

**2003 HSC Notes from
the Marking Centre
Dance**

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2003 HSC NOTES FROM THE MARKING CENTRE

DANCE

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Dance. It provides comments with regard to responses to the 2003 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

General Comments

In 2003, approximately 579 candidates attempted the Dance examination, 354 candidates presented for Major Study Performance, 135 candidates presented for Major Study Composition, 64 candidates presented for Major Study Appreciation, 11 candidates presented for Major Study Technology – Film and Video and 1 candidate presented for Major Study Technology – Choreographing the Virtual Body.

Of those candidates the following number of candidates were recognised as exemplary works in practical examination: 31 in Core Performance, 15 in Core Composition, 41 in Major Study Performance and 8 in Major Study Composition.

Practical Examination

Viewing Time

Candidates did make use of the viewing time. Candidates need to identify the available times and visit the venue before the examination.

Accompaniment

Candidates used either CD or cassette tape. It is essential that candidates provide a backup copy and bring it into the examination room. Many candidates had more than one piece of music on the CD, while others had it poorly recorded and edited, making it difficult for examiners to assess whether the dance was finished. If candidates burn the music onto CD it is essential that it be written in a format for all CD players and include only the track for that course component. In the 2003 examination a large number of CDs would not play on some CD players.

The metre of the music chosen proved too difficult for some candidates. The choice of accompaniment was generally appropriate for the Performance, Composition and Technology components of the examination.

Dance Attire

All candidates need to wear the appropriate attire for all practical examinations including the Viva Voces. The syllabus states that candidates must wear ‘plain (colour and style) form-fitting dance wear, that is, leotards and tights.’ (p 46) Some candidates’ performances and responses were hindered by inappropriate non-form-fitting dancewear.

There was a great deal of unnecessary layering of attire making it difficult for examiners to see the alignment of the body. Candidates who choose costumes for Major Study Performance, Composition and Technology Film and Video need to consider the relevance of the costume in relation to the intent and also the efficiency of movement in the attire.

Costuming for Core Composition and Core Performance is unacceptable for the examination. Candidates are not to use costumes to enhance the intent of their Core Composition dance.

Footwear

There was an increase in usage of footwear across all components – especially foot thongs and ballet flats. It is the responsibility of candidates to choose the most appropriate footwear and accept responsibility for any difficulties and possible safety issues.

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

Core Components

Core Performance

Overall the candidates’ work demonstrated an awareness of the syllabus. They provided evidence of generic training and safe dance practice. Candidates presented a range of body skills, and performed dances suited to their body and level of ability. They demonstrated commitment and integrity in their work.

Some problems were evident if candidates lost timing (as in 5/4 piece) and this meant that they finished under time. Some candidates had a piece that was enhanced or simplified depending on level of ability. Some presented simple sequences that did not allow them to show their capabilities. Sequencing needs to be at a level that can demonstrate the full range of skills of each individual candidate.

Lower order candidates presented stylistic choreography demonstrating a limited range of skills attempted and many unsafe dance movements.

Core Composition

A diverse range of dances was presented with varying degrees of personalisation, abstraction and communication of a concept/intent. There exists a misunderstanding of abstraction with many using cliché mime movements as their motif. The themes chosen were sometimes inappropriate, dealing with issues such as abuse and drugs. Candidates need to give careful consideration to their choice of concepts/intent to ensure that are appropriate to their skills and abilities.

There was limited or incorrect use of a motif that never appeared more than once. The motif needs to be manipulated and drive the movement within phrases. Candidates can choose to use more than one motif in the dance as long as it relates to the intent and is varied throughout.

The development of the motif sometimes showed a lack of understanding. In some compositions it was too simple, in others too literal. The motif in some compositions consisted of a movement that had no relationship to the intent.

There was evidence of the dancer not knowing the dance at all and improvising, and of the dancer chosen not being able to interpret what the candidate explained and demonstrated in the Viva Voce. Some candidates used cliché mime movements as their motif.

Major Study

Major Study Performance

Higher order candidates presented a ‘Work’ driven by thematic considerations showing a thorough understanding of the syllabus. These included the communication of a clear concept/intent, a stylistic interpretation and kinaesthetic response. They were able to demonstrate their level of technique through the execution of complex movement sequences that were choreographed based on the thematic considerations.

Lower order candidates generally focused on the theatricality of the performance rather than the demonstration of skills. Some ‘Works’ contained very simple sequences with the emphasis on the dramatic quality. This kept the candidates in the lower mark ranges. ‘Works’ were based on dance/drama with inappropriate literal movement.

Some candidates were costumed with little or no relevance to the work.

The lack of syllabus interpretation saw ‘dances’ being presented rather than ‘Works’. These often included a lot of gymnastic movement and were often without a range of skills demonstrated and/or involved unsafe dance movements. This impacted on the Viva Voce, as there was no thematic intent to discuss. Some references were being made to ‘theatrical dance’ based on the old syllabus and discussed in the Viva Voce.

Major Study Composition

Most candidates danced in their own work. Candidates who choose to perform in their own work and wear a costume are to wear the costume for the Viva Voce. Costuming needs to enhance the intent and co-exist with the movement and not be relied on to identify a character.

Major Composition appeared less focused on ‘tricks’ than in previous years. Movement tended to be more personalised; however, thematic choices were sometimes poor.

Generally candidates spoke about motif but often the movement was style-driven with limited evidence of motif and motif into phrase. The motif/s need to be manipulated on to each of the dancers. There were varying degrees in the use of the motif to structure the work, the depth of intent and the appropriateness of themes and accompaniment. Candidates with limited understanding of the syllabus and choreographic principles resulted in simple manipulation of bodies, usually unison, some canon or group shape, without understanding of how they come together or depart from each other.

Some candidates had the same concept/intent and while this concept/intent allowed them to utilise style-driven material it did not allow them to develop movement on 2 to 3 bodies. Movement tended to be largely in unison but with variations in the dancers’ use of space.

Candidates need to be able to explain and show evidence of the relevance to 2 to 3 dancers in relation to the concept/intent. Sometimes the intent implied that 2 dancers were relevant but candidates didn’t use this appropriately.

Major Study Dance & Technology – Choreographing the Virtual Body

Centres preparing to present this component of the exam need to provide for sufficient room for the candidate to present the Viva Voce and allow for physical demonstrations. If possible, the work should be placed onto a laptop and set up in the performance space. Consideration should be given to the Occupational Health and Safety guidelines.

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

Major Study Dance & Technology – Film and Video

Candidates presented Works with a lack of understanding and application of the syllabus. Candidates need to show knowledge, understanding and skill in the compositional process present in a film/video ‘Work’. In a large number of cases the compositional process was non-existent in the ‘Work’.

Candidates relied on the use of images and words on the screen with limited amounts of movement content. ‘Works’ need to be movement-based and contain motif/s and a phrase structure and organised using editing techniques. The movement presented was often

pedestrian and gestural with limited abstraction and communication of an intent except through dramatic representation.

Works containing inappropriate themes, movement and nudity and that contain more than 2 to 3 dancers are not acceptable.

Viva Voces

Most candidates attempted to speak for the allocated time and answer the specifics of the questions. The additional question often helped candidates who were experiencing difficulty. Candidates need to use examples from their own dances and ‘Works’ to demonstrate their knowledge and understanding of the question. Candidates seemed more relaxed and prepared for this section of the examination. Candidates were able to take advantage of the full 5 to 8 minute period.

Core Performance

Candidates appeared to have a better knowledge of the syllabus and areas of study than in previous years. Some candidates defined what alignment and injuries were but did not relate the knowledge to their own dance. Candidates had difficulty linking alignment with injury prevention and spoke generically about safe dance. Rote response/s were evident, approaching the question by a formula. Candidates failed to answer why alignment is important to injury prevention and how the maintenance of alignment prevents injuries. Most candidates were able to demonstrate knowledge of the syllabus by defining the glossary terms.

Core Composition

Candidate responses were differentiated by their ability to discuss the relationship between their movement organisation and their intent. Better responses discussed their motif and its manipulation, development of motif into phrases, organisation of their work and intent. Some candidates’ discussions centred on describing their motif, transitions and sequences.

Generally candidates knew the syllabus area the question was based on but could not relate it to their process and dance. Some candidates were not sure of the area of study, resulting in Vivas that did not answer the question.

Better responses demonstrated the motif/s. Candidates experienced difficulty explaining and demonstrating the process of developing the motif into a phrase and demonstrating how the motif drove the phrase in relation to organising the dance.

Some were confused with the organisation of the movement and organisation of the dance.

Major Study Performance

Candidates had difficulty addressing both components of the question (space and dynamics). Space was better addressed. The thematic considerations were more strongly reflected. The question required a depth of information of both elements and how they were employed within the candidates' 'Work.'

This question suited candidates whose dances had space and dynamics as a driving force. As a result candidates focused their answer on either space or dynamics, rarely both. Interpretation of dynamics ranged from effort actions to syllabus definitions. Low order candidates tended to tag every movement with a meaning rather than overall effect of a phrase or sequence. It was the ability to link space and dynamics to the theme/intent of the dance that separated low from high order candidates. High order candidates were also able to deconstruct and reconstruct their work.

Major Study Composition

Better responses discussed the interrelationship between the dancers, their use of space and their concept and intent. They provided a range of examples from the 'Work' and discussed why they made these choices in relation to the concept/intent. A wide range of features was outlined linked to the manipulation of them for 2 to 3 dancers.

Candidates had not always manipulated space with purpose in relation to 2 to 3 dancers, so they had trouble with the question. Candidates with choreography that had minimal use of space in relation to the concept/intent didn't allow a range of discussion points. These candidates were unable to link all of the parts of the question.

Low order responses tended to give descriptions of movement and tag it with some meaning. They addressed largely the features and intent – however, not in relation to the number of dancers. The structure of the response used listing techniques and did not utilise the 8-minute allocation to answering this question.

Major Study Dance & Technology – Choreographing the Virtual Body

Better responses provided a high level of knowledge of space and how it was manipulated in relation to the concept/intent. Candidates clearly demonstrated their understanding of how and why space was employed in the virtual dance. Stronger responses discussed and demonstrated the relationship between the dancers and the concept/intent. They also managed to incorporate into the discussion the possibilities of the use-space using the software. Candidates provided a full range of examples from the 'Work' by forwarding the disc to relevant examples.

Low order responses talked about each aspect of space in a list form with little use of terminology. They explained the concept/intent with some links to the question. Generally less examples were sought to reinforce a discussion point.

Major Study Dance & Technology – Film and Video

Generally the question focused on the setting with some discussion of the use of lighting. Candidates treated the two as separate concepts rather than as one. Candidates' knowledge of setting and lighting was presented as references to what setting and lighting was used, accompanied by where the setting was. Better responses were able to explain the relationship between these elements.

Candidates drew connection between the choice of the setting and the concept/intent but found it difficult with the lighting. Candidates who chose natural lighting did not always reference the use of the outdoors/indoors relationship.

Better responses attempted to link the use of the space within the setting and where and how the dancers were placed and moved within it. Few candidates discussed the use of the setting and lighting in relation to the filming and editing considerations. Syllabus terminology was evident but not comprehensive. Candidates need to support their discussion by searching and selecting a range of appropriate examples from the 'Work'.

Written Examination

General comments

The quality of the Core and Major Study Appreciation examination responses has continued to improve. More candidates provided structured responses; however, the depth of knowledge in the responses varied considerably. The better responses were supported with appropriate examples and references to works. It is essential that the candidates answer questions based on the key words and not only retell the themes within the prescribed works. The choice of terminology also needs to be specific to the question.

Core Appreciation

Question 1

Candidates demonstrated a general to comprehensive knowledge of movement in *Rooster* but were inconsistent in the way they applied this knowledge to discuss variation and contrast. The better candidate responses presented convincing arguments about the use and effects of variation and contrast, and supported their arguments with accurate examples of movement from the work in detail and appropriate use of terminology. Some candidates discussed the organisation of the dance into song cycles, which provide variation and contrast, affecting movement choices. Some candidates discussed the organisation of the dance into various sections and discussed variation and contrast in terms of movement that supported theme and characterisation. Other candidates discussed variation and contrast in relation to the different movement styles featured in sections of the work.

Question 2

Students demonstrated a general to comprehensive knowledge of *Ochres* but not all were able to relate this to the question asked. Candidates were able to identify traditional and contemporary movement, music and costume features of the work but not always able to discuss them in relation to the fusion of traditional and contemporary dance forms. Simply listing traditional and/or contemporary movement examples from the work did not satisfy the requirements of the question. Better responses showed the link between contemporary and traditional culture and values and how these were communicated in the work using a number of strong examples from the work. The breadth and depth of these responses were demonstrated by providing a variety of supported viewpoints in relation to the fusion of both the traditional and the contemporary features. Better responses also demonstrated their level of understanding of the work and the question through interpretative discussion that was logical, convincing and widely referenced.

Major Study Appreciation

Question 1

Candidate responses to this question were presented on a number of levels. Candidates varied in their knowledge of the characteristics of the chosen seminal artist. An in-depth understanding of the artist's works was needed to be able to discuss the choreographic characteristics of the artist and why the artist is regarded as seminal. Better responses identified the artist's distinctive choreographic characteristics and provided examples of where these characteristics were evident in the artist's work. Stronger responses discussed the significance of the seminal artist's choreographic characteristics to dance and discussed the evolution or development of these characteristics.

Question 2

The question required the candidates to identify and discuss a development or change that contributed to the advancement of dance as an artform. Candidates included discussion of developments in technique as applied to performance; application of technology to performance; new philosophies that affected themes; new directions and initiatives in dance. The better responses were able to discuss the nominated development or change in the context of historical, social and cultural factors within the era concerned. Stronger responses also provided specific examples to support the discussion and identified key personalities that influenced or were associated with the development or change.

Question 3

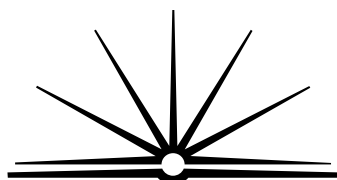
The question asked the candidates for an analysis of Alvin Ailey's influences in creating *Revelations* as a product of African-American culture. Candidate's responses included analysis of Ailey's choreography, linking movement and production choices with African-American culture and choreographic intent. Some responses placed *Revelations* in a socio/historic context and then made an evaluation of its effectiveness in communicating aspects of African-American culture. Other candidates were able to integrate knowledge of technique and style into an interpretation of the work as it relates to African-American culture. Stronger responses included examples from the work and explained their significance to the choreography and to African-American culture with accuracy, detail and use of appropriate terminology.

Dance

2003 HSC Examination Mapping Grid

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

| Question | Marks | Content | Syllabus outcomes |
|--|-------|--|--|
| Practical Examination Section VII — Major Study Dance and Technology (Optional) | | | |
| Option 1: Part A Q5 | 8 | Viva Voce | H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4 |
| Part B | 16 | Option 1: Choreographing the Virtual Body Criterion 1 Choreographing the Virtual Body Criterion 2 | H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4, H4.1, H4.4, H4.5 |
| Part D | 16 | Option 2: Film and Video Criterion 1 Film and Video Criterion 2 | H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4, H4.1, H4.4, H4.5 |
| Option 2: Part C Q6 | 8 | Viva Voce | H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4 |



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

2003 HSC Dance

Marking Guidelines — Viva Voce

Section III — Core Performance

Part B: Viva Voce

Question 1

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

MARKING GUIDELINES

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Demonstrates a high level of knowledge of alignment and injury prevention, using accurate relevant details and appropriate terminology• Provides a convincing, coherent response that demonstrates a clear understanding of the relationship between correct alignment and injury prevention within the chosen sequence | 4 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge of alignment and injury prevention, using relevant details and appropriate terminology.• Provides a coherent response that indicates an understanding of the relationship between correct alignment and injury prevention within the chosen sequence | 3 |
| <ul style="list-style-type: none">• Demonstrates a limited knowledge of alignment and injury prevention, using some relevant details and basic terminology• Provides a response that outlines basic links between correct alignment and injury prevention within the chosen sequence OR outlines basic links between correct alignment and safe dance principles | 2 |
| <ul style="list-style-type: none">• Talks generically about safe dance practice OR talks about their performance• Provides a minimal response with little detail and little relevance to the question | 1 |
| <ul style="list-style-type: none">• No coherent answer or total irrelevance to the question | 0 |

Section IV — Major Study Performance**Part B: Viva Voce****Question 2***Outcomes assessed: H1.1, H1.2, H1.3, H2.1, H2.2, H2.3***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates a high level of knowledge of space and dynamics and a comprehensive understanding of their exploration and relative importance to the thematic considerations of their work• Addresses both aspects of the question in a convincing, coherent response using appropriate terminology, and relevant examples | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge of space and dynamics and a clear understanding of their exploration and relative importance to the thematic considerations of their Work• Addresses both aspects of the question, (these may not be equally addressed) in a coherent response using appropriate terminology and relevant examples | 5–6 |
| <ul style="list-style-type: none">• Demonstrates a limited knowledge of space and/or dynamics and a general understanding of their exploration and relative importance to the thematic considerations of their Work• Addresses aspects of the question, (space and/or dynamics may not be equally addressed) in a less coherent response using limited examples and basic terminology | 3–4 |
| <ul style="list-style-type: none">• Provides a minimal knowledge of space AND/OR dynamics AND/OR thematic considerations• Provides a minimal response with little detail and little relevance to the question | 1–2 |
| <ul style="list-style-type: none">• No coherent answer or no relevance to the question | 0 |

Section V — Core composition**Part A: Viva Voce****Question 3**

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

MARKING GUIDELINES

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates a high level knowledge of the organisation of the movement using accurate relevant details and appropriate terminology• Provides a convincing, coherent response that indicates a clear understanding of the organisation of movement and its significance to the concept/intent | 4 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge of the organisation of movement using relevant details and appropriate terminology• Provides a coherent response that indicates an understanding of the organisation of movement and its significance to the concept/intent | 3 |
| <ul style="list-style-type: none">• Demonstrates limited knowledge of the organisation of the movement using basic details and basic terminology• Provides a response that outlines basic links between the organisation of movement and the concept/intent | 2 |
| <ul style="list-style-type: none">• Talks generically about the movement and/or the concept/intent in the dance• Provides a minimal response with little detail and little relevance to the question | 1 |
| <ul style="list-style-type: none">• No coherent answer or total irrelevance to the question | 0 |

Section VI — Major Study Composition**Part A: Viva Voce****Question 4***Outcomes assessed: H1.1, H1.2, H1.3, H3.1, H3.2, H3.3, H3.4***MARKING GUIDELINES**

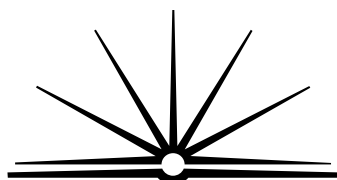
| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Demonstrates a high level of knowledge of the features of space and a comprehensive understanding of how they have been manipulated to realise the concept/intent for 2 to 3 dancers• Addresses each aspect of the question in a convincing, coherent response using appropriate terminology and relevant examples | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a sound level of knowledge of the features of space and a clear understanding of how they have been manipulated to realise the concept/intent for 2 to 3 dancers• Addresses each aspect of the question in a coherent response using appropriate terminology and relevant examples | 5–6 |
| <ul style="list-style-type: none">• Demonstrates a limited level of knowledge of the features of space and/or a general understanding of how they have been manipulated to realise the concept/intent for 2 to 3 dancers• Addresses aspects of the question, (these may not be equally addressed) in a less coherent response using limited examples and basic terminology | 3–4 |
| <ul style="list-style-type: none">• Demonstrates minimal knowledge of the features of space AND/OR its manipulations for 2 to 3 dancers AND/OR the intent• Provides a minimal response, with little detail and little relevance to the question | 1–2 |
| <ul style="list-style-type: none">• No coherent answer or no relevance to the question | 0 |

Section VII — Major Study Dance and Technology**Option 1: Choreographing the Virtual Body****Part A: Viva Voce****Question 5***Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates a high level of knowledge and a comprehensive understanding of how space can be manipulated to create a virtual dance to communicate a concept/intent• Addresses each aspect of the question in a convincing, coherent response using appropriate terminology and relevant examples | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a sound level of knowledge and a clear understanding of how space can be manipulated to create a virtual dance to communicate a concept/intent• Addresses each aspect of the question in a coherent response using appropriate terminology | 5–6 |
| <ul style="list-style-type: none">• Demonstrates a limited level of knowledge and a general understanding of how space can be manipulated to create a virtual dance to communicate a concept/intent• Addresses aspects of the question, (these may not be equally addressed) in a less coherent response using limited examples and basic terminology | 3–4 |
| <ul style="list-style-type: none">• Talks generically about space AND/OR the computer technology AND/OR the concept/intent with minimal links between them• Provides a minimal response, with little detail and little relevance to the question | 1–2 |

Section VII — Major Study Dance and Technology**Option 2: Film and Video****Part C: Viva Voce****Question 6***Outcomes assessed: H1.1, H1.2, H1.3, H1.4, H3.1, H3.2, H3.3, H3.4***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates a high level of knowledge and an comprehensive understanding of the relationship between the setting and lighting to communicate a concept/intent for film/video• Addresses both aspects of the question in a convincing, coherent response using appropriate terminology and relevant examples | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a sound level of knowledge and a clear understanding of the relationship between the setting and lighting to communicate a concept/intent for film/video• Addresses both aspects of the question in a coherent response using appropriate terminology and relevant examples | 5–6 |
| <ul style="list-style-type: none">• Demonstrates a limited level of knowledge and a general understanding of the relationship between the setting and lighting to communicate a concept/intent for film/video• Addresses aspects of the question, (these may not be equally addressed) in a less coherent response using basic terminology and limited examples | 3–4 |
| <ul style="list-style-type: none">• Talks generically about the setting and lighting within their dance AND/OR their concept/intent with minimal links between them• Provides a minimal response, with little detail and little relevance to the question | 1–2 |
| <ul style="list-style-type: none">• No coherent answer or no relevance to the question | 0 |



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

2003 HSC Dance Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1

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

MARKING GUIDELINES

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none">• Demonstrates a comprehensive knowledge and understanding of Christopher Bruce's use of movement to provide variation and contrast, using relevant examples from the work• Addresses the question convincingly in a well-structured and coherent response with appropriate terminology | 9–10 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge and understanding of Christopher Bruce's use of movement to provide variation and contrast, using relevant examples from the work• Addresses the question convincingly, in a structured response, with broad details and appropriate terminology | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a general knowledge and understanding of Christopher Bruce's use of movement to provide variation and contrast, using generalised examples from the work• Addresses the question, in a structured response, with basic detail and general terminology | 5–6 |
| <ul style="list-style-type: none">• Demonstrates a limited knowledge and understanding of Christopher Bruce's use of movement to provide variation and contrast using limited examples from the work• Addresses the question in a less structured response, with basic details and limited terminology | 3–4 |
| <ul style="list-style-type: none">• Lists some features of the work and/or artist without involving a discussion of the use of movement to provide variation and contrast• Provides a minimal and unstructured response that is mostly irrelevant to the question | 1–2 |

Section I (continued)**Question 2**

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

MARKING GUIDELINES

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Demonstrates a comprehensive knowledge and assessment of the features of <i>Ochres</i> that show fusion, using relevant examples from the work• Addresses the question convincingly in a well-structured and coherent response with appropriate terminology | 9–10 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge and assessment of the features of <i>Ochres</i> that show fusion, using relevant examples from the work• Addresses the question convincingly, in a structured response, with broad details and appropriate terminology | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a general knowledge and assessment of the features of <i>Ochres</i> that show fusion, using generalised examples from the work• Addresses the question, in a structured response, with basic detail and general terminology | 5–6 |
| <ul style="list-style-type: none">• Demonstrates a limited knowledge of <i>Ochres</i> as a traditional and/or contemporary work using limited examples. May explore the fusion aspect of the work in a superficial way• Addresses the question in a less structured response, with basic details and limited terminology | 3–4 |
| <ul style="list-style-type: none">• Makes a statement about traditional and/or contemporary, but does not link these. May list some features of the work• Provides a minimal and unstructured response that is mostly irrelevant to the question | 1–2 |

Section II — Major Study Appreciation

Question 1

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

MARKING GUIDELINES

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none">• Demonstrates a comprehensive knowledge and understanding of the choreographic characteristics of the chosen artist, using relevant examples from their work(s)• Addresses the question convincingly in a well structured and coherent response with appropriate terminology | 9–10 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge and understanding of the choreographic characteristics of the chosen artist, using relevant examples from their work(s)• Addresses the question convincingly in a structured response with broad details and appropriate terminology | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a general knowledge and understanding of the choreographic characteristics of the chosen artist, using generalised examples from the work• Addresses the question, in a structured response, with basic details and general terminology | 5–6 |
| <ul style="list-style-type: none">• Demonstrates limited knowledge of the choreographic characteristics of the chosen artist using limited examples from the work• Addresses the question in a less structured response, with basic details and limited terminology | 3–4 |
| <ul style="list-style-type: none">• Lists some features of the chosen artist but does not involve discussion of their choreographic characteristics and/or makes reference to their work(s)• Provides a minimal and unstructured response that is mostly irrelevant to the question | 1–2 |

Section II (continued)**Question 2***Outcomes assessed: H1.1, H4.1, H4.2***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates a comprehensive knowledge and understanding of ONE development in dance as an artform in the chosen era using relevant examples• Addresses the question convincingly in a well structured and coherent response with appropriate terminology | 9–10 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge and understanding of ONE development in dance as an artform in the chosen era using relevant examples• Addresses the question convincingly in a structured response with broad details and some appropriate terminology | 7–8 |
| <ul style="list-style-type: none">• Demonstrates a general knowledge and understanding of ONE development in dance as an artform in the chosen era using generalised examples• Addresses the question, in a structured response, with basic details and general terminology | 5–6 |
| <ul style="list-style-type: none">• Demonstrates a limited knowledge of the development in dance as an artform in a chosen era using limited examples• Addresses the question in a less structured response, with basic details and limited terminology | 3–4 |
| <ul style="list-style-type: none">• Lists the features of dance and/or events of an era.• Provides a minimal and unstructured response that is mostly irrelevant to the question | 1–2 |

Section II (continued)**Question 3***Outcomes assessed: H1.1, H4.1, H4.2, H4.4***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates a comprehensive knowledge and understanding of Ailey's influences in creating <i>Revelations</i> as a product of Black American culture• Addresses the question convincingly in a detailed, accurate and well structured analysis, strongly supported by discussion of relevant examples and consistent use of appropriate terminology | 17–20 |
| <ul style="list-style-type: none">• Demonstrates a sound knowledge and understanding of Ailey's influences in creating <i>Revelations</i> as a product of Black American culture• Addresses the question with accurate detail, in a structured analysis, supported by discussion of relevant examples and using appropriate terminology | 13–16 |
| <ul style="list-style-type: none">• Demonstrates a general knowledge and understanding of Ailey's influences in creating <i>Revelations</i> as a product of Black American culture• Addresses the question with general detail, in a structured analysis and attempts to support the discussion using examples from the work and general terminology | 9–12 |
| <ul style="list-style-type: none">• Demonstrates limited knowledge of Ailey's influences in creating <i>Revelations</i> as a product of Black American culture• Addresses the question with limited detail in a less structured response, with limited use of examples and some terminology | 5–8 |
| <ul style="list-style-type: none">• Lists minimal characteristics of Ailey's influences in creating <i>Revelations</i>• Provides an answer without detail in an unstructured response that is mostly irrelevant to the question | 1–4 |



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"> • 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 • 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) | 7–8 |
| <ul style="list-style-type: none"> • Demonstrates sound <i>Dance Technique</i> in a ‘Dance’ with inconsistencies in alignment, or strength, or endurance, or coordination or 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 inconsistencies in alignment, and strength, and endurance, and coordination 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"> • 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 • Attempts simple shapes and simple locomotor/non-locomotor movements | 1–2 |

MARKING GUIDELINES

| 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 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 • Demonstrates commitment, line, focus, projection and kinaesthetic awareness, but may not be able to sustain these consistently | 5–6 |
| <ul style="list-style-type: none"> • Presents movement with limited 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 with minimal understanding of the elements of dance: little sense of timing and energy • 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 | 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"> • 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 • 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 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 • 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"> • Demonstrates limited application of <i>Dance Technique</i> in a ‘Work’ with inconsistencies in the application of body skills and/or 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"> • Demonstrates minimal application of <i>Dance Technique</i> in a ‘Dance’, with overall inconsistencies in the application of body skills and safe dance practices • 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 | 1–4 |

MARKING GUIDELINES

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Sustains a highly skilled control and manipulation of the elements of dance (space, time and dynamics) in relation to the performance of a ‘Work’ • Presents a highly skilled interpretation of a ‘Work’ with consistency in the quality of line, projection and commitment, relative to the ‘Work’ performed | 13–16 |
| <ul style="list-style-type: none"> • 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 • 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’ | 9–12 |
| <ul style="list-style-type: none"> • 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’ • 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 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 • 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 | 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"> • Sustains a skilled, 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 the concept/intent | 3 |
| <ul style="list-style-type: none"> • Shows limited application of the elements of dance, personalisation and consistency in relation 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 is lacking in consistency, and has 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 the concept/intent | 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"> • Sustains a clear, consistent organisation of movement relevant to the selected concept/intent • Sustains clearly established motif(s), 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 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 motif(s), and/or phrases, which have little or no clear link to the 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, H3.3, H3.4, H4.5

MARKING GUIDELINES

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • Presents a ‘Dance’ in which there is a clear sense of unity through skilled structuring, in a form relevant to the concept/intent • 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 | 7–8 |
| <ul style="list-style-type: none"> • 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) • 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 | 5–6 |
| <ul style="list-style-type: none"> • 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 • 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 | 3–4 |
| <ul style="list-style-type: none"> • Shows minimal evidence of structure: ie attempting to form some simple sequences, or linking shapes that are unclear in relation to the concept/intent • Shows minimal evidence of sequencing movements, use of transitions, repetition, variation and contrast, in relation to the 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 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

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none"> • 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’ • 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 | 13–16 |
| <ul style="list-style-type: none"> • 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’ • 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 | 9–12 |
| <ul style="list-style-type: none"> • 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’ • 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 | 5–8 |
| <ul style="list-style-type: none"> • 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 • 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 | 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"> • 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 • 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 | 13–16 |
| <ul style="list-style-type: none"> • 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 • 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 | 9–12 |
| <ul style="list-style-type: none"> • 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 • 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 | 5–8 |
| <ul style="list-style-type: none"> • 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 • 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 | 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"> • 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’. • 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 | 13–16 |
| <ul style="list-style-type: none"> • 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 • 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 | 9–12 |
| <ul style="list-style-type: none"> • 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’ • 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 | 5–8 |
| <ul style="list-style-type: none"> • Shows minimal use of basic aspects of the elements of dance, which may be unrelated to the concept/intent. • 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 | 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"> • 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 • 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 | 13–16 |
| <ul style="list-style-type: none"> • 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 • 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 | 9–12 |

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • 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 • 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 | 5–8 |
| <ul style="list-style-type: none"> • 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 • 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 | 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"> • 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 • 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 | 13–16 |
| <ul style="list-style-type: none"> • 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 • 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 | 9–12 |
| <ul style="list-style-type: none"> • 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’ • 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 | 5–8 |
| <ul style="list-style-type: none"> • 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 • 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 | 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"> • 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 • 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 | 13–16 |
| <ul style="list-style-type: none"> • 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 • 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 | 9–12 |

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • 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 • 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 | 5–8 |
| <ul style="list-style-type: none"> • 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 • 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 | 1–4 |