

Dance GA 3: Written examination

GENERAL COMMENTS

The examination questions were based on the key knowledge and skills specified for each of the outcomes examinable and required students to demonstrate their understanding of dance as a medium of expression and specific aspects of practical dance studies. High marks were achieved by students whose work demonstrated consistent use of correct terminology as well as detailed knowledge and understanding of the elements of movement, the expressive relationship between the elements of dance design, dance-making processes and cultural influences on solo and group dance works.

All questions were compulsory and students could not gain full marks if they did not answer all parts of each question. In general the standard of student responses was good on most questions of the paper. An area that was very well understood was the expressive use of body actions. Areas that were less well understood included cultural influences on production aspects in prescribed dance works in Unit 3 and the expressive use of contrast and unison in prescribed dance works in Unit 4.

Students were required to study dance works in Outcome 1 in Unit 3 and Unit 4 selected from the Prescribed List of Dance Works published annually in the *VCE Bulletin*. Questions 4 and 5 relating to the Prescribed Dance Works in Units 3 and 4 were generally well understood. Note that while there were some changes to the Prescribed List of Dance Works in 2002 there are no changes to the Prescribed List for 2003.

Students need to be clear about the way in which they can determine the length of responses required in the examination. The marks awarded for each question are indicated at the end of each question. Students should note the number of marks awarded for each question as this indicates the length of answer required. For example, a maximum of 2 marks was awarded for Question 1a and therefore a very short response in the form of a list was required. On the other hand, a maximum of 12 marks was awarded for Question 4a which required a relatively longer response. Sample questions indicating some of the types of questions that can be included in the examination paper, as well as general information, is provided in Supplement 1 to the December 2000 *VCE Bulletin*, No. 160, pages 11–13. Students undertaking VCE Dance in 2003 can also use the 2001 and 2002 written examinations to assist them in their examination preparation.

When writing about processes involved in dance making, students should outline experiences they went through when composing, interpreting, rehearsing or performing their dance works rather than analysing aspects of their completed dance works, for example the way in which energy was used to communicate the student's expressive intention. Students should also clearly link their dance-making processes to the focus of the question.

Some students were not familiar with the correct use of terminology. For example, some students used the term *contrast* incorrectly and referred to the use of contrasting movements used in different parts of a dance work instead of the way in which dancers interacted with each other using contrasting movements. Explanations of terms used in the *VCE Dance Study Design* and other associated terms are provided on pp 15–17 of *The Arts VCE Dance Implementation Resource Kit, April 2001*. It is essential that students are familiar with these terms and use them consistently in all written tasks including the examination.

It is recommended that students revise their understanding of the relationship between the elements of dance design and the elements of movement prior to the examination. This revision is important as aspects of work undertaken in Unit 3 build on an understanding of the concepts of expressive intention, form and movement vocabulary, as well as time, space and energy.

It is also strongly recommended that where a part of an examination question relates to the expressive intention of a student, students should clearly identify the expressive intention at the beginning of their response to that part of the question. Diagrams were awarded marks only if they provided additional information to written responses.

SPECIFIC INFORMATION

| Question | Marks | % | Response |
|------------|-------|---|--|
| Question 1 | | | <p>This question tested students' understanding of dance-making processes involved in the learnt group dance work in Unit 3.</p> <p>Points to note (parts a, b, c)</p> <ul style="list-style-type: none">• a learnt group dance work is a dance that is taught to the student, for example, by the class teacher or guest teacher (students performing the learnt group dance work should not have composed it)• some students did not respond to Question 1a in the form of a list and wasted valuable time responding in paragraph form• some students did not clearly understand the term <i>refining</i> (note: the refining of the interpretation of the group dance work should occur after the dance is learnt)• some students did not clearly link their dance-making processes to preparing for the performance, learning to safely execute physical skills and/or refining the interpretation of the |

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| | <p>learnt group dance work.</p> <p>Responses which gained less than full marks included those which provided insufficient detail, limited understanding of processes involved in preparing for the learnt group dance work, limited understanding of processes involved in learning to safely execute physical skills and body actions, limited understanding of a process involved in refining the interpretation of the learnt group dance work and/or limited knowledge of the use of correct terminology.</p> | | | | | | | | | | | |
| | <p>a</p> <table> <tr><td>0/2</td><td>16</td></tr> <tr><td>1/2</td><td>17</td></tr> <tr><td>2/2</td><td>67</td></tr> </table> <p>(Average mark 1.51)</p> | 0/2 | 16 | 1/2 | 17 | 2/2 | 67 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear comprehension of the question focusing on listing dance-making processes specifically involved in preparing for the performance of the learnt group dance work • a clear listing of two processes involved in preparing for the performance of the learnt group dance work • consistent use of correct terminology. | | | | |
| 0/2 | 16 | | | | | | | | | | | |
| 1/2 | 17 | | | | | | | | | | | |
| 2/2 | 67 | | | | | | | | | | | |
| | <p>b</p> <table> <tr><td>0/2</td><td>12</td></tr> <tr><td>1/2</td><td>14</td></tr> <tr><td>2/2</td><td>74</td></tr> </table> <p>(Average mark 1.62)</p> | 0/2 | 12 | 1/2 | 14 | 2/2 | 74 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear comprehension of the question focusing on describing one dance making process specifically involved in learning to safely execute physical skills and body actions in the learnt group dance work • a coherent description of one process involved in learning to safely execute physical skills and body actions in the learnt group dance work • consistent use of correct terminology. | | | | |
| 0/2 | 12 | | | | | | | | | | | |
| 1/2 | 14 | | | | | | | | | | | |
| 2/2 | 74 | | | | | | | | | | | |
| | <p>c</p> <table> <tr><td>0/2</td><td>19</td></tr> <tr><td>1/2</td><td>10</td></tr> <tr><td>2/2</td><td>71</td></tr> </table> <p>(Average mark 1.51)</p> | 0/2 | 19 | 1/2 | 10 | 2/2 | 71 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear comprehension of the question focusing on describing one dance making process involved in refining the interpretation of the learnt group dance work • a clear understanding of what is being expressed in the learnt group dance work • a coherent description of one process involved in refining the interpretation of the learnt group dance work • consistent use of correct terminology. | | | | |
| 0/2 | 19 | | | | | | | | | | | |
| 1/2 | 10 | | | | | | | | | | | |
| 2/2 | 71 | | | | | | | | | | | |
| Question 2 | <p>This question tested students' understanding of the expressive use of phrases and sections and dance-making processes involved in their own solo dance work in Unit 3.</p> <p>Responses which gained less than full marks included those which provided insufficient detail, limited understanding of processes involved in linking sections into an overall compositional structure, limited understanding of the expressive use of body actions and/or limited knowledge of the use of correct terminology.</p> | | | | | | | | | | | |
| | <p>a</p> <table> <tr><td>0/4</td><td>25</td></tr> <tr><td>1/4</td><td>8</td></tr> <tr><td>2/4</td><td>32</td></tr> <tr><td>3/4</td><td>4</td></tr> <tr><td>4/4</td><td>30</td></tr> </table> <p>(Average mark 2.04)</p> | 0/4 | 25 | 1/4 | 8 | 2/4 | 32 | 3/4 | 4 | 4/4 | 30 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear comprehension of the question focusing on describing dance-making processes related to the linking of sections into an overall compositional structure • a clear understanding of the relationship between the form and the expressive intention of the student's solo dance work • a coherent description of two processes involved in the linking of sections into an overall compositional structure • consistent use of correct terminology. <p>Points to note</p> <ul style="list-style-type: none"> • no marks were awarded for linking of sections into an overall compositional structure if the dance-making processes involved were not identified • some students did not clearly link their dance-making processes to the linking of sections into an overall compositional structure. |
| 0/4 | 25 | | | | | | | | | | | |
| 1/4 | 8 | | | | | | | | | | | |
| 2/4 | 32 | | | | | | | | | | | |
| 3/4 | 4 | | | | | | | | | | | |
| 4/4 | 30 | | | | | | | | | | | |

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| | <p>b</p> <table border="0"> <tr><td>0/10</td><td>1</td></tr> <tr><td>1/10</td><td>0</td></tr> <tr><td>2/10</td><td>1</td></tr> <tr><td>3/10</td><td>1</td></tr> <tr><td>4/10</td><td>3</td></tr> <tr><td>5/10</td><td>7</td></tr> <tr><td>6/10</td><td>11</td></tr> <tr><td>7/10</td><td>12</td></tr> <tr><td>8/10</td><td>16</td></tr> <tr><td>9/10</td><td>19</td></tr> <tr><td>10/10</td><td>30</td></tr> </table> <p>(Average mark 7.9)</p> | 0/10 | 1 | 1/10 | 0 | 2/10 | 1 | 3/10 | 1 | 4/10 | 3 | 5/10 | 7 | 6/10 | 11 | 7/10 | 12 | 8/10 | 16 | 9/10 | 19 | 10/10 | 30 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear comprehension of the question focusing on the expressive use of body actions • a clear description of part or all of the student's expressive intention • a clear understanding of the relationship between the use of movement vocabulary and the student's expressive intention • a clear description of one example of each of the five body actions • a clear understanding of the expressive nature of body actions • a coherent description of the way in which each example of the five body actions communicated the student's expressive intention • consistent use of correct terminology. <p>Points to note</p> <ul style="list-style-type: none"> • students generally demonstrated very good understanding of the expressive use of body actions • descriptions of contrasting qualities of movement were not awarded marks because they are not body actions. |
| 0/10 | 1 | | | | | | | | | | | | | | | | | | | | | | | |
| 1/10 | 0 | | | | | | | | | | | | | | | | | | | | | | | |
| 2/10 | 1 | | | | | | | | | | | | | | | | | | | | | | | |
| 3/10 | 1 | | | | | | | | | | | | | | | | | | | | | | | |
| 4/10 | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| 5/10 | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| 6/10 | 11 | | | | | | | | | | | | | | | | | | | | | | | |
| 7/10 | 12 | | | | | | | | | | | | | | | | | | | | | | | |
| 8/10 | 16 | | | | | | | | | | | | | | | | | | | | | | | |
| 9/10 | 19 | | | | | | | | | | | | | | | | | | | | | | | |
| 10/10 | 30 | | | | | | | | | | | | | | | | | | | | | | | |
| <p>Question 3</p> | <p>This question tested students' understanding of the expressive use of spatial organisation and dance making processes involved in their own solo dance work in Unit 4.</p> <p>Responses which gained less than full marks included those that provided insufficient detail, limited understanding of processes involved in thematically relating phrases into sections to communicate the student's expressive intention, limited understanding of processes involved in maintaining head, eye and body focus to communicate the student's expressive intention, limited understanding of the expressive nature of direction and/or limited knowledge of the use of correct terminology.</p> | | | | | | | | | | | | | | | | | | | | | | | |
| | <p>a</p> <table border="0"> <tr><td>0/4</td><td>31</td></tr> <tr><td>1/4</td><td>8</td></tr> <tr><td>2/4</td><td>33</td></tr> <tr><td>3/4</td><td>2</td></tr> <tr><td>4/4</td><td>27</td></tr> </table> <p>(Average mark 1.86)</p> | 0/4 | 31 | 1/4 | 8 | 2/4 | 33 | 3/4 | 2 | 4/4 | 27 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear comprehension of the question focusing on dance-making processes involved in thematically relating phrases into sections to communicate the student's expressive intention • a clear description of part or all of the student's expressive intention • a clear understanding of the relationship between the elements of dance design • a clear understanding of the expressive nature of choreographic devices • a coherent description of processes involved in thematically relating phrases into sections to communicate the student's expressive intention • consistent use of correct terminology. <p>Points to note</p> <ul style="list-style-type: none"> • no marks were awarded for relating the thematic arrangement of phrases into sections if the processes involved were not identified • some students did not clearly link their dance-making processes to the thematic arrangement of phrases into sections. | | | | | | | | | | | | |
| 0/4 | 31 | | | | | | | | | | | | | | | | | | | | | | | |
| 1/4 | 8 | | | | | | | | | | | | | | | | | | | | | | | |
| 2/4 | 33 | | | | | | | | | | | | | | | | | | | | | | | |
| 3/4 | 2 | | | | | | | | | | | | | | | | | | | | | | | |
| 4/4 | 27 | | | | | | | | | | | | | | | | | | | | | | | |
| | <p>b</p> <table border="0"> <tr><td>0/4</td><td>35</td></tr> <tr><td>1/4</td><td>4</td></tr> <tr><td>2/4</td><td>28</td></tr> <tr><td>3/4</td><td>3</td></tr> <tr><td>4/4</td><td>30</td></tr> </table> <p>(Average mark 1.9)</p> | 0/4 | 35 | 1/4 | 4 | 2/4 | 28 | 3/4 | 3 | 4/4 | 30 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear comprehension of the question focusing on dance-making processes involved in maintaining head, eye and body focus to communicate the student's expressive intention • a clear understanding of the expressive nature of head, eye and body focus • a coherent description of processes involved in using head, eye and body focus to communicate the student's expressive intention • consistent use of correct terminology. <p>Points to note</p> <ul style="list-style-type: none"> • no marks were awarded for information relating the use of head, eye and body focus if the dance-making processes were not identified • some students did not clearly link their dance-making processes to the use of head, eye and body focus. | | | | | | | | | | | | |
| 0/4 | 35 | | | | | | | | | | | | | | | | | | | | | | | |
| 1/4 | 4 | | | | | | | | | | | | | | | | | | | | | | | |
| 2/4 | 28 | | | | | | | | | | | | | | | | | | | | | | | |
| 3/4 | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| 4/4 | 30 | | | | | | | | | | | | | | | | | | | | | | | |

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| 0/6 | 22 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1/6 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2/6 | 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3/6 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4/6 | 22 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5/6 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6/6 | 33 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p>Question 4</p> | <p>This question tested students' understanding of cultural influences on, and the expressive use of, phrases and sections in solo dance works choreographed between 1900 and 1969.</p> <p>Responses which gained less than full marks included those that provided insufficient detail, limited understanding of the relationship between the elements of dance design, limited understanding of the relationship between cultural influences and the student's interpretation of the expressive intention of the choreographer/s, limited understanding of the relationship between cultural influences and the use of one production aspect and/or limited knowledge of the use of correct terminology.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <p>a</p> <table border="0"> <tr><td>0/12</td><td>5</td></tr> <tr><td>1/12</td><td>2</td></tr> <tr><td>2/12</td><td>7</td></tr> <tr><td>3/12</td><td>5</td></tr> <tr><td>4/12</td><td>11</td></tr> <tr><td>5/12</td><td>7</td></tr> <tr><td>6/12</td><td>11</td></tr> <tr><td>7/12</td><td>5</td></tr> <tr><td>8/12</td><td>14</td></tr> <tr><td>9/12</td><td>5</td></tr> <tr><td>10/12</td><td>9</td></tr> <tr><td>11/12</td><td>3</td></tr> <tr><td>12/12</td><td>18</td></tr> </table> <p>(Average mark 6.92)</p> | 0/12 | 5 | 1/12 | 2 | 2/12 | 7 | 3/12 | 5 | 4/12 | 11 | 5/12 | 7 | 6/12 | 11 | 7/12 | 5 | 8/12 | 14 | 9/12 | 5 | 10/12 | 9 | 11/12 | 3 | 12/12 | 18 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear identification of the selected solo dance work set for study • clear comprehension of the question focusing on analysing the relationship between the elements of dance design in one of the selected solo dance works set for study • a clear understanding of the relationship between the expressive intention, form and movement vocabulary • a clear description of the student's interpretation of the expressive intention of the choreographer/s • a coherent analysis of ways in which form and movement vocabulary communicated the expressive intention of the choreographer/s • consistent use of correct terminology. <p>Points to note</p> <ul style="list-style-type: none"> • if students selected the male solo dance work accompanying the whole song 'I wanna be ready' their responses should have only referred to the male solo dance work. References should not be made to any other parts of the dance work <i>Revelations</i>. |
| 0/12 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1/12 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2/12 | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3/12 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4/12 | 11 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5/12 | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6/12 | 11 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7/12 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8/12 | 14 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9/12 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10/12 | 9 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11/12 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12/12 | 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <p>b</p> <table border="0"> <tr><td>0/6</td><td>10</td></tr> <tr><td>1/6</td><td>4</td></tr> <tr><td>2/6</td><td>18</td></tr> <tr><td>3/6</td><td>15</td></tr> <tr><td>4/6</td><td>25</td></tr> <tr><td>5/6</td><td>5</td></tr> <tr><td>6/6</td><td>23</td></tr> </table> <p>(Average mark 3.48)</p> | 0/6 | 10 | 1/6 | 4 | 2/6 | 18 | 3/6 | 15 | 4/6 | 25 | 5/6 | 5 | 6/6 | 23 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear identification of the selected solo dance work set for study • clear comprehension of the question focusing on a description of the relationship between cultural influences and the expressive intention of the choreographer/s • a clear description of the student's interpretation of the expressive intention of the choreographer/s • a clear description of three cultural influences relevant to the period in which the solo dance work was choreographed • a coherent description of the impact of three cultural influences on the expressive intention of the choreographer/s • consistent use of correct terminology. <p>Points to note</p> <ul style="list-style-type: none"> • students' responses generally indicated a lack of understanding of the impact of cultural influences on one production aspect in a selected solo dance work. | | | | | | | | | | | | |
| 0/6 | 10 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1/6 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2/6 | 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3/6 | 15 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4/6 | 25 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5/6 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6/6 | 23 | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| | <p>c</p> <table border="0"> <tr><td>0/6</td><td>30</td></tr> <tr><td>1/6</td><td>5</td></tr> <tr><td>2/6</td><td>27</td></tr> <tr><td>3/6</td><td>6</td></tr> <tr><td>4/6</td><td>19</td></tr> <tr><td>5/6</td><td>2</td></tr> <tr><td>6/6</td><td>12</td></tr> </table> <p>(Average mark 2.32)</p> | 0/6 | 30 | 1/6 | 5 | 2/6 | 27 | 3/6 | 6 | 4/6 | 19 | 5/6 | 2 | 6/6 | 12 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear identification of the selected solo dance work set for study • clear comprehension of the question focusing on a description of the relationship between cultural influences and the use of one production aspect • a clear description of the use of one production aspect in the solo dance work • a clear description of three cultural influences relevant to the period in which the solo dance work was choreographed • a coherent description of the impact of three cultural influences on one production aspect in the solo dance work • consistent use of correct terminology. | | | | |
| 0/6 | 30 | | | | | | | | | | | | | | | | | | | |
| 1/6 | 5 | | | | | | | | | | | | | | | | | | | |
| 2/6 | 27 | | | | | | | | | | | | | | | | | | | |
| 3/6 | 6 | | | | | | | | | | | | | | | | | | | |
| 4/6 | 19 | | | | | | | | | | | | | | | | | | | |
| 5/6 | 2 | | | | | | | | | | | | | | | | | | | |
| 6/6 | 12 | | | | | | | | | | | | | | | | | | | |
| <p>Question 5</p> | <p>This question tested students' understanding of cultural influences on, and the expressive use of, group structures and spatial organisation in group dance works choreographed between 1970 and the present day.</p> <p>Responses which gained less than full marks included those that provided insufficient detail, limited understanding of the impact of cultural influences on the use of movement vocabulary, limited understanding of expressive nature of movement in contrast, limited understanding of expressive nature of movement in unison and/or limited knowledge of the use of correct terminology.</p> | | | | | | | | | | | | | | | | | | | |
| | <p>a</p> <table border="0"> <tr><td>0/4</td><td>13</td></tr> <tr><td>1/4</td><td>5</td></tr> <tr><td>2/4</td><td>31</td></tr> <tr><td>3/4</td><td>9</td></tr> <tr><td>4/4</td><td>43</td></tr> </table> <p>(Average mark 2.63)</p> | 0/4 | 13 | 1/4 | 5 | 2/4 | 31 | 3/4 | 9 | 4/4 | 43 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • clear identification of the selected group dance work set for study • clear comprehension of the question focusing on the impact of cultural influences on the use of movement vocabulary • a clear description of one or more aspects of movement vocabulary • a clear description of two cultural influences relevant to the period in which the selected group dance work was choreographed • a coherent description of the impact of each cultural influence on one or more aspects of movement vocabulary • consistent use of correct terminology. | | | | | | | | |
| 0/4 | 13 | | | | | | | | | | | | | | | | | | | |
| 1/4 | 5 | | | | | | | | | | | | | | | | | | | |
| 2/4 | 31 | | | | | | | | | | | | | | | | | | | |
| 3/4 | 9 | | | | | | | | | | | | | | | | | | | |
| 4/4 | 43 | | | | | | | | | | | | | | | | | | | |
| | <p>b</p> <table border="0"> <tr><td>0/8</td><td>21</td></tr> <tr><td>1/8</td><td>11</td></tr> <tr><td>2/8</td><td>23</td></tr> <tr><td>3/8</td><td>9</td></tr> <tr><td>4/8</td><td>14</td></tr> <tr><td>5/8</td><td>5</td></tr> <tr><td>6/8</td><td>10</td></tr> <tr><td>7/8</td><td>2</td></tr> <tr><td>8/8</td><td>6</td></tr> </table> <p>(Average mark 2.8)</p> | 0/8 | 21 | 1/8 | 11 | 2/8 | 23 | 3/8 | 9 | 4/8 | 14 | 5/8 | 5 | 6/8 | 10 | 7/8 | 2 | 8/8 | 6 | <p>Responses awarded full marks demonstrated:</p> <ul style="list-style-type: none"> • a clear identification of the selected group dance work set for study • clear comprehension of the question focusing on the expressive use of contrast • a clear description of part or all of the student's interpretation of the expressive intention of the choreographer/s • a clear description of the use of contrast • a coherent analysis of the way in which contrast communicated the student's interpretation of the expressive intention of the choreographer/s • consistent use of correct terminology. <p>Points to note</p> <ul style="list-style-type: none"> • some students used the term <i>contrast</i> incorrectly and referred to the use of contrasting movements used in different parts of a dance work instead of the way in which dancers interacted with each other using contrasting movements • students' responses generally indicated a lack of understanding of the expressive use of contrast in the selected group dance work. Students should analyse the relationship between the use of contrast and the student's interpretation of the expressive intention of the choreographer/s in teaching and learning programs • no marks were awarded if students did not describe their interpretation of the expressive intention of the choreographer/s • students should have analysed only two uses of contrast and provided detailed information on different ways in which they were used to communicate the expressive intention of the choreographer/s • students' diagrams were awarded marks if they provided additional information to the written response. |
| 0/8 | 21 | | | | | | | | | | | | | | | | | | | |
| 1/8 | 11 | | | | | | | | | | | | | | | | | | | |
| 2/8 | 23 | | | | | | | | | | | | | | | | | | | |
| 3/8 | 9 | | | | | | | | | | | | | | | | | | | |
| 4/8 | 14 | | | | | | | | | | | | | | | | | | | |
| 5/8 | 5 | | | | | | | | | | | | | | | | | | | |
| 6/8 | 10 | | | | | | | | | | | | | | | | | | | |
| 7/8 | 2 | | | | | | | | | | | | | | | | | | | |
| 8/8 | 6 | | | | | | | | | | | | | | | | | | | |

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| | <p>c</p> <p>0/8 11</p> <p>1/8 7</p> <p>2/8 21</p> <p>3/8 12</p> <p>4/8 18</p> <p>5/8 9</p> <p>6/8 11</p> <p>7/8 4</p> <p>8/8 7</p> <p>(Average mark 3.52)</p> | <p>Students were awarded marks for:</p> <ul style="list-style-type: none"> • a clear identification of the selected group dance work set for study • clear comprehension of the question focusing on the expressive use of unison • a clear description of part or all of the student's interpretation of the expressive intention of the choreographer/s • a clear description of the use of unison • a coherent analysis of the way in which unison communicated the student's interpretation of the expressive intention of the choreographer/s • consistent use of correct terminology. <p><i>Points to note</i></p> <ul style="list-style-type: none"> • some students' responses were inadequate, indicating a lack of understanding of the expressive use of unison in the selected group dance work. Students should analyse the relationship between the use of unison and the student's interpretation of the expressive intention of the choreographer/s in teaching and learning programs • no marks were awarded if they did not describe their interpretation of the expressive intention of the choreographer/s • students should have analysed only two uses of unison and provided detailed information on different ways in which they were used to communicate the expressive intention of the choreographer/s • students' diagrams were awarded marks if they provided additional information to the written response. |
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