four and six minutes duration for two or three dancers.
- The ‘Work’ is to be performed by students at the school.
- The student choreographer has the option to perform in the dance.
- The ‘Work’ presented for examination must be devised from course work.
- Accompaniment, if used, is to be recorded on tape or CD which contains only the accompaniment to be used.
- Simple costumes and props are permitted.

**Criterion 1** (16 marks)

The candidate demonstrates the ability to choreograph and organise movement in a personal style, based on a concept/intent, in conjunction with additional considerations, which may arise from the intent of the ‘Work’, within the context of the study of dance as an artform.

The candidate demonstrates choreography for two or three dancers within the following parameters:

- Number of dancers
- Choice of accompaniment/non-accompaniment
- Other considerations (not compulsory) that may arise from the intent of the ‘Work’
- Simple costumes and props
- Manipulation of the elements of dance relative to the concept/intent
  - space
  - time
  - dynamics
- Generating movement as it relates to dance choreography
  - relevance to concept/intent
  - abstraction
- Organising movement as it relates to dance choreography
  - motif
  - phrase
  - motif into phrase
- Additional considerations that may arise from the intent of the ‘Work’

*Outcomes assessed: H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Sustains a highly skilled manipulation of the elements of dance as shown through the generation of personalised movements in relation to a clearly established concept/intent, within the context of a ‘Work’</li> <li>• Displays a high level of skill in sustaining clearly established, personalised motif(s), the development of the motif into a phrase, and a phrase structure which realises the concept/intent, in conjunction with the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Shows personalisation in the use of the elements of dance and in composing movements in relation to a concept/intent, with some inconsistencies which affect the realisation of the ‘Work’</li> <li>• Shows sound skills in organising movement within a ‘Work’, but with inconsistencies in personalisation, or clarity, in establishing the motif(s), developing the motif(s) into phrases and/or establishing a clear phrase structure in the ‘Work’, in relation to the concept/intent, the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Shows limited use of aspects of the elements of dance, understanding/creation of movement in relation to the concept/intent and a limited level of personalisation (may appear to be technique-based sequences, and/or from a largely known source, and/or unclear, and/or inconsistent in relationship to the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations), which creates the overall sense of a ‘Dance’ and not a ‘Work’</li> <li>• Shows limited skills in organising movement in relation to a concept/intent, that may be largely simple, and/or not clearly developed into motifs and phrases, and/or not clearly related to the concept/intent, and/or largely inconsistent in relation to the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Shows minimal use of aspects of the elements of dance, that is simple shapes/sequences with a minimal level of personalisation, or movements from a known source, and/or technique-based with minimal relationship to a concept/intent, which may be unrelated to the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> <li>• Shows minimal organisation of movement which may be largely the linking of simple shapes, or sequencing of movements, and/or movements which are not clearly established as motifs, which are largely unstructured in a formal sense, and which have little or no clear, consistent link to the concept/intent, the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> </ul>	1–4

**Criterion 2** (16 marks)

The candidate demonstrates the ability to structure the ‘Work’ in a form relevant to the concept/intent, which brings unity to the ‘Work’ for two to three dancers, within the context of the study of dance as an artform.

The candidate demonstrates choreography for two or three dancers within the following parameters:

- Number of dancers
- Choice of accompaniment/non-accompaniment
- Other considerations (not compulsory) that may arise from the intent of the ‘Work’
- Simple costumes and props
- Sequencing
- Transition
- Repetition
- Variation and contrast
- Unity.

*Outcomes assessed: H1.1, H1.2, H3.1, H3.2, H3.3, H3.4, H4.5*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a highly skilled presentation of a ‘Work’, in which there is a clear sense of unity achieved through the integration of form, concept/intent, the choice of the number of dancers, the selected accompaniment/non-accompaniment and any other optional considerations</li> <li>• Demonstrates a high level of skill in the sequencing of movements/phrases, the use of transitions, repetition, variation and contrast, in achieving a sense of unity in the ‘Work’ relative to the concept/intent, selected number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Shows sound presentation of a ‘Work’ in which there is a sense of unity but the structure is inconsistent in its relationship to the concept/intent (this may be seen through the linking of the beginning and the end, and/or a ‘Work’ which begins well but is not sustained), the choice of the number of dancers and/or the selected accompaniment/non-accompaniment and other optional considerations</li> <li>• Presents a ‘Work’ which shows sound skills but with inconsistencies in the sequencing of movements/phrases, an understanding of the use of transitions, repetition, variation and contrast, in relation to the concept/intent, number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Shows limited structuring which affects unity, lacks a clear and/or consistent link to a concept/intent, and may appear more as a ‘Dance’ than a ‘Work’, with limited relationship to the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> <li>• Shows limited skill seen in sequencing movements rather than phrases, lower order transitions, overuse or under use of repetition and variation and contrast, in relation to the concept/intent, number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Shows minimal structure, which may be limited to simple sequences, and/or the linking of simple shapes, with minimal and/or inconsistent links to the concept/intent, the number of dancers, the accompaniment/non-accompaniment and/or other optional considerations</li> <li>• Shows minimal skills in sequencing beyond the linking of movements, and/or simple shapes, the use of transitions, repetition, variation and contrast, in relation to a concept/intent, the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> </ul>	1–4

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

This task should be attempted only by students who have nominated Dance and Technology as their major study. Section VII contains four parts – Part A, Part C (8 marks each), Part B and Part D (32 marks each). Each student attempts the two parts relevant to the option they have chosen.

Option 1 – Choreographing the Virtual Body (40 marks)

**Part B: Presentation of a choreographed ‘Work’ using 3D animation software (32 marks)**

- The candidate will create a ‘Work’ of between four and six minutes duration for two or three dancers using computer-based 3D animation software.
- The candidate will present the virtual choreography.

**Criterion 1 (16 marks)**

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, in conjunction with additional considerations which may arise from the intent of the ‘Work’, and within the context of dance as an artform.

The candidate demonstrates choreography for two or three virtual dancers within the following parameters:

- Number of dancers
- Choice of accompaniment/non-accompaniment
- Other considerations (not compulsory) that may arise from the intent of the ‘Work’
- Simple costumes and props
- Manipulation of the elements of dance as they relate to the concept/intent
  - space
  - time
  - dynamics
- Generating movement as it relates to dance choreography
  - relevance to concept/intent
  - abstraction
- Organising movement as it relates to dance choreography
  - motif
  - phrase
  - motif into phrase.

*Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4, H4.1, H4.4, H4.5*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a highly skilled, personalised manipulation of the elements of dance, in relation to a clearly established concept/intent within the context of a 3D animation ‘Work’.</li> <li>• Demonstrates a high level of skill and consistency in generating highly personalised abstract movements in relation to a clearly established concept/intent, within the context of a 3D animation ‘Work’, with clearly established, personalised motifs, the development of the motif into a phrase, and a phrase structure relative to the concept/intent, the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Shows a sound level of personalisation in the use of the elements of dance in relation to a concept/intent within the context of a 3D animation ‘Work’, but there are some inconsistencies which impact on its realisation</li> <li>• Shows sound skills in generating abstract movements with some level of personalisation in relation to a concept/intent, within the context of a 3D animation ‘Work’, with inconsistencies in the organisation of movement, in relation to motif, motif into phrase, phrase structure, the number of virtual dances, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Shows limited use of aspects of the elements of dance, but may not consistently/appropriately relate to the concept/intent which may create the sense of a 3D animation ‘Dance’, rather than a 3D animation ‘Work’</li> <li>• Shows a limited generation of abstract movement, and the organisation of the movement in terms of motif, motif into phrase and phrase structure, a limited level of personalisation (may be based on software library movements/sequences), which creates the overall sense of a 3D animation ‘Dance’ and not a ‘Work’, in relation to the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Shows minimal use of basic aspects of the elements of dance, which may be unrelated to the concept/intent.</li> <li>• Shows simple shapes/sequences, with a minimal level of personalisation, or movements from a known source (3D animation software library), minimal relationship to a concept/intent, a minimal level of organisation of the movement (motif, motif into phrase and phrase structure), in relation to the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	1–4

**Criterion 2** (16 marks)

The candidate demonstrates the ability to structure the ‘Work’ for two or three virtual dancers, in a form relative to the selected 3D animation software, based on a concept/intent, which brings unity to the ‘Work’, within the context of the study of dance as an artform.

The candidate demonstrates choreography for two or three virtual dancers within the following parameters:

- Number of dancers
- Choice of accompaniment/non-accompaniment
- Other considerations (not compulsory) that may arise from the intent of the ‘Work’
- Simple costumes and props
- Sequencing
- Transition
- Repetition
- Variation and contrast
- Unity.

*Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4, H4.1, H4.4, H4.5*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a highly skilled presentation of a 3D animation ‘Work’, in which there is a clear sense of unity achieved through the integration of 3D animation software, overall form, concept/intent, the choice of the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> <li>• Demonstrates a high level of skill in the sequencing of virtual movements/phrases, the use of transitions, repetition, variation and contrast in achieving a sense of unity in the 3D animation ‘Work’, relative to the concept/intent, selected number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Shows sound presentation of 3D animation ‘Work’ in which there is a sense of unity, which may be limited to linking the beginning and the end, and/or a ‘Work’ which begins well but is not sustained, and/or in which the structure remains unclear, and/or is inconsistent in its relationship to concept/intent, the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> <li>• Presents a 3D animation ‘Work’ which shows sound skills but with inconsistencies in the sequencing of movements/phrases, an understanding of the use of transitions, repetition, variation and contrast, in relation to the concept/intent, number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	9–12

Criteria	Marks
<ul style="list-style-type: none"> <li>• Shows limited structuring which affects unity, lacks a clear and/or consistent link to a concept/intent, and may appear more as a 3D animation ‘Dance’ than a ‘Work’, with limited relationship to the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> <li>• Shows limited skills seen in sequencing, virtual movements rather than phrases, lower order transitions, overuse or under use of repetition, variation and contrast in relation to integrating the 3D animation software, the concept/intent, number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Shows minimal structure within 3D animation software, which may be limited to simple sequences, and/or the linking of simple shapes, with minimal and/or inconsistent links to the concept/intent, and/or the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> <li>• Shows minimal skills in sequencing beyond the linking of virtual movements, and/or simple shapes, the use of transitions, the concepts of repetition, variation and contrast in relation to a concept/intent, the number of virtual dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	1–4

**Option 2 – Film and Video (40 marks)*****Part D: Presentation of a filmed and edited choreographed ‘Work’ (32 marks)***

- The candidate will choreograph a ‘Work’ for two or three dancers. The candidate will film and edit the ‘Work’ which will be of between four and six minutes duration.
- The candidate will submit the filmed and edited ‘Work’.

**Criterion 1 (16 marks)**

The candidate demonstrates the ability to choreograph, organise and film movement in a personal style, based on a concept/intent, which is seen in conjunction with additional considerations which may arise from the intent of the ‘Work’, within the context of dance as an artform.

The candidate demonstrates choreography for two or three dancers within the following parameters:

- Number of dancers
- Choice of accompaniment/non-accompaniment
- Other considerations (not compulsory) that may arise from the intent of the ‘Work’
- Simple costumes and props
- Manipulation of the elements of dance as they relate to the concept/intent
  - space
  - time
  - dynamics
- Generating movement as it relates to dance choreography
  - relevance to concept/intent
  - abstraction
- Organising movement as it relates to dance choreography
  - motif
  - phrase
  - motif into phrase
- Using the camera
  - focus, zoom, fade, tilt and pan
  - angle, height and range of shot
  - framing and cropping
  - manipulating camera movement.

*Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4, H4.1, H4.4, H4.5*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a highly skilled, personalised manipulation of the elements of dance, in relation to a clearly established concept/intent, within the context of a ‘Work’, relevant to the film/video medium</li> <li>• Demonstrates a high level of skill and consistency in generating and filming highly personalised abstract movements, in relation to a clearly established concept/intent, within the context of a ‘Work’ relevant to the film/video medium, with clearly established, personalised motifs, the development of the motif into a phrase, and a phrase structure relative to the concept/intent, the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Shows a sound level of personalisation in the use of the elements of dance in relation to a concept/intent, within the context of a ‘Work’, relevant to the film/video medium but in which there are some inconsistencies which impact on its realisation</li> <li>• Shows sound skills in generating and filming abstract movements with some level of personalisation in relation to a concept/intent, within the context of a ‘Work’ relevant to the film/video medium, with inconsistencies in the organisation of the movement in relation to motif, motif into phrase, phrase structure, the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Shows limited use of aspects of the elements of dance, but may not consistently/appropriately relate to the concept/intent, and/or have relevance to the film/video medium, and which may create the sense of a ‘Dance’ rather than a ‘Work’</li> <li>• Shows limited understanding/generation of filming abstract movement and the organisation of the movement in terms of motif, motif into phrase and phrase structure, a limited level personalisation (may appear to be exercise and/or technique based and/or from known sources such as music video clips), which creates the overall sense of a ‘Dance’ and not a ‘Work’, in relation to the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Shows minimal use of basic aspects of the elements of dance, which may be unrelated to the concept/intent, and largely lacking relevance to the film/video medium</li> <li>• Shows simple shapes/sequences, with a minimal level of personalisation or largely movements from a known source (such as music video clips), minimal relationship to a concept/intent, a minimal level of organisation of the movement (motif, motif into phrase and phrase structure), in relation to the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	1–4

**Criterion 2** (16 marks)

The candidate demonstrates the ability to structure the ‘Work’ for two or three dancers, in a form relevant to the film/video medium, based on a concept/intent, which brings unity to the ‘Work’, within the context of the study of dance as an artform.

The candidate demonstrates choreography for two or three dancers within the following parameters:

- Number of dancers
- Choice of accompaniment/non-accompaniment
- Other considerations (not compulsory) that may arise from the intent of the ‘Work’
- Simple costumes and props
- Sequencing
- Transition
- Repetition
- Variation and contrast
- Editing techniques
- Unity.

*Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4, H4.1, H4.4, H4.5*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Sustains a highly skilled presentation of a ‘Work’ relevant to the film/video medium, in which there is a clear sense of unity achieved through the integration of form, concept/intent, the choice of number of dancers, the selected accompaniment/non-accompaniment and any other optional considerations</li> <li>• Demonstrates a high level of skill in the sequencing and editing of movements/phrases, the use of transitions, repetition, variation and contrast and editing techniques, achieving a sense of unity in a ‘Work’ relevant to the film/video medium, and relative to the concept/intent, selected number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Shows sound presentation of a ‘Work’ relevant to the film/video medium in which there is a sense of unity, which may be limited to linking the beginning and the end, and/or a ‘Work’ which begins well but is not sustained, and/or in which the structure remains unclear, and/or is inconsistent in its relationship to the concept/intent, the number of dancers, the selected accompaniment/non-accompaniment and other optional considerations</li> <li>• Presents a ‘Work’ relevant to the film/video medium, which shows some skills but with inconsistencies in the sequencing and editing of movements/phrases, understanding of the use of transitions, repetition, variation and contrast and editing techniques in relation to the concept/intent, number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> </ul>	9–12

Criteria	Marks
<ul style="list-style-type: none"> <li>• Shows limited structuring which affects unity and/or lacks a clear and/or consistent link to a concept/intent and may appear more as a ‘Dance’ than a ‘Work’, with limited relationship to the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> <li>• Shows limited skills seen in sequencing and editing movements rather than phrases, lower order transitions, overuse or under-use of repetition, and variation and contrast and editing techniques and/or relevance to the film/video medium, the concept/intent, the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Shows minimal structure in a ‘Dance’ relevant to the film/video medium, which may be limited to simple sequences, and/or the linking of simple shapes, with minimal and/or inconsistent links to the concept intent, and/or the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> <li>• Shows minimal skills in sequencing and editing beyond the linking of movements and/or simple shapes, the use of transitions, repetition, variation and contrast, in relation to a concept/intent, the number of dancers, the accompaniment/non-accompaniment and other optional considerations</li> </ul>	1–4