

**2002 HSC Notes from
the Marking Centre
Dance**

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2002 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 2002 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.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2002 Higher School Certificate Examination, the Marking Guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Dance.

General Comments

In 2002, approximately 485 candidates attempted the Dance examination. 248 candidates presented for Major Study Performance, 147 candidates presented for Major Study Composition, 65 candidates presented for Major Study Appreciation, 15 candidates presented for Major Study Technology – Film and Video and 4 candidates presented for Major Study Technology – Choreographing and Virtual Body.

Of those candidates the following number of candidates were recognised by markers as presenting exemplary works in the practical examination: 29 candidates in Core Performance, 29 candidates in Core Composition, 31 in Major Study Performance, 9 in Major Study Composition, and 2 in Major Study Technology – Choreographing and Virtual Body. There has been a significant increase in the number of exemplary works in Core Composition.

Accompaniment

It is essential that candidates ensure that their accompaniment is of a good quality. Many candidates provided their musical accompaniment on tapes that had been poorly recorded and edited. The editing of music should be for good quality and appropriate to the dance/work. The only piece of music on a tape or CD should be appropriate to each examination. Candidates should not bring albums into the examination room. It is highly recommended that students who burn their music onto CD should use slow burn for increased quality, 4 to 2 is recommended. All students must provide a back-up tape, including those candidates whose master copy is on CD.

Dance Attire

Candidates need to ensure they consult the syllabus to ensure they wear the appropriate attire for their examination. The following dance attire is considered to be inappropriate for the HSC dance examinations:

- dance pants with flared bottoms
- hipster pants
- midriff tops
- jewellery

The syllabus states that candidates must wear ‘plain (colour and style) form fitting dance wear that is, leotards and tights’ (p 46). Some candidates found it difficult to physically demonstrate during their Viva Voce if they were not dressed in the appropriate attire and this impacted on the response.

Footwear

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

- barefeet
- toe thongs (must be rehearsed in)
- soft leather or canvas ballet shoes (must be rehearsed in)
- socks must not be worn (this is considered to be very unsafe)

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

Core Performance

The higher order candidates’ work demonstrated syllabus awareness and understanding that core performance ‘employs a generic training described as Dance technique, based on the fundamentals of classical ballet and modern dance techniques, safe dance practice and anatomical principles of movement’ (p 20).

Candidates presented a diverse range of core performance dances that demonstrated a range of body skills. Many candidates benefited from vehicles that had been tailored to their individual anatomical structure. Complexity of dances also needs to be tailored to individual needs. Candidates’ performances were enhanced by a sound knowledge and understanding of their accompaniment and when working with a clear tempo.

Core Performance Viva Voce

Candidates used their preparation time well and if asked an additional question candidates were put at ease. Many candidates struggled with the term ‘anatomical structure’ and its meaning. Higher order candidates seemed very aware of the areas of study within the syllabus and were able to clearly relate their response to their core performance dance through explanation and demonstration. Entering the examination with a prepared response rather than addressing the question disadvantaged some candidates. Some candidates were unfamiliar with the format of the viva voce part of the examination; SMART dance should only be used in direct response to the question.

Major Study Performance

Candidates demonstrated a sound understanding of a ‘Work’ through a diverse range of presentations. The majority of candidates demonstrated a commitment to their performance and presented very passionate performances. Vehicles often focused on the ‘theatricality’ of the presentation rather than the demonstration of skills and complexity. Use of costume and props must be integral to the work and the set up of any props in the space is included within schedule time per

examination. Additional time cannot be given for this purpose. Higher order candidates demonstrated a sound knowledge and understanding of the elements of dance that enhanced their performance quality. It is essential that works be tailored to individual needs of candidates in relation to their anatomical structure.

Major Study Performance Viva Voce

The majority of candidates made a sound attempt at answering this question. Many candidates discussed their accompaniment and their movement as two separate entities whereas the question was asking candidates how together they communicate the intent of their ‘work’. Candidates benefited from examination preparation that may have included analysing examination style questions and circling and underlining key terms. In the 2 minutes preparation time listing points for discussion and/or mind mapping benefited candidates. The additional question ‘Support your answer with demonstration(s) from your work’ was highly beneficial to every candidate.

Core Composition

There was a diverse range of dances presented in core composition. Higher order candidates demonstrated personalisation, which is the use of space, time and dynamics with a purpose to communicate intent. The focus of the marking criteria is on the display of skills demonstrated in the generation, personalisation and abstraction of movement not from the complexity of the intent. Low order candidates accredited movement with meaning that it can’t possible have. Some candidates used edited music to provide their dance with form and this was not always a success.

Duty of Care: A minority of candidates presented dances with accompaniment that was inappropriate for use in an educational setting due to foul language and other references. This is considered a breach of examination rules.

Core Composition Viva Voce

The focus of this question was on the purpose of sequencing in organising rather than on sequencing alone; many candidates focused on sequencing rather than its purpose. Candidates often referred to their intent as the purpose. Higher order candidates were able to demonstrate their understanding of the question by supporting their response with relevant examples that were physically demonstrated. There was often confusion between the use of the terms sequence, phrase and abstraction.

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

Major Study Composition

There was a combination of new works and re-works presented. Many candidates chose to dance in their own work. There was a strong commitment to the development of a ‘Work’ rather than a ‘Dance’. Overall, there was a consistent awareness and application of the concept of a motif, however, it was the high order candidates who demonstrated the motif as the basis of constructing the work to provide overall form. Whilst there was a variety in intent, consideration needed to be given to the depth of the intent and the appropriateness of themes and accompaniment. Candidates in general demonstrated a better understanding and use of spatial relationships. When using

additional considerations that arise from the intent of the work higher order candidates kept costuming simple and there was a clear relationship to the intent.

Major Study Composition Viva Voce

The majority of candidates found this question to be accessible and discussed their choice of the number of dancers in relation to their work. Many were very specific about their choice of the number of dancers and its purpose in relation to communicating their intent. ‘Organisation’ was often interpreted by candidates as how they used the space and some had difficulty demonstrating this in relation to their selected number of dancers.

Major Study Technology Option 1: Choreographing the Virtual Body

There were only 4 candidates who elected to major in this area. The standard of works presented was exceptionally high. Candidates demonstrated a sound knowledge and understanding of the medium in which they were presenting their work. It was clear that in the better responses candidates had generated the virtual movement themselves rather than relying on the use of the palettes.

Major Study Technology Option 1: Choreographing the Virtual Body Viva Voce

High order candidates were able to reference the work of other artists. These candidates referenced other artists when describing how they generated dynamics in the virtual medium when force and gravity do not exist. Some candidates made the correlation between the physical world and the virtual medium when addressing this question, which demonstrated a higher order of understanding of the question.

Major Study Technology Option 2: Film and Video

There was a range of candidates who presented this option for their major study work. Some candidates presented works that breached examination specifications in relation to the number of dancers. When presenting in the major study technology options candidates must only create a work for 2/3 dancers. Higher order candidates demonstrated skill in the application of the film/video medium to the art of dance.

Major Study Technology Option 2: Film and Video Viva Voce

High order candidates referenced the work of other artists. They then referenced other artists when describing how they have used editing techniques in the creation of their own ‘Work’. Higher order candidates provided insight into their generation of movement and the use of the camera and editing techniques to communicate their intent.

Written Examination

Core and Major Study appreciation

The quality of the core appreciation examination responses based on the prescribed works has continued to improve. Some candidates, however, still blended their responses. It is essential that the candidates answer questions separately.

Core Appreciation

Question 1

Candidates evaluated Christopher Bruce's *Rooster* as an example of a work that had achieved unity.

Better responses demonstrated an extensive knowledge of the methods that Christopher Bruce used to achieve unity in *Rooster*. Average responses demonstrated a less sophisticated understanding of the question using examples of varying relevance.

Weaker responses recounted the sections of the work, listed themes and/or subject matter from the work while making superficial links to it with minimal relevant examples. These responses were less structured.

Question 2

Better responses demonstrated knowledge of Ek's background and training and related his thematic and movement considerations to their interpretation of the choreography. These candidates synthesised this information in a well-structured and coherent response with relevant examples and appropriate terminology.

Average responses demonstrated a general knowledge of the choreography. These candidates made general statements and referenced examples in order to support their response with some inconsistencies and in less detail.

Weaker responses recounted Ek's background and/or training or subject matter from the work. Candidates made superficial links/references to the work. These responses were less structured. Some candidates' responses were lists of information that varied in relevance and/or accuracy.

Major Study Appreciation

Question 1

Candidates in general made a sound attempt to address all aspects of this question. Higher order candidates demonstrated a 'link' between their chosen significant event and the development of dance within their chosen era.

Many candidates found it difficult 'outlining' an event and spent time providing more detail than was necessary. It is essential that candidates consider the recommended time allowed for each question and provide responses accordingly.

Question 2

Better responses explained how the chosen artist had influenced dance as an artform through the exploration of concepts/intent. These candidates' responses were well structured with appropriate language with relevant and accurate examples.

Average responses discussed how the chosen artist had influenced dance as an artform through the exploration of the concepts/intent. They referenced examples but with varying relevance and with

basic detail. These candidates supported their response with general statements, appropriate language and presented with less structure.

Weaker responses described something about the artist and listed some information with minimal relevance and/or accuracy. These candidates' responses were less structured.

Question 3

Better responses demonstrated an understanding of the scope of the question and evaluated/reviewed Martha Graham's *Appalachian Spring* as a portrayal of the American experience. These candidates supported their evaluation with relevant examples in a well-structured response with appropriate terminology.

Average responses demonstrated a general understanding of the question. Candidates discussed Martha Graham's *Appalachian Spring* and/or the American experience. They supported their response with general statements, some appropriate terminology with inconsistencies in structure.

Weaker responses listed features of the work, told the story of *Appalachian Spring* or of Martha Graham. Candidates described characters and their roles sometimes with superficial references to the American experience. Candidates' responses were less structured.

Dance

2002 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	5	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	25	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, H2.2
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, H3.3, 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, 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, H1.3, H1.4, H3.2, H3.3, H3.4
Part D	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
	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, H1.3, H1.4, H3.2, H3.3, H3.4

2002 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 an extensive knowledge of methods that Christopher Bruce has used to achieve unity in <i>Rooster</i> • Demonstrates a comprehensive assessment of the effectiveness of these methods to achieve unity, 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 of methods that Christopher Bruce has used to achieve unity in <i>Rooster</i> • Demonstrates a sound assessment of the effectiveness of these methods to achieve unity, using relevant examples from the work • Addresses the question less convincingly, in a structured response, with broad details and some appropriate use of terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates a general knowledge of methods that Christopher Bruce has used to achieve unity in <i>Rooster</i> • Makes some assessment of the effectiveness of these methods to achieve unity, using examples from the work • Addresses the question, in a structured response, with basic detail and general terminology 	5–6

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates limited knowledge of the work <i>Rooster</i> with limited discussion of unity• Makes limited, simple or unsubstantiated statements about the effectiveness of the work <i>Rooster</i> 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 some features of the work and/or artist• Makes a statement in reference to Christopher Bruce’s <i>Rooster</i> but does not involve a discussion of unity• 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 an extensive knowledge of Mats Ek's background and training and his choreography of <i>Carmen</i> • Provides strong links between Mats Ek's background and training and the choreography of <i>Carmen</i>, 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 of Mats Ek's background and training and his choreography of <i>Carmen</i> • Provides sound links between Mats Ek's background and training and the choreography of <i>Carmen</i>, using relevant examples from the work • Addresses the question less convincingly, in a structured response, with some relevant details and some appropriate use of terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates a general knowledge of Mats Ek's background and training and his choreography of <i>Carmen</i> • Provides links between Mats Ek's background and training and the choreography of <i>Carmen</i>, using 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 limited knowledge of Mats Ek's background and training with limited discussion of his choreography of <i>Carmen</i>, using limited examples • Demonstrates limited knowledge of Mats Ek's choreography of <i>Carmen</i>, using limited examples, with limited discussion of his background and training • 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 in reference to Mats Ek's background and training but does not involve a discussion of Mats Ek's choreography of <i>Carmen</i> • Makes a statement in reference to Mats Ek's choreography of <i>Carmen</i> but does not involve a discussion of Mats Ek's background and training • 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 an extensive knowledge outlining ONE significant event within the selected era • Demonstrates a comprehensive understanding of this event's effect on the development of dance, using relevant examples • Addresses the question convincingly in a well structured and coherent response with appropriate terminology 	5
<ul style="list-style-type: none"> • Demonstrates a sound knowledge outlining ONE significant event within the selected era • Demonstrates a sound understanding of this event's effect on the development of dance, using relevant examples • Addresses the question less convincingly in a structured response with broad details and some appropriate use of terminology 	4
<ul style="list-style-type: none"> • Demonstrates a general knowledge outlining ONE significant event within the era selected • Demonstrates a general understanding of this event's effect on the development of dance, using examples • Addresses the question, in a structured response, with basic details and general terminology 	3
<ul style="list-style-type: none"> • Demonstrates knowledge of an event within the era selected • Provides limited discussion of the impact of the event on the development of dance • Addresses the question in a less structured response, with basic details and limited terminology 	2
<ul style="list-style-type: none"> • Lists the features of dance within this era but does not involve discussion of the impact of events of this era on dance • Lists events from within this era but does not involve discussion of the impact of these on the development of dance • Provides a minimal and unstructured response that is mostly irrelevant to the question 	1

Section II (continued)

Question 2

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an extensive knowledge of the concepts/intent explored in the work of the chosen artist, using relevant examples from the work • Demonstrates a comprehensive understanding of how the artist's exploration of concepts/intent has had an influence on dance as an art form, • 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 of the concepts/intent explored in the work of the chosen artist, using relevant examples from the work • Demonstrates a sound understanding of how the artist's exploration of concepts/intent has had an influence on dance as an art form, • Addresses the question less convincingly in a structured response with broad details and appropriate use of terminology 	7–8
<ul style="list-style-type: none"> • Demonstrates a general knowledge of the concepts/intent explored in the work of the chosen artist, using examples from the work • Demonstrates a general understanding of how the artist's exploration of concepts/intent has had an influence on dance as an art form • 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 work of the chosen artist with limited discussion of concepts/intent • Makes limited, simple or unsubstantiated statements about the artist's influence on dance • Addresses the question in a less structured response, with basic details and limited terminology 	3–4
<ul style="list-style-type: none"> • Lists features of the chosen artist and/or their work but does not involve discussion of concepts/intent • Makes a statement in reference to the artist and dance but does not discuss specific influences on dance • Provides a minimal and unstructured response that is mostly irrelevant to the question 	1–2

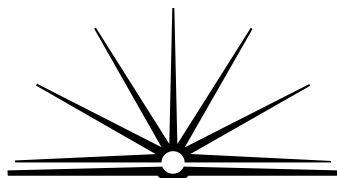
Section II (continued)

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 understanding of the concept/s (in relation to the American experience) explored by Martha Graham in <i>Appalachian Spring</i> • Provides a critical and comprehensive assessment of Martha Graham's portrayal of the American experience in <i>Appalachian Spring</i> • Addresses the question convincingly in a detailed, accurate and well-structured review, strongly supported by discussion of relevant examples and consistent use of appropriate terminology 	21–25
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the concept/s (in relation to the American experience) explored by Martha Graham in <i>Appalachian Spring</i> • Provides a sound assessment, involving a degree of critical discussion, of Martha Graham's portrayal of the American experience in <i>Appalachian Spring</i> • Addresses the question with accurate detail, in a structured review, supported by some discussion of relevant examples and using appropriate terminology 	16–20
<ul style="list-style-type: none"> • Demonstrates a general understanding of the concept/s (in relation to the American experience) explored by Martha Graham in <i>Appalachian Spring</i> • Provides some assessment and general discussion of Martha Graham's portrayal of the American experience in <i>Appalachian Spring</i> • Addresses the question with some accurate detail, in a structured review and attempts to support the discussion using some relevant examples from the work, using some appropriate terminology 	11–15
<ul style="list-style-type: none"> • Demonstrates limited understanding of the American ideas/ideals within the work <i>Appalachian Spring</i> • Describes some of Martha Graham's choreography of the American ideas/ideals in <i>Appalachian Spring</i>. • Addresses the question with generalised comments and limited detail, in a less structured review, with limited use of examples and appropriate terminology 	6–10
<ul style="list-style-type: none"> • Lists minimal American features of the work <i>Appalachian Spring</i> • Makes minimal statements about Martha Graham and/or <i>Appalachian Spring</i> • Provides an answer without detail in an unstructured review that is mostly irrelevant to the question 	1–5



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

2002 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’ with consistent alignment and 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, strength, endurance, coordination and safe dance practice • Demonstrates a range of body skills, with some temporal and dynamic variations, but may vary in terms of the level of execution and consistency in relation to the complexity of the locomotor/non-locomotor sequences 	5–6
<ul style="list-style-type: none"> • Presents a ‘Dance’ with limited <i>Dance Technique</i> and major inconsistencies in alignment, strength, endurance, 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 minimal awareness of alignment and the application of safe dance practice, little strength, endurance and coordination • 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 and projection, 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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Sustains a highly skilled application of <i>Dance Technique</i> in a ‘Work’, with consistency in body skills and the application of safe dance practice • Performs at a high level complex locomotor/non-locomotor sequences within the nature of the ‘Work’ and relative to anatomical structure. (Note: ‘complexity’ here refers to the relationship between the elements of dance, the level of <i>Dance Technique</i>, and the range and combination of body skills shown in the locomotor/non-locomotor sequences) 	13–16
<ul style="list-style-type: none"> • Demonstrates 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

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 control 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 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 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, highly personalised manipulation of the elements of dance, in response to a clearly established concept/intent • Maintains consistency in composing abstract movements with a high level of personalisation, in response to a clearly established concept/intent 	4
<ul style="list-style-type: none"> • Shows some personalisation in the use of the elements of dance but may lack consistency, which affects the realisation of the concept/intent • Shows sound skills in composing abstract movements but has some inconsistencies in relation to the level/appropriateness of the abstraction, and/or the level of personalisation, in realising the concept/intent 	3
<ul style="list-style-type: none"> • Shows limited application of the elements of dance, personalisation and consistency in relating to the concept/intent • Shows a limited level/appropriateness of abstraction, and/or limited level of personalisation (movements may be more related to a technique base), and/or with major inconsistencies in relation to the concept/intent 	2
<ul style="list-style-type: none"> • Attempts to use aspects of the elements of dance, but 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 high level of skill in the sequencing of movements, the use of transitions, repetition, variation and contrast (in relation to the concept/intent), which contributes to the overall unity of the work 	7–8
<ul style="list-style-type: none"> • Presents a ‘Dance’ in which there is an attempt at unity, which may be shown in the linking of the beginning and the end, but in which the structure is inconsistent, in its relationship to the concept/intent • 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 affects the overall unity 	5–6
<ul style="list-style-type: none"> • Shows limited structuring in the form of sequences which may be exercise-based, lacking in cohesion, or predictable, but with some attempt at relating to a concept/intent • Shows some sequencing of movements, lower order transitions, overuse or little effective use of repetition, little evidence of variation and contrast, in relation to the concept/intent 	3–4
<ul style="list-style-type: none"> • 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, and the generation of personalised movements in relation to a clearly established concept/intent, within the context of a ‘Work’ • Displays a high level of skill in sustaining clearly established, personalised 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 understanding 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, which may be limited to linking the beginning and the end, and/or which begins well but is not sustained, and/or in which the 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’ 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 underuse 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 degree 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 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 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 other optional considerations and dancers, selected accompaniment/non-accompaniment 	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 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 with 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, 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 and 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

2002 HSC Dance Marking Guidelines — Viva Voce

Section III — Core Performance

Part B: Viva Voce

Question 1

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a high level of knowledge of anatomical structure using accurate relevant details and appropriate terminology • Provides a convincing, coherent response with demonstration(s) indicating a clear understanding of the relationship between anatomical structure and the safe execution of their core performance dance 	4
<ul style="list-style-type: none"> • Demonstrates a sound knowledge of anatomical structure using some accurate relevant details and appropriate terminology • Provides a response with demonstration(s) indicating an understanding of the relationship between anatomical structure and the safe execution of their core performance dance 	3
<ul style="list-style-type: none"> • Demonstrates a limited knowledge of anatomical structure with limited use of terminology • Provides a response with limited demonstration that outlines basic links between anatomical structure and their core performance dance OR outlines basic links between anatomical structure 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 OR some details with little relevance to the question and little or no demonstration 	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

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates an extensive knowledge of accompaniment and movement and a clear understanding of how they both support the communication of their intent• Addresses each aspect of the question in a convincing, coherent response using appropriate terminology, relevant examples and demonstration(s) from their work	7–8
<ul style="list-style-type: none">• Provides a response that demonstrates a sound knowledge of accompaniment and movement and an understanding of how they both support the communication of the intent• Addresses each aspect of the question (these may not be equally addressed) using some relevant examples from their work with appropriate terminology and some demonstration	5–6
<ul style="list-style-type: none">• Provides a response that demonstrates a limited knowledge of how accompaniment and/or movement are used to communicate their intent• Addresses aspects of the question (these may not be equally addressed) using limited examples, terminology and demonstrations from their work	3–4
<ul style="list-style-type: none">• Demonstrates a minimal knowledge of accompaniment AND/OR movement without any links to the intent and with little or no demonstration• Provides a minimal response with little detail OR some detail with 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, H3.3, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a high level knowledge of sequencing in relation to the organisation of the core composition dance using accurate relevant details and appropriate terminology• Provides a convincing, coherent response with demonstration(s) indicating a clear understanding of the purpose of sequencing in organising the core composition dance	4
<ul style="list-style-type: none">• Demonstrates a sound knowledge of sequencing in relation to the organisation of the core composition dance using some accurate relevant details and appropriate terminology• Provides a response with demonstration(s) indicating an understanding of the purpose of sequencing in organising the core composition dance	3
<ul style="list-style-type: none">• Demonstrates limited knowledge of phrases and the organisation of the core composition dance with limited use of terminology• Provides a response with limited demonstration(s) outlining basic links between the phrases and the intent of the core composition dance	2
<ul style="list-style-type: none">• Talks generically about the movement in the dance and the dance itself• Provides a minimal response with little detail OR some details with little relevance to the question and little or no demonstration	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, H3.1, H3.2, H3.3, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a convincing, coherent response that demonstrates an extensive knowledge of the organisation of the movement in relation to the number of dancersAddresses each aspect of the question using relevant examples from their work with appropriate terminology and demonstration(s)	7–8
<ul style="list-style-type: none">Provides a response that demonstrates a sound knowledge of the organisation of the movement in relation to the number of dancersAddresses each aspect of the question (these may not be equally addressed) using relevant examples from their work with appropriate terminology and demonstration(s)	5–6
<ul style="list-style-type: none">Provides a response that demonstrates a limited knowledge of how the movement has been organised in relation to the number of dancersAddresses aspects of the question (these may not be equally addressed) using a limited selection of examples, use of appropriate terminology and demonstration(s)	3–4
<ul style="list-style-type: none">Demonstrates minimal knowledge of the movement AND/OR significance of the number of dancers chosen without any links to the intentProvides a limited response, with little or no demonstration	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, H1.3, H1.4, H3.2, H3.3, H3.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Provides a convincing, coherent response that demonstrates an extensive knowledge of how artists use computer technology to manipulate dynamics Displays a clear understanding of how this knowledge has been used to manipulate dynamics in their virtual choreographed work Addresses each aspect of the question using relevant examples and demonstration(s) from both their own work and that of other dance artists with appropriate terminology 	7–8
<ul style="list-style-type: none"> Demonstrates a sound knowledge of how artists use computer technology to manipulate dynamics Displays understanding of how this knowledge has been used to manipulate dynamics in their virtual choreographed work Addresses each aspect of the question (these may not be equally addressed) using some relevant examples and demonstration(s) from both their own work and that of other dance artists with appropriate terminology 	5–6
<ul style="list-style-type: none"> Demonstrates a limited knowledge of how artists use computer technology to manipulate dynamics Makes limited comments about the artists/work and their own work Addresses aspects of the question (these may not be equally addressed) using a limited selection of examples, use of appropriate terminology and demonstration(s) 	3–4
<ul style="list-style-type: none"> Demonstrates a minimal knowledge of how artists use computer technology <p>OR</p> <ul style="list-style-type: none"> Demonstrates minimal understanding of how computer technology has been used to manipulate dynamics in their own work Provides a minimal response, with few or no examples and demonstration(s) 	1–2
<ul style="list-style-type: none"> No coherent answer or no relevance to the questions 	0

Section VII — Major Study Dance and Technology

Option 2: Film and Video

Part C: Viva Voce

Question 6

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Provides a convincing, coherent response that demonstrates an extensive knowledge of how editing has been used by other artists Displays a clear understanding of how this knowledge has been used in the editing of their work Addresses each aspect of the question using a range of relevant examples and demonstration(s) from both their own work and other dance works with appropriate terminology 	7–8
<ul style="list-style-type: none"> Demonstrates a sound knowledge of how editing has been used by other artists Displays an understanding of how this knowledge has been used in the editing of their own work Addresses each aspect of the question using some relevant examples and demonstration(s) from both their own work and other dance works (these may not be equally addressed) with appropriate terminology 	5–6
<ul style="list-style-type: none"> Demonstrates a limited knowledge of the editing process Makes limited comments about artists/work and their own work Addresses aspects of the question (these may not be equally addressed) using a limited selection of examples, use of appropriate terminology and demonstration(s) 	3–4
<ul style="list-style-type: none"> Demonstrates minimal knowledge of their own work with minimal reference to editing No links between other artists' and their work Provides a minimal response, with few or no examples and demonstration(s) 	1–2
<ul style="list-style-type: none"> No coherent answer or no relevance to the question 	0