

2001 HSC Notes from
the Examination Centre
Dance

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Contents

Practical Examinations.....	5
Core Performance	6
Major Study Performance	7
Core Composition	8
Major Study Composition	9
Major Study Dance and Technology	10
Written Examinations.....	10
Section I - Core Appreciation.....	10
Section II - Major Study Appreciation.....	13

2001 HSC NOTES FROM THE EXAMINATION CENTRE DANCE

Introduction

In 2001, 351 candidates presented for the Higher School Certificate examination in Stage Six Dance. 206 candidates presented for Major Study Performance, 112 candidates presented for Major Study Composition, 19 candidates presented for Major Study Appreciation and 5 candidates presented for Major Study Technology.

Of those candidates the following number of candidates were recognised by markers as presenting exemplary works in the practical examinations: 26 candidates in Core Performance, 15 candidates in Core Composition, 28 in Major Study Performance, 7 in Major Study Composition and 3 in Major Study Dance and Technology. There has been a significant increase in the number of exemplary works in the Major Study areas.

Practical Examinations

Time Limits

It is essential that candidates presenting for practical examinations ensure they are aware of the time limits for each section.

- Core Performance : 3-5 minutes
- Major Study Performance : 4-6 minutes
- Core Composition : 3-5 minutes
- Major Study Composition : 4-6 minutes
- Major Study Dance and Technology: 4-6 minutes.

Candidates will incur a mark penalty if their work breaches the specified time limits.

Dance Attire

Candidates need to consult the syllabus to ensure they wear the appropriate attire for their examination. Some candidates found it difficult to physically demonstrate during their Viva Voce response because they were not dressed in form-fitting dance wear.

Footwear

Candidates attended the examination in a variety of footwear. It is the responsibility of candidates to choose the most appropriate footwear for their examination and therefore they also must accept responsibility for their choice. Several candidates had chosen footwear that they had not previously worked and/or rehearsed in and as a result they had difficulties during the examination. The senior markers would recommend the following choices to candidates:

- Barefoot.
- Toe thongs must be rehearsed in.

- Soft leather or canvas ballet shoes must be rehearsed in.
- Socks must not be worn as these are considered very unsafe.

Examiners also highly recommend that candidates utilise the viewing time prior to their examination to familiarise themselves with the performance space and the tarkett flooring.

Core Performance

General Comments

Candidates are marked according to 20% indicative time.

It is essential that reference be made to the ‘generic’ dance training that formulates the foundation for training in core performance.

The *Dance Stage Six Syllabus* employs a generic dance training described as ‘Dance Techniques, based on the fundamentals of classical ballet and modern dance techniques, safe dance practice and anatomical principles’ (p 20).

Emphasis needs to be placed on the development of dance technique and the application of this technique to performance. Candidates are marked based on their technical skill and quality of performance, within the context of the study of dance as an artform. The core performance dance should be derived from classwork under the guidance of the teacher.

Candidates should not attempt to work beyond their anatomical limitations. Emphasis should be placed on safe dance practices. Candidates are not rewarded for attempting to execute higher order movements which are beyond their limitations. The level of complexity of sequences within the core performance dance may therefore need to be varied for individual candidates within a centre.

Core Performance dances should provide candidates with the opportunity to demonstrate a variety of body skills, variations in sequences and application of the elements of dance, performance quality and interpretation.

Viva Voce

Question 1

Specific Comments

Candidates were required to demonstrate a clear understanding of the importance of body maintenance and its relationship to their performance. They could demonstrate their understanding of this question physically, verbally or in combination.

A variety of approaches was adopted by candidates, in which were included references to nutrition, alternative techniques, injury and injury prevention, training and body types.

Some candidates also used Smart dance as a way of accessing the question.

Reference should be made to the Marking Guidelines for descriptions of candidates within each marking band for the Core Performance Dance and the Viva Voce.

Major Study Performance

General Comments

It is necessary to reinforce that Major Study – Performance is the presentation of a ‘work’. However the criteria state that the ‘Candidates demonstrate dance technique incorporating safe dance practice, applied to the work within the context of the study of dance as an artform’, while criterion two refers to the demonstration of performance quality applied to the work. The syllabus states that:

‘The vehicle for the work is seen in terms of providing for the further study of technique and performance as it relates to dance as an artform.’

The syllabus defines a work as ‘a coherent organisation of technical phrases and sections driven by thematic considerations that create a unified whole’.

Too much emphasis was placed on ‘thematic considerations’ rather than the demonstration of ‘dance technique’ applied to the performance of the work. The marks awarded to candidates come from movement, rather than just the use of facial expressions or other theatrical considerations. For instance in Major Study performance, candidates may choose to costume their work. However, they will not affect their mark.

Viva Voce

Question 2

Specific Comments

Candidates were required to demonstrate a clear understanding of how the application of technique and performance quality supports the interpretation of their work using examples convincingly in their explanation.

Interpretation referred to the application of technique to dance performance, and performance quality in relation to dance performance. When discussing performance quality, candidates referenced control/variation of dynamics/energy, quality of line and projection.

Some candidates made reference to their accompaniment in relation to the application of performance quality to the interpretation of their work. References were also made to an aesthetic interpretation of the work. Some higher order candidates discussed the application of technique and performance quality in a blended response.

Reference should be made to the Marking Guidelines for descriptions of candidates within each marking band for the Core Composition Dance and the Viva Voce.

Core Composition

General Comments

Candidates are marked according to 20% indicative time.

Candidates found this component challenging as they attempted to present highly complex ideas within the 3-5 minutes allocated time. It is essential that candidates be guided to keep the work simple in terms of a concept on which to base their dance. Many candidates found that simplicity in the concept chosen enabled them to communicate this concept to their audience. Broad themes are often too difficult.

The emphasis in composition is placed on fostering candidates' individual creativity as they generate movement as it relates to dance composition. Candidates should avoid using known clichéd movement. For example, placing the hands on the head to represent depression. They need to be more 'original' in generating movement rather than using known symbols.

Although many candidates demonstrated that they knew what a motif was and why it was important, many candidates overused repetition of their motif, which had not been manipulated or developed into a phrase.

Candidates are rewarded for demonstrating the ability to generate movement relevant to a concept/intent and then organising that movement into a dance. Within the process candidates should make selective movement choices in terms of space, time and dynamics.

Viva Voce

Question 3

Specific Comments

Candidates were required to demonstrate a clear understanding of the relationships between exploring/improvising and the expression of their concept/intent. This understanding could be demonstrated physically, verbally or in combination.

Candidates discussed how they generated movement from stimulus material relevant to their concept/intent, abstraction, exploration/improvisation, reflection/evaluation, selection/ refinement. Many candidates reinforced their discussion with a physical demonstration and therefore were able to clearly support their response with relevant examples.

This question reinforces the need for candidates to document their process in a process diary and that importance should be placed on this documentation as part of internal assessment. Candidates were required to reflect on a very early stage of their process in the development of their core composition dance; therefore candidates were able to recall more information if they had used a process diary as stated in the syllabus.

Reference should be made to the Marking Guidelines for descriptions of candidates within each marking band for the Core Composition Dance and the Viva Voce.

Major Study Composition

General Comments

Candidates who choose major study composition were required to create a choreographic work for 2-3 dancers. Many candidates this year chose to dance in their own work. Candidates who presented higher order works had chosen either simple themes/concepts or had selected something broad and then narrowed it to a specific and manageable intent. This was highly appropriate given the time requirements of 4-6 minutes.

The emphasis of Major Study Composition is on the generation of movement as it relates to dance choreography and the organisation of the movement into a work. Candidates are therefore rewarded for demonstrating the generation of personalised movement rather than the use of literal/gestural movements.

When organising the work candidates need to focus on the relationships between the dancers as they make decisions when manipulating the elements of space, time and dynamics appropriate to their concept/intent.

Within the area of study there are ‘additional considerations which arise from the intent of the work’. It must be noted that although costumes and props are to be considered as part of the process they are not compulsory in the examination. Whilst a candidate should have explored their options, which could be documented in their process diary, they are not awarded marks for including props and costumes in the examination.

Some candidates used large set-like structures under the provision of props and this was not appropriate. The syllabus states that candidates may use simple props in the examination.

Viva Voce

Question 4

General Comments

Candidates were required to demonstrate a clear understanding of how the work has been organised to give it form/structure, using examples convincingly to support their explanation. Candidates discussed organisation of their works by referring to sequencing, transitions, repetition, variations and contrasts, appraisal and evaluation, and unity. They also referred to formal structures such as binary (AB), ternary (ABA), narrative, organic etc.

Higher order candidates were able to demonstrate their understanding of the question by supporting their response with relevant examples that were physically demonstrated.

Reference should be made to the Marking Guidelines for descriptions of candidates within each marking band for the Core Composition Dance and the Viva Voce.

Major Study Dance and Technology

General Comments

Overall the small number of candidates were very well prepared. It is recommended that candidates wear dance attire to the examination to ensure that if they choose to physically demonstrate during a viva voce they are not hindered in any way.

Option 1 – Choreographing the Virtual Body

Viva Voce

Question 5

Specific Comments

- Candidates may demonstrate physically, verbally or using snippets from their work, or using a combination of these.
- Answers included references to duration, natural rhythms, speed tempo, stillness, accent, phrasing, momentum, regular/irregular, and meter.
- Candidates described how the animation software was used to manipulate time in the development of the work.

Option 2 – Film and Video

Viva Voce

Question 6

Specific Comments

- Answers included references to spatial patterns, pathways, directions, planes, relationships, movement, floor patterns, groupings, formations and dimension.
- Candidates described how the camera was used: zoom, tilt, pan, angle height, framing, cropping and manipulating camera movement.

Written Examinations

Section I - Core Appreciation

General Comments

Better responses:

- Provided a structured response, which integrated all aspects of the question.
- Synthesised information to give a somewhat personalised response, which was coherent and logically developed.
- Were able to use higher-order terminology, which was shown to be applied and understood.

- Consistently provided relevant examples to support their response. Were able to integrate relevant background knowledge into their response.

Average Responses:

- Provided a structured response with less sophisticated use of language.
- Demonstrated a less sophisticated understanding of the question.
- Inconsistent application in the range and relevance of examples. Examples were simple/obvious and less detailed.
- Stereotypical response with less personalisation.
- Information did not always support the candidates' approach to the question, which indicated prepared response.

Weaker Responses:

- Gave an unstructured response, which related some facts.
- Retold the story or listed information that was not always relevant to the question.
- Demonstrated a simple understanding of works by providing a limited range of examples.
- Provided personal opinions, which were not supported.

Question 1

General Comments

Candidates took a variety of approaches when addressing this question. They provided an interpretation of the socio-historic (the '60s era) and cultural contexts, the context of the choreographer and the barnyard. Candidates described the multilayered nature of the work, gender roles, sexuality and relationships. They also provided their personal interpretation of the work as well as that of the choreographer. Answers included discussion of production elements particularly reference to the accompaniment by the Rolling Stones, the song lyrics and artist Mick Jagger. The narrative of the work was also referred to.

Specific Comments

Better Responses:

- Candidates dealt with the context in a number of ways including - socio-historic, compositional/choreographic, barnyard and music.
- Subject matter was referred to as multilayered as it relates to movement as well as production elements, eg music to relationships.
- Candidates were able to discuss the work on a number of levels demonstrating an understanding of symbolism within the work.
- Were able to recognise the integration of context, subject matter and meaning in a blended response.
- Some higher order candidates accessed the question by providing a thorough exploration of each separate component.

Average Responses:

- Were less aware of how movement and production elements supported the subject matter to communicate meaning.
- Addressed some aspect/s of the question in more detail than others.
- Could discuss the context and/or subject matter without always drawing meaning from the work.
- Often followed the structure of the work rather than drawing from the work to answer the question.
- Provided some examples from the work that were not always relevant to the response.

Weaker Responses:

- Reworked the question and attempted a general response.
- Provided the biographical details of the choreographer.

Question 2

General Comments

Candidates were able to describe the character of Carmen in many ways, eg flirtatious, sexual/sensual, manipulative, obsessive or vulnerable. Answers included reference not only to her individual character but they described her character in relation to others; for example, fighting/aggressive. Some candidates were able to describe the contrasts in her behaviour/character as she related to different characters throughout the work. References were also made to music, the socio-historic context and the narrative of the work. These references were appropriate when placed within the context of the question.

Specific Comments

Better Responses:

- Were able to discuss the character of Carmen through the synthesis of movement, space and dynamics.
- Demonstrated a high level of analysis when providing examples used in support of their discussion.
- Examples were discussed in terms of movement, space and dynamics and were linked to the character of Carmen.

Average Responses:

- Provided a narrow perspective of the character of Carmen, eg whore, prostitute.
- Discussed movement and/or space in relation to character but had less understanding of dynamics.
- Examples from the work were not always appropriate to the question.
- Gave fewer examples to support their discussion.

Weaker Responses:

- Described Carmen's character using simple language with minimal reference to movement, space or dynamics.

Section II - Major Study Appreciation

Question 1

Specific Comments

- Candidates described/defined social change within an era.
- They were able to link the dance to social change. This was done either through their prescribed artists of the era or through a specific era in dance like the Judson.
- Rebellion was discussed in society and in the dance of the era.
- Reference was made to specific genres within the context of the question.
- Candidates also discussed conventions in dance such as performance spaces and training and linked this to a reflection of social change.

Question 2

Specific Comments

- Candidates who answered this question very well were able to demonstrate their understanding of the question by defining 'seminal' and applied this definition throughout their discussion.
- They discussed the artists in terms of their dance works, philosophies and style/techniques.
- They provided illustrations to support their discussion.

Question 3

Specific Comments

- Better responses linked the statement to Graham's 'Appalachian Spring'.
- Candidates referred to the American nation in the historical context of the work.
- They were able to describe the era in which this work was created and describe how this is reflected in the work.
- They were able to discuss specific issues such as patriotism, religion, and the changing role of women and relate this to the work.
- Candidates demonstrated a sound understanding of the work by providing examples to support their discussion. Reference was made to stylistic features, specific movements, the storyline and production elements.

Dance

2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Examination Section I - Core Appreciation (Compulsory):			
Q1	10	Prescribed Artists/Works	H1.1, H1.3, H4.1, H4.2, H4.3, H4.5
Q2	10	Prescribed Artists/Works	H1.1, H1.3, H4.1, H4.2, H4.3
Written examination Section II - Major Study Appreciation (Optional):			
Q1	10	Prescribed era and two prescribed artists	H1.1, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5
Q2	10	Prescribed era and two prescribed artists	H1.1, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5
Q3	20	Mandatory seminal work	H1.1, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5
Practical Examination Section III - Core Performance (Compulsory):			
	8	Core Performance Criterion 1	H1.1, H1.2, H1.3, H2.1, H2.2
	8	Core Performance Criterion 2	H1.1, H1.2, H1.3, H2.1, H2.2
Part B Q1	4	Viva Voce	H1.1, H1.2, H1.3, H2.2, H4.4
Practical Examination Section IV - Major Study Performance (Optional):			
	16	Major Study Performance Criterion 1	H1.1, H1.2, H2.1, H2.2
	16	Major Study Performance Criterion 2	H1.1, H1.2, H2.1, H2.2
Part B Q2	8	Viva Voce	H1.1, H1.2, H2.1, H2.2, H4.4
Practical Examination Section V - Core Composition (Compulsory):			
Part A Q3	4	Viva Voce	H1.1, H1.2, H3.1, H3.2, H4.4
	4	Core Composition Criterion 1(a)	H1.1, H1.2, H3.1, H3.2
	4	Core Composition Criterion 1(b)	H1.1, H1.2, H3.1, H3.2
	8	Core Composition Criterion 2	H1.1, H1.2, H3.1, H3.2
Practical Examination Section VI - Major Study Composition (Optional):			
Part A Q4	8	Viva Voce	H1.1, H1.2, H3.1, H3.2, H4.4
	16	Major Study Composition Criterion 1	H1.1, H1.2, H3.1, H3.2
	16	Major Study Composition Criterion 2	H1.1, H1.2, H3.1, H3.2
Practical Examination Section VII - Major Study Dance and Technology (Optional):			
Option 1: Part A Q5 & 6	8	Viva Voce	H1.1, H1.2, H3.4, H4.4

Question	Marks	Content	Syllabus outcomes
	16	Option 1: Choreographing the Virtual Body Criterion 1 or Option 2: Film and Video Criterion 1	H1.1, H1.2, H3.4
	16	Option 1: Choreographing the Virtual Body Criterion 2 or Option 2: Film and Video Criterion 2	H1.1, H1.2, H3.4



2001 HSC Dance Marking Guidelines

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’

Written Paper — Dance

Section I — Core Appreciation

Question 1 (10 marks)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the relationship between context, subject matter and meaning to interpret Christopher Bruce's <i>Rooster</i>, using relevant examples from the work • Addresses all aspects of the question in a well structured and coherent response with appropriate high order terminology 	9–10
<ul style="list-style-type: none"> • Demonstrates sound understanding of context, subject matter and meaning and attempts to interpret the relationships between these in Christopher Bruce's <i>Rooster</i>, using examples from the work • Addresses most aspects of the question, or all aspects less convincingly, in a structured response, with broad details and some use of appropriate terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates some general understanding of context, subject matter and meaning and attempts some interpretation of Christopher Bruce's <i>Rooster</i>, using examples from the work • Addresses some aspects of the question, in a structured response, with basic details and limited terminology 	5–6
<ul style="list-style-type: none"> • Demonstrates limited understanding of context, subject matter and meaning and describes Christopher Bruce's <i>Rooster</i>, using few examples from the work • Addresses some aspects of the question, with basic details and limited terminology 	3–4
<ul style="list-style-type: none"> • Describes or lists context, subject matter and meaning of Christopher Bruce's <i>Rooster</i> • Provides a limited and unstructured response with few or no relevant details 	1–2

Section I (continued)

Question 2 (10 marks)

Outcomes assessed: H1.1, H1.3, H4.1, H4.2, H4.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the relationships between movement, space and dynamics to portray the character of Carmen used in Mats Ek's <i>Carmen</i> using relevant examples from the work • Addresses all aspects of the question in a well structured and coherent response with appropriate high order terminology 	9–10
<ul style="list-style-type: none"> • Demonstrates sound understanding of the relationships between movement, space and dynamics to portray the character of Carmen used in Mats Ek's <i>Carmen</i> using relevant examples from the work • Addresses most aspects of the question, or all aspects less convincingly, in a structured response, with broad details and some use of appropriate terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates some general understanding and describes the use of movement, space and dynamics to portray the character of Carmen in Mats Ek's <i>Carmen</i> using examples from the work • Addresses some aspects of the question, in a structured response, with basic details and limited terminology 	5–6
<ul style="list-style-type: none"> • Demonstrates limited understanding of the use of movement, space and dynamics to portray the character of Carmen using few examples from the work • Addresses some aspects of the question, with basic details and limited terminology 	3–4
<ul style="list-style-type: none"> • Lists aspects of movement, space and dynamics and/or simply describes her character • Provides a limited and unstructured response with few or no relevant details 	1–2

Section II — Major Study Appreciation**Question 1** (10 marks)*Outcomes assessed: H1.1, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a comprehensive understanding and analysis of how dance reflects social change using significant examples from the era• Addresses all aspects of the question in a well structured and coherent response with appropriate high order terminology	9–10
<ul style="list-style-type: none">• Demonstrates sound understanding and analysis of how dance reflects social change using relevant examples from the era• Addresses most aspects of the question, or all aspects less convincingly, in a structured response, with broad details and some use of appropriate terminology	7–8
<ul style="list-style-type: none">• Demonstrates some general understanding and some description of how dance reflects social change using selected examples from the era• Addresses some aspects of the question, in a structured response, with some details and limited use of terminology	5–6
<ul style="list-style-type: none">• Demonstrates limited understanding and attempts some general description of how dance reflects social change from the era• Addresses some aspects of the question, with basic details and limited use of terminology	3–4
<ul style="list-style-type: none">• Lists some features of the era and/or features of social change• Provides a limited and unstructured response with few or no relevant details	1–2

Section II (continued)

Question 2 (10 marks)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a comprehensive understanding and analysis of the prescribed seminal artists and work and considers their significance in the era• Addresses all aspects of the question in a well structured and coherent response with appropriate high order terminology	9–10
<ul style="list-style-type: none">• Demonstrates sound understanding and analysis of the prescribed seminal artists and work and considers their significance in the era• Addresses most aspects of the question, or all aspects less convincingly, in a structured response, with broad details and some use of appropriate terminology	7–8
<ul style="list-style-type: none">• Demonstrates some general understanding/description of the prescribed artists and work and seeks to account for their significance in the era• Addresses some aspects of the question, in a structured response, with some details and limited use of terminology	5–6
<ul style="list-style-type: none">• Demonstrates limited understanding/description of the prescribed artists and work and may offer a limited account of their importance in the era• Addresses some aspects of the question, with basic details and limited use of terminology	3–4
<ul style="list-style-type: none">• Lists some features of the seminal artists/their work/the era• Provides a limited and unstructured response with few or no relevant details	1–2

Section II (continued)

Question 3 (20 marks)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an extensive knowledge of the content of <i>Appalachian Spring</i> and a comprehensive understanding of how it relates to Martha Graham's desire to create dances for her nation and time • Addresses all aspects of the question in a well structured and coherent response with appropriate high order terminology 	17–20
<ul style="list-style-type: none"> • Demonstrates a thorough knowledge of the content of <i>Appalachian Spring</i> and a sound understanding of how it relates to Martha Graham's desire to create dances for her nation and time • Addresses most aspects of the question, or all aspects less convincingly, in a structured response, with broad details and some use of appropriate terminology 	13–16
<ul style="list-style-type: none"> • Demonstrates a general knowledge of the content of the <i>Appalachian Spring</i> and some understanding of how it relates to Martha Graham's desire to create dances for her nation and time • Addresses some aspects of the question, in a structured response, with some details and limited use of terminology 	9–12
<ul style="list-style-type: none"> • Demonstrates limited knowledge/understanding/description of the content of <i>Appalachian Spring</i> and attempts to describe how Martha Graham created dances for her nation and time • Addresses some aspects of the question, with basic details and limited use of terminology 	5–8
<ul style="list-style-type: none"> • Lists some features of the artist/ work/time • Provides a limited and unstructured response with few or no relevant details 	1–4

Dance — 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

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

CRITERIA	MARKS
<ul style="list-style-type: none"> • Sustains a highly skilled performance of <i>Dance Technique</i> in a 'Dance' with consistent alignment, control and application of safe dance practice • Performs consistently, at a high level, 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) 	7-8
<ul style="list-style-type: none"> • Demonstrates <i>Dance Technique</i> in a 'Dance' with inconsistencies in alignment, strength, endurance, coordination and safe dance practice • 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 	5-6
<ul style="list-style-type: none"> • Presents a 'Dance' with limited <i>Dance Technique</i> and major inconsistencies in alignment, strength, endurance and safe dance practice • Presents sequences which may be simple exercise-based movement or more complex movement performed poorly 	3-4
<ul style="list-style-type: none"> • Moves with minimal <i>Dance Technique</i>, minimal awareness of alignment, little strength, endurance and coordination • Attempts simple shapes and simple locomotor/non-locomotor movements 	1-2

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
- Quality of line
- Consistency
- Commitment

CRITERIA	MARKS
<ul style="list-style-type: none"> • Sustains control and manipulation of space, time and dynamics in relation to the 'Dance' performed • 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' 	7-8
<ul style="list-style-type: none"> • Demonstrates some 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 has inconsistent control • Demonstrates commitment, line, focus and projection, but may not be able to sustain these consistently 	5-6
<ul style="list-style-type: none"> • Presents movement with minimal demonstration of control and variation of the elements of dance • 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 	3-4
<ul style="list-style-type: none"> • Moves without understanding of the elements of dance: no sense of timing, little energy • Moves without a sense of purpose or awareness of line, focus or projection: no clarity of shape, no understanding of line in arms, hands, legs and feet. May appear to be distracted 	1-2

Part B: Viva voce (4 marks)

The candidate will be required to respond to a question/s about his/her ‘Dance’. The candidate will be given five minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after four minutes and thirty seconds, and the candidate will be stopped at five minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding of safe dance practice relevant to the question
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Outcomes assessed: H1.1, H1.2, H1.3, H2.2, H4.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding * of the importance of body maintenance and its relationship to their performance • Provides a well-structured and coherent response with accurate relevant details expressed using appropriate terminology 	4
<ul style="list-style-type: none"> • Relates aspects of the importance of body maintenance to their performance • Provides a reasonably structured response with some relevant details expressed using appropriate terminology 	3
<ul style="list-style-type: none"> • Talks generically about body maintenance and their performance • Attempts to structure their response with limited use of terminology 	2
<ul style="list-style-type: none"> • Demonstrates a limited understanding of body maintenance OR talks generically about their performance • Provides a limited and unstructured response 	1

* The understanding may be demonstrated either physically, verbally or in combination.

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, H2.1, H2.2

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

CRITERIA	MARKS
<ul style="list-style-type: none"> • Sustains a highly skilled performance of <i>Dance Technique</i> in a 'Work', with consistency in body skills and the application of safe dance practice • 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) 	13-16
<ul style="list-style-type: none"> • Demonstrates <i>Dance Technique</i> in a 'Work' but with inconsistencies in body skills and the application of safe dance practice • 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 	9-12
<ul style="list-style-type: none"> • Presents a 'Dance' more than a 'Work', with limited <i>Dance Technique</i>, body skills and safe dance practices • 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 	5-8
<ul style="list-style-type: none"> • Shows minimal <i>Dance Technique</i> in a 'Dance', with minimal body skills and application of safe dance practice • Attempts simple shapes and simple locomotor/non-locomotor movements with a minimal level of execution, strength, endurance and coordination, and/or attempting more complex work well beyond their capabilities, relative to anatomical structure movements 	1-4

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 • Projection
- Consistency • Commitment
- Interpretation • The link between the accompaniment and the physical realisation (interpretation of the 'Work').

CRITERIA	MARKS
<ul style="list-style-type: none"> • Sustains a highly skilled control and manipulation of space, time and dynamics in relation to the performance of a 'Work' • Presents an excellent interpretation of a 'Work' with a high level of skill and consistency shown in the quality and clarity of line, projection and commitment, relative to the 'Work' performed 	13-16
<ul style="list-style-type: none"> • Demonstrates some control and manipulation of 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 • Demonstrates aspects of interpretation of a 'Work' with some 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' 	9-12
<ul style="list-style-type: none"> • Shows limited skills in the control and manipulation of space, time and dynamics, and limited body skills which minimise the sense of performance in relation to the 'Work', so that it becomes a 'Dance' • 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 	5-8
<ul style="list-style-type: none"> • Moves without understanding of the elements of dance, that is, with little or no sense of timing, largely without purpose in the use of space, and monodynamic or lacking in energy in relation to creating a sense of performance • Moves without a 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 largely minimal sense of interpretation 	1-4

Part B: Viva voce (8 marks)

The candidate will be required to respond to a question/s about his/her work. Candidates will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after seven minutes and thirty seconds, and the candidate will be stopped at eight minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding and application of technique and performance applied to the ‘Work’
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

Outcomes assessed: H1.1, H1.2, H2.1, H2.2, H4.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a clear understanding of how the application of technique and performance quality supports the interpretation of their work using examples convincingly in their explanation• Addresses all aspects of the question in a well-structured and coherent response with appropriate terminology	7–8
<ul style="list-style-type: none">• Demonstrates some understanding of how the application of technique and performance quality supports the interpretation of their work using examples in their explanation• Addresses aspects of the question (though some may not be equally addressed) in a structured response with some relevant examples and some use of appropriate terminology	5–6
<ul style="list-style-type: none">• Demonstrates a general understanding of how the application of technique and/or performance quality supports the interpretation of their work but is limited in their comments and selection of examples• Addresses the question and attempts to structure their response with limited use of terminology	3–4
<ul style="list-style-type: none">• Demonstrates a limited understanding of how the application of technique and/or performance quality supports the interpretation of their work and comments in simple terms about selected examples• Provides a limited and unstructured response	1–2

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 A: Viva voce (4 marks)

- The candidate will be required to respond to a question/s about their ‘Dance’.
- The student performer will not be present at this discussion.
- The candidate will be given five minutes in which to answer the question. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after four minutes and thirty seconds, and the candidate will be stopped at five minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding and link between the areas of study and the dance composition
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding* of relationships between exploring/improvising and the expression of their concept/intent • Provides a well-structured and coherent response with accurate relevant details expressed using appropriate terminology 	4
<ul style="list-style-type: none"> • Relates aspects of the relationships between exploring/improvising and the expression of their concept/intent • Provides a reasonably structured response with some relevant details expressed using appropriate terminology 	3
<ul style="list-style-type: none"> • Talks generically about exploring/improvising and expressing their concept/intent • Attempts to structure their response with limited use of terminology 	2
<ul style="list-style-type: none"> • Demonstrates a limited understanding of exploring/improvising and expressing their concept/intent OR talks generically about their composition • Provides a limited and unstructured response 	1

* The understanding may be demonstrated either physically, verbally or in combination.

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

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

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

CRITERIA	MARKS
<ul style="list-style-type: none"> • Sustains a skilled, highly personalised manipulation of the elements of dance, in response to a clearly established concept/intent • Maintains consistency in composing abstract movements with a high level of personalisation, in response to a clearly established concept/intent 	4
<ul style="list-style-type: none"> • Shows some personalisation in the use of the elements of dance but may lack consistency, which affects the realisation of the concept/intent • 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 to the concept/intent 	3
<ul style="list-style-type: none"> • Shows the application of aspects of the elements of dance, but lacks personalisation and consistency in relating to the concept/intent • 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 	2
<ul style="list-style-type: none"> • Attempts to use aspects of the elements of dance, but mainly simple ones, lacking in consistency, and with minimal relationship to the concept/intent • 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 a concept/intent 	1

CRITERIA	MARKS
<ul style="list-style-type: none"> • Sustains a clear, consistent organisation of movement relevant to the selected concept/intent • Sustains clearly established motifs, shows clearly the development of motif into phrase, and a phrase structure, relevant to the selected concept/intent 	4
<ul style="list-style-type: none"> • Shows an organisation of movement which is largely sound, but has some inconsistencies or is unclear in its relationship to the concept/intent • 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 	3
<ul style="list-style-type: none"> • Makes some attempt to organise movement, but is limited in that it is unclear, and/or inconsistent in its relation to the concept/intent • 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 	2
<ul style="list-style-type: none"> • Shows the linking of simple shapes, or sequencing of movements, which do not form a structure clearly linked to a concept/intent • Shows movements which are not clearly established as motifs, and/or phrases which have little or no clear link to a concept/intent 	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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a ‘Dance’ in which there is a clear sense of unity attained through skilled structuring, in a form relevant to the concept/intent • Demonstrates a high level of skill in the 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 	7 – 8
<ul style="list-style-type: none"> • Presents a ‘Dance’ in which there is an attempt at unity, which may be shown in the linking of the beginning and the end, but in which the internal structure is inconsistent, or unclear, or not clearly related to the concept/intent • Shows good skills in some sequencing of movements and some use of transitions, and/or repetition, and/or variation and contrast, in relation to the concept/intent, but lacks consistency and consequently an overall unity 	5 – 6
<ul style="list-style-type: none"> • Presents some evidence of basic structuring in the form of sequences which may be exercise-based, lacking in cohesion, or predictable, but with some attempt at relating to a concept/intent • Shows some sequencing of movements, lower order transitions, overuse or little effective use of repetition, little evidence of variation and contrast, in relation to the concept/intent 	3 – 4
<ul style="list-style-type: none"> • Presents little or minimal evidence of structure, which may be limited to attempting to form some simple sequences, or linking shapes with minimal or unclear relation to the concept/intent • Shows little evidence of sequencing of movements, use of transitions, repetition, variation and contrast, in relation to a concept/intent 	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 A: Viva voce (8 marks)

- The candidate will be required to respond to question/s about his/her ‘Work’.
- The student performers will not be present at this discussion.
- The candidate will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question/s. A time warning will be given after seven minutes and thirty seconds and the candidate will be stopped at eight minutes.

Marking Criteria

The candidate:

- demonstrates a clear understanding and link between the areas of study and the choreographed ‘Work’
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding of how the work has been organised to give it form/structure using examples convincingly to support their explanation • Addresses all aspects of the question in a well-structured and coherent response with appropriate terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates some understanding of how the work has been organised to give it form/structure using examples to support their explanation • Addresses aspects of the question (though some may not be equally addressed) in a structured response with some use of appropriate terminology 	5–6
<ul style="list-style-type: none"> • Demonstrates a general understanding of how the work has been organised to give it form/structure but is limited in comments and the selection of examples • Addresses the question and attempts to structure their response with limited use of terminology 	3–4
<ul style="list-style-type: none"> • Demonstrates a limited understanding of how the work has been organised to give it form/structure and comments in simple terms about selected examples • Provides a limited and unstructured response 	1–2

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Sustains a skilled manipulation of the elements of dance, and the generation of personalised movements in relation to a clearly established concept/intent, within the context of a ‘Work’ • Displays a high level of skill in sustaining clearly established, personalised motifs, the development of the motif into a phrase, and a phrase structure which realises the concept/intent, in conjunction with the number of dancers, other optional additional considerations and the selected accompaniment/non-accompaniment 	13 – 16
<ul style="list-style-type: none"> • Shows some degree of personalisation in the use of the elements of dance and in composing movements in relation to a concept/intent; however, this lacks an overall consistency that impacts on its realisation within the context of a ‘Work’ • Shows mainly sound skills in the organisation of movement within a ‘Work’, in relation to the concept/intent, and in relation to the number of dancers, other optional considerations and the selected accompaniment, but may lack some personalisation, or clarity, or consistency, in establishing the motifs, developing the motifs into phrases and/or establishing a clear phrase structure in the ‘Work’, in relation to the concept/intent, the number of dancers, other additional optional considerations and the selected accompaniment/non-accompaniment 	9 – 12
<ul style="list-style-type: none"> • Shows some understanding of aspects of the elements of dance, a limited 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, other optional considerations, and the selected accompaniment/non-accompaniment), which creates the overall sense of a ‘Dance’ and not a ‘Work’ • Makes some attempt to organise movement in relation to a concept/intent, but 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, other optional additional considerations and the selected accompaniment/non-accompaniment 	5 – 8
<ul style="list-style-type: none"> • Attempts the simple use of aspects of the elements of dance, 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, and/or accompaniment/non-accompaniment, which may be unrelated to the concept/intent, unrelated to optional additional considerations and to the accompaniment/non-accompaniment • 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, other additional optional considerations and the accompaniment/non-accompaniment 	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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Sustains a 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 incorporation of any other optional additional considerations and the selected accompaniment/non-accompaniment • 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, other additional optional considerations and the selected accompaniment/non-accompaniment 	13 – 16
<ul style="list-style-type: none"> • Presents a ‘Work’ in which there is an attempt to create a sense of unity, but may be limited to linking the beginning and the end, and/or which begins well but is not sustained, and/or in which the overall internal structure remains unclear, and/or is inconsistent, and/or not clearly related to the concept/intent, and/or choice of the number of dancers, other optional additional considerations and the selected accompaniment/non-accompaniment • Presents a ‘Work’ which shows some skills 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, other optional additional considerations, and the accompaniment/non-accompaniment, but because of inconsistencies, and/or lack of clarity, does not achieve an overall sense of unity 	9 – 12
<ul style="list-style-type: none"> • Shows some evidence of simple basic internal structuring but lacks a coherent overall form, 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, other optional additional considerations and the accompaniment/non-accompaniment • Shows some evidence of being able to sequence movements more than phrases, some lower order transitions, over-use or under-use of repetition, little evidence of variation and contrast, and a sense of unity, in relation to the concept/intent, number of dancers, other optional additional considerations and the accompaniment/non-accompaniment 	5 – 8
<ul style="list-style-type: none"> • Shows little evidence of an understanding of 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, and/or the number of dancers, and/or other optional additional considerations and the accompaniment/non-accompaniment • Shows little evidence of understanding sequencing beyond linking of movements, and/or simple shapes, little understanding of transitions, the concepts of repetition, variation and contrast, in relation to a concept/intent, the number of dancers, other optional additional considerations, and the accompaniment/non-accompaniment 	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 B (8 marks each), Part C 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 A: Viva voce (8 marks)

- The candidate will be required to respond to a question/s about his/her work.
- Candidates will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after seven minutes and thirty seconds and the candidate will be stopped at eight minutes.

Criteria

The candidate:

- demonstrates a clear understanding and link between the areas of study and the choreographed ‘Work’ using 3D animation software
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding of how time is used within their choreographed work for two or three virtual dancers, and uses examples convincingly from their own work to support their view • Addresses all aspects of the question in a well-structured and coherent response with appropriate terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates some understanding of how time is used within their choreographed work for two or three virtual dancers, and uses examples from their own work to support their view • Addresses aspects of the question (though these may not be equally addressed) in a structured response, with some use of appropriate terminology 	5–6
<ul style="list-style-type: none"> • Demonstrates a general understanding of how time is used within their choreographed work for two or three virtual dancers but is limited in comments and in the selection of examples • Addresses the question and attempts to structure their response with limited use of terminology 	3–4
<ul style="list-style-type: none"> • Demonstrates a limited understanding of how time is used within their choreographed work for two or three virtual dancers and comments in simple terms about the work and selected examples • Provides a limited and unstructured response 	1–2

Part B: Presentation of a choreographed 'Work' using 3D animation software

- 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 the movement as it relates to dance choreography
 - motif
 - phrase
 - motif into phrase.

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Sustains a skilled, highly personalised manipulation of the virtual elements of dance, in relation to a clearly established concept/intent within the context of a 3D animation ‘Work’, in relation to the number of virtual dancers, other optional considerations, and choice of accompaniment/non-accompaniment • Displays 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, and other optional additional considerations 	13 – 16
<ul style="list-style-type: none"> • Shows some degree of personalisation in the use of the virtual elements of dance in relation to a concept/intent within the context of a 3D animation ‘Work’, and the number of virtual dancers, but there are some inconsistencies which impact on its realisation • 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’, which however lacks an overall consistency in the organisation of movement, in relation to motif, motif into phrase, phrase structure, and other optional considerations 	9 – 12
<ul style="list-style-type: none"> • Shows some understanding of the use of aspects of the virtual elements of dance, but may not consistently/appropriately relate to the concept/intent and/or the number of virtual dancers, which may create the sense of a 3D animation ‘Dance’, rather than a 3D animation ‘Work’ • Shows a limited understanding/generation of abstract virtual 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 other optional additional considerations 	5 – 8
<ul style="list-style-type: none"> • Attempts simple use of basic aspects of the virtual elements of dance, which may be unrelated to the concept/intent, and/or have an unrelated/minimal relationship to the number of virtual dancers • Attempts simple virtual 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 other optional additional considerations 	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, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Sustains a personalised and 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 incorporation of any other optional additional considerations, and the selected accompaniment/non-accompaniment • 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 dancers, other additional optional considerations, and the selected accompaniment/non-accompaniment 	13 – 16
<ul style="list-style-type: none"> • Presents a 3D animation ‘Work’ in which the integration of the use of 3D animation software is inconsistent, and/or in which there is an attempt to create a sense of unity, which may be limited to linking the beginning and the end, and/or which begins well but is not sustained, and/or in which the overall internal structure remains unclear, and/or is inconsistent, and/or not clearly related to the concept/intent, and/or choice of the number of virtual dancers, other optional additional considerations, and the selected accompaniment/ non-accompaniment • Presents a 3D animation ‘Work’ which shows some skills in the sequencing of virtual movements/phrases, an understanding of the use of transitions, repetition, variation and contrast, in relation to the concept/intent, number of virtual dancers, other optional additional considerations and the accompaniment/non-accompaniment, but because of inconsistencies, and/or lack of clarity, does not achieve an overall sense of unity 	9 – 12

Criteria	Marks
<ul style="list-style-type: none"> • Shows some evidence of simple basic internal structuring in a 3D animation ‘Dance’, but lacks a coherent overall form, lacks a clear and/or consistent link to a concept/intent, and may appear more as a 3D animation ‘Dance’ rather than a ‘Work’, with limited relationship to the number of virtual dancers, other optional additional considerations, and the accompaniment/non-accompaniment • Shows some evidence of being able to sequence virtual movements more than phrases, some lower order transitions, over-use or under-use of repetition, little evidence of variation, contrast and a sense of unity in relation to integrating the 3D animation software, the concept/intent, number of virtual dancers, other optional additional considerations, and the accompaniment/non-accompaniment 	5 – 8
<ul style="list-style-type: none"> • Shows little evidence of an understanding of the structuring of a ‘Work’, within 3D animation software, which may be limited to simple virtual sequences, and/or the linking of simple virtual shapes, with minimal and/or inconsistent links to the concept/intent, and/or the number of virtual dancers, and/or other optional additional considerations, and the accompaniment/non-accompaniment • Shows little evidence of understanding sequencing beyond linking of virtual movements, and/or simple virtual shapes, little understanding of transitions, the concepts of repetition, variation and contrast in relation to a concept/intent, the number of virtual dancers, other optional additional considerations, and the accompaniment/non-accompaniment 	1 – 4

Option 2 – Film and Video (40 marks)

Part C: Viva voce (8 marks)

The candidate will be required to respond to a question/s about his/her work. Candidates will be given eight minutes in which to answer the question/s. This time limit will include any additional reading time taken after the candidate is directed to answer the question. A time warning will be given after seven minutes and thirty seconds and the candidate will be stopped at eight minutes.

Marking Criteria

The candidate:

- demonstrates a clear knowledge and understanding of camera shots, and links between the Areas of Study and the choreographed ‘Work’ which has been filmed and edited
- uses terminology correctly
- demonstrates and explains clearly
- uses relevant examples.

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding of how the camera is used to frame spatial patterns when developing a choreographed work for film/video and uses examples convincingly from their own work to support their view • Addresses all aspects of the question in a well-structured and coherent response with appropriate terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates some understanding of how the camera is used to frame spatial patterns when developing a choreographed work for film/video and uses examples from their own work to support their view • Addresses aspects of the question (though these may not be equally addressed) with some use of appropriate terminology 	5–6
<ul style="list-style-type: none"> • Demonstrates a general understanding of how the camera is used to frame spatial patterns when developing a choreographed work for film/video but is limited in comments and selection of examples • Addresses the question and attempts to structure their response with limited use of terminology 	3–4
<ul style="list-style-type: none"> • Demonstrates a limited understanding of how the camera is used to frame spatial patterns when developing a choreographed work for film/video and comments in simple terms about selected examples • Provides a limited and unstructured response 	1–2

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 the 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, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Sustains a skilled, highly 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, the number of dancers, other optional considerations, and choice of accompaniment /non-accompaniment • Displays skill and consistency in generating, filming and editing 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, and other optional additional considerations 	13 – 16
<ul style="list-style-type: none"> • Shows some degree 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 and the number dancers, but in which there are some inconsistencies which impact on its realisation • 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, but which lacks an overall consistency in the organisation of the movement in relation to motif, motif into phrase, phrase structure, and other optional considerations 	9 – 12
<ul style="list-style-type: none"> • Shows some understanding of the use of aspects of the elements of dance, but may not consistently/appropriately relate to the concept/intent, and/or the number of dancers, and/or have relevance to the film/video medium, and may create the sense of a ‘Dance’ rather than a ‘Work’ • Shows a limited understanding/generation of filming abstract movement, 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’, with a limited awareness of other optional additional considerations 	5 – 8
<ul style="list-style-type: none"> • Attempts simple use of basic aspects of the elements of dance, which may have an unrelated/minimal relationship to the concept/intent, and/or unrelated/minimal relationship to the number of dancers, and largely lacking relevance to the film/video medium • Attempts 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), and minimal consideration of other optional additional considerations 	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, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Sustains the personalised, 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 overall form, concept/intent, the number of dancers, the incorporation of any other optional additional considerations, and the selected accompaniment/non-accompaniment • 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, other additional optional considerations, and the selected accompaniment/non-accompaniment 	13 – 16
<ul style="list-style-type: none"> • Presents a ‘Work’ relevant to the film/video medium in which there is an attempt to create a sense of unity, but which may be limited to linking the beginning and the end, and/or which begins well but is not sustained, and/or in which the overall internal structure remains unclear, and/or is inconsistent, and/or not clearly related to the concept/intent, and/or the number of dancers, other optional additional considerations, and the selected accompaniment/non-accompaniment • Presents a ‘Work’ relevant to the film/video medium, which shows some skills in the sequencing and editing of movements/phrases, understanding of the use of transitions, repetition, variation, contrast and editing techniques in relation to the concept/intent, number of dancers, other optional additional considerations and the accompaniment/non-accompaniment, but which because of inconsistencies, and/or lack of clarity, does not achieve an overall sense of unity 	9 – 12
<ul style="list-style-type: none"> • Shows some evidence of simple basic internal structuring in a ‘Dance’, but which lacks a coherent overall form, lacks a clear and/or consistent link to a concept/intent, and lacks some relevance in the context of the film/video medium. May appear more as a ‘Dance’ than a ‘Work’, with limited relationship to the number of dancers, other optional additional considerations, and the accompaniment/non-accompaniment • Shows some evidence of being able to sequence and edit movements more than phrases, and/or some lower order transitions, and/or over-use or under-use of repetition, and/or little evidence of variation, contrast and editing techniques, and is lacking in a sense of unity, and/or relevance to the film/video medium, and/or the concept/intent, the number of dancers, other optional additional considerations, and the accompaniment/non-accompaniment 	5 – 8
<ul style="list-style-type: none"> • Shows little evidence of understanding structure in a ‘Work’ 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, and/or other optional additional considerations, and the accompaniment/non-accompaniment • Shows little evidence of understanding sequencing beyond the linking of movements and/or simple shapes, little understanding of transitions, the concepts of repetition, variation and contrast, in relation to a concept/intent, the number of dancers, other optional additional considerations, and the accompaniment/non-accompaniment 	1 – 4