

# Dance

## WACE External practical examination

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## General information

This document contains information for the external assessment of the practical component in Dance.

In 2009, all Year 12 students enrolled in at least two Stage 2 or two Stage 3 units in the Dance course will be required to perform work to receive marks for the practical component of the external examination.

The Curriculum Council supervises and conducts the external assessment of work submitted by candidates undertaking Stage 2 and Stage 3 units. This takes place in a centralised metropolitan location, to ensure standardised conditions and marking comparability.

Further advice on matters related to the administration of Curriculum Council assessment will be published in the Curriculum Council WACE circular. Teachers should also refer to the TEE/WACE examination policy published in the WACE manual and on the Curriculum Council website.

Teachers are responsible for ensuring the syllabus requirements are met when submitting work for external assessment. Teachers must ensure they are using the current accredited course and conform to the specifications set out in this booklet.

### External examination weightings

In Dance the external examination weightings are as follows:

Written examination paper (two and a half hours)	50%
Practical examination	50%

30 minutes (maximum) including preparation, performance and transition time.

### Reporting achievement

For each unit, schools are required to submit a mark out of 100 to the Curriculum Council. The school course mark is calculated by the Curriculum Council by averaging the mark out of 100 for the two units studied in Year 12. The examination mark (a combination of the practical component and the written component) statistically moderates the school course mark. In 2009, the Curriculum Council will report a WACE course mark which is determined from the moderated school course mark and the standardised examination mark. For the purpose of ranking students for tertiary entrance, the average of the moderated school course mark and the standardised examination mark is scaled.

## Principles of external assessment

### 1. The marking process preserves the anonymity of the candidate and the candidate's school.

This requires that:

- candidates and their performance are identified only by their randomly allocated student number
- marking occurs in central locations where the performance can take place and not be identified with a particular candidate or school.

### 2. The authenticity of the candidate's work must be guaranteed.

It is essential that:

- the main development of work takes place in school time
- work completed away from the school is regularly monitored by the teacher
- each candidate signs a declaration of authenticity form\*, witnessed by the supervising teacher and the principal, that the work is genuinely his or her own
- a copy of the signed declaration of authenticity (a legal document) is kept by the teacher on record at the school
- teachers do not work directly on any part of a student's work that is submitted for external assessment. The teacher has a significant role in monitoring student performance and in providing ongoing feedback and assessment throughout the process
- this work is not submitted by the candidate for any other WACE course.

\*See sample form in Appendix 1

### 3. Markers apply a consistent standard to assess the candidate's work.

This requires:

- separate marking guides for Stage 2 and Stage 3 units
- attendance at a training meeting prior to the commencement of marking
- trial marking of work to ensure a common understanding of the marking guide.

### 4. Double marking of candidate's work is carried out.

This requires that:

- each marker marks the work independently
- where necessary, the Chief marker reconciles significant differences
- the Chief marker ensures marking consistency throughout by monitoring the marking process
- marking of practical examinations is concluded prior to the commencement of the written examinations.

## External practical examination requirements

The practical examination focuses on Outcomes 1, 2 and 3.

The practical component is worth 50 percent of the total marks for the WACE examination in Dance. Candidates need to bring the following items to the practical examination.

- A signed Declaration of Authenticity form for Stage 3 candidates only (see sample in Appendix 1 in this booklet).
- A Statement of intent for Stage 3 candidates only (as shown in Appendix 2 of this booklet).

## Declaration of authenticity for Stage 3 candidates

A signed authentication form must accompany the candidate and is to be handed to the supervisor when the candidate arrives at the examination centre. The form must be completed by the candidate and signed by the candidate's teacher and the principal, before reporting for the examination. Each private candidate completes the declaration form in the presence of a commissioner of declarations. A sample of the authentication form is provided in Appendix 1 of this booklet.

Authentication forms act as legal documents and therefore proper records need to be maintained. Teachers will need to ensure that copies of authentication forms are kept on school records, for verification in the event of loss by the candidate as the Curriculum Council may call upon the documentation to substantiate the authenticity of a candidate's work.

## Statement of choreographic intent for Stage 3 candidates

The statement clearly outlines the choreographic intent of the candidate's prepared original dance work in no more than 100 words. The statement is used by markers to inform their considerations of the performance of the candidate's original solo composition. The statement of choreographic intent is not assessed.

The candidate is to provide two copies of the Statement of Choreographic intent. These are handed to the markers on entrance to the examination room. Statements of Choreographic intent (as per Appendix 2) are to be removed from any plastic folders before entering the examination room.

## Structure of the Practical Component examination

### Stage 2

Part		Time
I	<b>Performance 1: Extended solo sequence in genre of choice</b> (18 marks)	30–60 seconds
II	<b>Performance 2: Set solo</b> (18 marks)	1½–3 minutes
III	<b>Performance 3: Structured improvisation</b> (10 marks)	<ul style="list-style-type: none"><li>• preparation time 8 minutes</li><li>• performance 30secs–2 minutes</li></ul>
IV	<b>Oral interview</b> (4 marks)	approximately 3 minutes

Total marks: 50

Total time: 17 minutes (plus transition time between parts)

### Stage 3

	Part	Time
I	<b>Performance 1: Original solo composition</b> (18 marks)	1½ –3 minutes
II	<b>Performance 2: Set solo</b> (18 marks)	2–4 minutes
III	<b>Performance 3: Structured improvisation</b> (10 marks)	<ul style="list-style-type: none"><li>• preparation time 8 minutes</li><li>• performance 30secs–2 minutes</li></ul>
IV	<b>Oral interview</b> (4 marks)	approximately 3 minutes

Total marks: 50

Total time: 20 minutes (plus transition time between parts)

The order of the examination's parts will not vary. Please note the time restrictions on each performance. Candidates who do not follow guidelines may incur penalties or may be rejected from the marking process at the discretion of the Chief marker.

### Examination instructions for candidates

Candidates are expected to commence the original solo production within 60 seconds of having entered the examination room. Candidates are informed by the markers of this time limit on entry, and are asked to declare any props to be used during the performance.

#### Stage 2

##### Part 1: Extended solo sequence in genre of choice

Time limits in this part are strictly adhered to so if the performance is still in progress after 1 minute 15 seconds it will be stopped.

#### Stage 3

##### Part 1: Original solo composition

Time limits in this part are strictly adhered to so if the performance is still in progress after 3 minutes 15 seconds it will be stopped.

In the transition between parts I and II of the examination candidates are advised that they have up to 30 seconds to prepare for part II. This preparation time may include organisation of the space, attire and accompaniment. Markers do not comment on the candidate's performance.

##### Part II: Set solo

The candidate is then instructed to perform Performance 2, the set solo in the contemporary genre.

In the transition between parts II and III the markers will suggest a structured improvisation based on an aspect of Performances 2 for Stage 2 candidates and an aspect of Performance 1 or 2 for Stage 3 candidates. Following this the candidate will have 8 minutes to prepare the structured improvisation suggested by the markers.

##### Part III: Structured improvisation

Candidates are directed to perform the structured improvisation. A strict time limit of two minutes is set for this performance. If, after 2 minutes 15 seconds, the structured improvisation is still in progress the performance will be stopped.

In the transition between parts III and IV candidates are invited to bring a chair to the line at the front of the performance square in preparation for the interview.

##### Part IV: Oral interview

**Stage 2:** Candidates answer two to three questions relating to either Performance 1, or Performance 2, or the structured improvisation. The questions will relate to the contexts of Popular culture and Australian dance and will allow candidates to demonstrate an understanding of processes such as improvisational, choreographic and/or rehearsal; experiential anatomy; safe and healthy dance and discuss the artistic choices candidates made.

### Stage 3:

Candidates answer two to three questions relating to either Performance 1, or Performance 2, or the structured improvisation. The questions will relate to the contexts of Youth Voice and Extending the Boundaries and will allow candidates to demonstrate an understanding of processes such as improvisational, choreographic and/or rehearsal; experiential anatomy; safe and healthy dance and discuss the artistic choices candidates made.

### Set solo performances

The set solo will comprise one version for stage 2 candidates and one version for stage 3 candidates. In 2009 and 2010 new set solos will be created. In the years following a system of rotation, as set out in the table below, will occur. This allows each set work to be used three times and ensures the set works to be performed in the practical examination remain current.

NB these new solos need to be produced in the year prior to their initial use in the examination.

### Rotation of set solo

Year	Set work
2009	Set work A
2010	Set work B
2011	Set work A
2012	Set work B ( set work C produced)
2013	Set work C
2014	Set work B
2015	Set work C (set work D produced)
2016	Set work D
2017	Set work C
2018	Set work D (set work E produced)

### Examination room

All examination rooms will be set up in a consistent manner in terms of lighting, sound equipment and the placement of the markers. Any mirrors will be covered and the floor will be suitable for dance. It is the candidate's responsibility to ensure that their performance is safe within the examination space provided (refer to Appendix 3 of this booklet).

### Examinations and notification

- Examinations are held during the October school holidays. Candidates must make arrangements to be available to complete their practical exam during this time.
- Notification of day, time and venue for the exams will be during Week 9 of Term 3.

### Advice to candidates

- Check the examinations day, time and venue carefully. There will be no new examination time slot given if a candidate is late or forgets. Candidates should refer to the *Year 12 Information Guide 2008* for further information about the provisions for sickness/misadventure
- Candidates are required to be at the venue **30 minutes before** their performance examination time. A warm-up room will be available to candidates.
- Candidates must be outside the examination room, under the direction of the Supervisor, **no later than five minutes before** the scheduled start time.
- Candidates must **not** wear any materials that identify them by name, school or teacher in any way.

### Equipment

The following items will be provided in the examination room for your use, if required:

- CD player. (However the candidate should bring their own equipment if they have burnt their own CD.)
- One chair—to be used in the interview.
- Technical assistant. A technical assistant is available in the examination room to operate the music equipment. This is the only task that may be undertaken by the technical assistant.

The music recording used in the examination room should be of good quality and should only contain the accompaniment to be used in the performance. Special considerations e.g. silence need to be included at the time of recording. It is suggested that a back-up recording is brought to the examination.

The candidate is not permitted to bring any scenery or costumes or use any projections in the performance. Props to be used that form an integral part of the performance (e.g. hat, cane, scarf, chair) may be brought, however the candidate is limited to what the candidate alone can carry and set up in a one-minute time frame.

The candidate may bring a water bottle and a towel into the exam room.

### **What to wear**

Candidates are to wear plain form fitting dance attire to ensure appropriate assessment of the body's alignment. It is the responsibility of the candidate to choose appropriate footwear when performing. Bare feet or appropriate dance footwear are recommended to promote safe dance practice. Current fashion, street clothes, jewellery and inappropriate shoes, unless specifically part of dance genre you are performing are to be avoided as these often inhibit your capacity to complete the examination requirements. Ensure hair is neat, tidy and off the face. Long hair should be tied back.

No school uniforms and other school-identifying items of clothing are permitted in the examination room.

## **Marking**

### **Appointment of markers**

The Curriculum Council appoints a Chief marker who is responsible for the external assessment process and training. Teachers may apply to be external markers. External markers are employed by the Curriculum Council and are therefore responsible to the Curriculum Council through the Chief marker.

### **The marking process**

The markers work collaboratively with the Chief marker and abide by the Curriculum Council's principles of external assessment.

The Chief marker sets the standards based strictly on the criteria set down in the marking guidelines. Exemplar materials are selected by the Chief marker and used to exemplify the standards. Marking of the work is undertaken by two independent markers.

A numerical scale is used to assess the candidate's performance in terms of:

- performance and presentation
- technique and safe dance practice
- ideas and movement choices
- respond to, reflect on own performance

See the sample marking keys in Appendices 4 and 5 of this booklet.

Judgements are compared and a process of reconciliation takes place under the direction of the Chief marker. All independent marks and reconciled marks are recorded and submitted to the Curriculum Council by the Chief marker.

The Chief marker will be required to prepare a formal written evaluation report which will be based upon the established Curriculum Council criteria of:

- adherence to protocols and processes
- attention to administrative processes
- implementation and adherence to established production standards for the subject
- other relevant comments.

Confidentiality of candidate's marks is vital and must not be breached. External markers must not be involved in marking the work of candidates from their own school and must immediately inform the Chief marker if they have been allocated one of their students.

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**DECLARATION OF AUTHENTICITY**  
**2009 External Assessment Performance One for Stage 3**  
**Dance**

**Candidate Declaration**

Name: \_\_\_\_\_ School code: \_\_\_\_\_

Student number:

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As a Stage 3 candidate for the Dance examination in 2009, I declare that I completed all the work for Performance One during 2009 and that to the best of my knowledge all the information provided is correct.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Please note:

1. To maintain anonymity, this declaration form must accompany the candidate and be submitted to the supervisor at the examination centre.
2. Teachers must keep a copy of this form on official school records.

**School candidates: Teacher and Principal Declaration**

*This section is to be completed by the candidate's teacher and the school principal. The candidate's work will not be marked if the declaration is not signed.*

Teacher's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

Principal's signature: \_\_\_\_\_ Date: \_\_\_\_\_

I declare that, to the best of my knowledge, the work contained in this submission was:

- completed by the candidate in 2009
- developed mainly in school time, and any work away from school was regularly monitored
- not worked upon directly by a teacher or any other person
- not submitted for assessment in any other WACE course.

**Private Candidates**

A Commissioner of Declarations needs to witness your signature and complete this section.

**Commissioner of Declarations**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_



## Dance

### Statement of Choreographic intent 2009

#### Instructions to candidates

A choreographic statement outlines the intention of the solo composition

In the statement candidates provide succinct information about the dance being presented which may include artistic choices and key decisions made.

Candidates may include some diagrammatic information however, it is not necessary to describe the use of spatial organisation or the movement vocabulary used. This statement is not assessed.

The Choreographic intent statement of 100 words or less must be made on the official form and be word processed in the space below using 11 point Arial font.

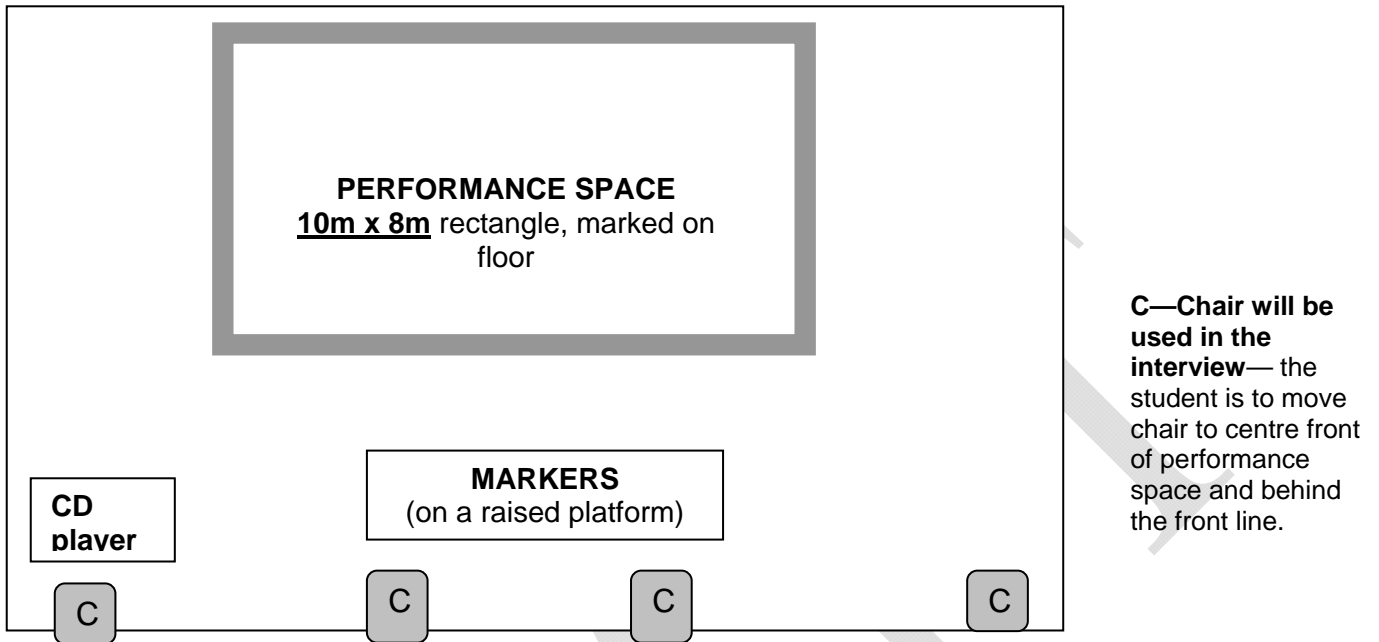
Student number:

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### Appendix 3: Layout of the examination room

All examination rooms will be set up in a consistent manner in terms of lighting, sound equipment and the placement of the markers, as shown below.



Note: Candidates are expected to work within the marked performance area.

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Stage 2 Marking key

Performance 1: extended solo sequence in any genre of their choice

<p><b>Technique and safe dance practice</b></p> <ul style="list-style-type: none"> <li>• alignment</li> <li>• physical skills</li> <li>• coordination</li> <li>• core stability</li> <li>• transfer of weight</li> <li>• locomotor/ non-locomotor</li> <li>• safe dance</li> <li>• genre specific style</li> </ul>	10-9	Consistently sustains a highly skilled application of dance technique incorporating the integration and control of genre specific movement alignment, physical skills and co-ordination; effortless and proficient movement. Consistently applies safe dance practices.
	8-7	Performs a highly skilled application of dance technique incorporating good control of genre -specific movement alignment, physical skills and co-ordination; competent and detailed movement. Consistently applies safe dance practices.
	6-5	Performs dance technique adequately incorporating control of genre specific movement alignment, physical skills and co-ordination, reproduces detailed movement. Applies safe dance practices.
	4-3	Performs dance technique utilising some control of genre specific movement alignment; some inconsistencies apparent in physical skills, co-ordination and reproduction of movement. Limited demonstration of safe dance practices.
	2-1	Performs dance technique with little control of genre specific movement; many inconsistencies demonstrated. In some instances safe dance practices are not adhered to
<p><b>Performance and presentation</b></p> <ul style="list-style-type: none"> <li>• expression</li> <li>• personal style</li> <li>• performance persona</li> <li>• musicality</li> </ul>	8-7	Presents work that reflects artistic integrity, performs movement with personal style and expression relevant to intent. Performance is consistently compelling and committed. Strong sense of musicality maintaining rhythmic accuracy. Embodies the dynamics of the music.
	6-5	Performs movement with an emerging personal style and expression relevant to intent. Performance is committed and focussed. Good sense of musicality and rhythmic accuracy.
	4-3	Performs with appropriate style and expression. Performance is generally committed. Some sense of musicality and rhythmic accuracy.
	2-1	Performs with inconsistent expression and focus. There is a minimal sense of musicality and rhythmic accuracy.
Total	/18	

## Appendix 4: Sample Stage 2 Marking key continued

### Performance 2: set work in the contemporary genre

<b>Technique and safe dance practice</b> <ul style="list-style-type: none"> <li>• alignment</li> <li>• physical skills</li> <li>• coordination</li> <li>• core stability</li> <li>• transfer of weight</li> <li>• locomotor/ non-locomotor</li> <li>• safe dance</li> </ul>	8-7	Consistently sustains a highly skilled application of dance technique incorporating the integration and control of genre specific movement alignment, physical skills and co-ordination; effortless and proficient movement. Consistently applies safe dance practices.
	6-5	Performs a highly skilled application of dance technique incorporating control of genre specific movement alignment, physical skills and co-ordination; competent and detailed movement. Consistently applies safe dance practices.
	4-3	Performs dance technique incorporating some control of genre specific movement alignment, physical skills and co-ordination; reproduces detailed movement. Applies safe dance practices.
	2-1	Performs dance technique utilising limited control of genre specific movement alignment. Inconsistencies apparent in physical skills and co-ordination, reproduces movement. In some instances safe dance practices are not adhered to.
<b>Performance and Presentation</b> <ul style="list-style-type: none"> <li>• expression</li> <li>• personal style</li> <li>• performance persona</li> <li>• musicality</li> </ul>	8-7	Presents work that reflects artistic integrity. Performs movement with personal style and expression relevant to intent. Performance is consistently compelling and committed demonstrating sensitive engagement with the audience. Strong sense of musicality; maintains rhythmic accuracy and embodies the dynamics of the music.
	6-5	Performs movement with an emerging personal style and expression relevant to intent. Performance is committed and focussed. Good sense of musicality and rhythmic accuracy.
	4-3	Performs with appropriate style and expression. Performance is generally committed. Some sense of musicality and rhythmic accuracy.
	2-1	Performs with inconsistent expression and focus. There is minimal sense of musicality and rhythmic accuracy.
<b>Performance accuracy</b>	2	Completes performance with no or very minor mistakes.
	1	Makes several mistakes in performance.
Total        /18		

## Appendix 4: Sample Stage 2 Marking key continued

### Performance 3: improvisation

<b>Ideas and movement choices</b> <ul style="list-style-type: none"> <li>• exploration of movement</li> <li>• intent</li> <li>• creativity (experimenting and discovery)</li> <li>• relevance to task</li> <li>• sequencing of movement and decision-making process</li> <li>• compositional tools</li> <li>• clear structure</li> <li>• evidence of elements of dance (BEST)</li> <li>• confidence in performance</li> </ul>	10-9	An engaging performance with presence and commitment to exploring and expanding movement potential. Improvisation reflects a successful choice of elements of dance (BEST) to illuminate intent. A clear trajectory (structure), decision-making process and development of ideas relating to concept from start to end. A developed use of choreographic devices.
	8-7	A confident performance and commitment to exploring/expanding movement potential. Improvisation adapts elements of dance (BEST) to increase the overall effectiveness of the dance. A clear structure and progression and a visible use of compositional tools. Movement choices enhance/ reflect the concept of the improvisation.
	6-5	An earnest endeavour to explore movement potential. Improvisation includes some of the elements of dance (BEST). An adequate use of choreographic tools and logical structure. Rearranges known movement relevant to the task set. Movement choices reflect the concept of the task adequately.
	4-3	Some attempt to include some of the elements of dance (BEST) in improvisation. A limited use of choreographic tools and structure. Rearranges known movement without expanding movement potential.
	2-1	A lack of confidence and minimal attempt at including the elements of dance (BEST). A minimal use of choreographic tools. No clear structure evident.
Total /10		

### Interview

<b>Respond to and reflect on own performance</b>	4	Makes detailed responses; critically analyses the characteristics and qualities of own dance justifying choices. Uses a range of relevant dance terminology to clarify ideas.
	3	Makes responses that describe in some detail and analyse the characteristics and qualities of own dance considering choices made. Uses relevant dance terminology to clarify ideas.
	2	Describes some aspect of own dance with little use of relevant dance terminology.
	1	Briefly and or superficially recounts own dance with a lack of relevant dance terminology.
Total /4		
Overall total /50		

## Marking Key Stage 3

## Performance 1: original solo composition

<p><b>Ability to compose and organise movement in a personal style based on an intention</b></p> <ul style="list-style-type: none"> <li>generating movement as it relates to dance composition – relevance to concept/intent</li> </ul> <p>Organising the dance structure:</p> <ul style="list-style-type: none"> <li>sequencing</li> <li>transition</li> <li>repetition</li> <li>variation and contrast</li> <li>unity</li> <li>manipulation of the elements of dance (BEST) as they relate to dance composition</li> </ul>	10-9	Sustains a skilled, personalised manipulation of the elements in response to a clearly established concept/intent. Maintains high level of personalisation, in response to clearly established concept/intent. Presents solo dance with a clear sense of unity through skilled structuring, in a form relevant to the concept/intent. Demonstrates a skilled level of sequencing the movements which contributes to the overall unity of the work.
	8-7	Shows personalisation in the use of the elements of dance but may lack consistency, which affects the realisation of the concept/intent. Presents a solo dance in which there is a good attempt at unity, but the structure is inconsistent in relation to the concept/intent, as shown through the linking of the beginning and the end. Solo dance shows good skills in sequencing movements in relation to the concept/intent, with some inconsistencies which affect the overall unity.
	6-5	Shows some application of the elements of dance, personalisation and consistency in relation to the concept/intent. Movements may be more related to a technique base and/or with major inconsistencies in relation to the concept/intent. Shows some structuring in the form of sequences with some attempt at relation to a concept/intent which may be exercise based, lacking in cohesion, or is predictable. Shows some skills in sequencing of movements as seen through lower order transitions, overuse or little use of repetition. Some evidence of variation and contrast in relation to the concept/intent
	4-3	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. Shows minimal evidence of structure: i.e. attempting to form some simple sequences, or linking shapes that are unclear in relation to the concept/intent. Shows minimal evidence of sequencing movements.
	2-1	Creates a solo with basic communication of the stated choreographic intent. There is little to no structure evident, with few elements of dance and choreographic processes used effectively.
<p><b>Performance and Presentation</b></p> <ul style="list-style-type: none"> <li>expression</li> <li>personal style</li> <li>performance persona</li> <li>skill and technique</li> </ul>	8-7	Presents work which reflects artistic integrity performs movement with personal style and expression relevant to intent. Performance is consistently compelling and committed. Consistently sustains a highly skilled application of dance technique incorporating the integration and control of genre specific movement alignment, physical skills and co-ordination.
	6-5	Performs movement with an emerging personal style and expression relevant to intent. Performance is committed and focussed. Performs a highly skilled application of dance technique incorporating control of genre specific movement alignment, physical skills and co-ordination, competent and detailed movement.
	4-3	Performs with appropriate style and expression. Performance is generally committed. Performs dance technique incorporating some control of genre specific movement alignment, physical skills and co-ordination; reproduces detailed movement.
	2-1	Performs with inconsistent expression and focus. Performs dance technique utilising limited control of genre specific movement alignment, inconsistencies apparent in physical skills and co-ordination.
Total /18		

## Appendix 5: Sample Stage 3 Marking key continued

### Performance 2: set work in the contemporary genre

<b>Technique and safe dance practice</b> <ul style="list-style-type: none"> <li>• alignment</li> <li>• physical skills</li> <li>• coordination</li> <li>• core stability</li> <li>• transfer of weight</li> <li>• locomotor/ non-locomotor</li> <li>• safe dance</li> </ul>	8-7	Consistently sustains a highly skilled application of dance technique incorporating the integration and control of genre specific movement alignment, physical skills and co-ordination; effortless and proficient movement. Consistently applies safe dance practices.
	6-5	Performs a highly skilled application of dance technique incorporating control of genre specific movement alignment, physical skills and co-ordination, competent and detailed movement. Consistently applies safe dance practices.
	4-3	Performs dance technique incorporating some control of genre specific movement alignment, physical skills and co-ordination; reproduces detailed movement. Applies safe dance practices.
	2-1	Performs dance technique utilising limited control of genre specific movement alignment. Inconsistencies apparent in physical skills and co-ordination, reproduces movement. In some instances safe dance practices are not adhered to
<b>Performance and Presentation</b> <ul style="list-style-type: none"> <li>• expression</li> <li>• personal style</li> <li>• performance persona</li> <li>• musicality</li> </ul>	8-7	Presents work that reflects artistic integrity. Performs movement with personal style and expression relevant to intent. Performance is consistently compelling and committed demonstrating sensitive engagement with the audience. Strong sense of musicality maintaining rhythmic accuracy and embodying the dynamics of the music.
	6-5	Performs movement with an emerging personal style and expression relevant to intent. Performance is committed and focussed. Good sense of musicality and rhythmic accuracy.
	4-3	Performs with appropriate style and expression. Performance is generally committed. Some sense of musicality and rhythmic accuracy.
	2-1	Performs with inconsistent expression and focus. There is minimal sense of musicality and rhythmic accuracy.
<b>Performance accuracy</b>	2	Completes performance with no or very minor mistakes.
	1	Makes several mistakes in performance.
Total /18		



## Appendix 5: Sample Stage 3 Marking key continued

### Performance 3: improvisation

<b>Ideas and movement choices</b> <ul style="list-style-type: none"> <li>• exploration of movement</li> <li>• intent</li> <li>• creativity (experimenting and discovery)</li> <li>• relevance to task</li> <li>• sequencing of movement and decision-making process</li> <li>• compositional tools</li> <li>• clear structure</li> <li>• evidence of elements of dance (BEST)</li> <li>• confidence in performance</li> </ul>	10-9	An engaging performance presence and commitment to exploring and expanding movement potential. Improvisation reflects a successful choice of elements of dance (BEST) to illuminate intent. A clear trajectory (structure), decision-making process and development of ideas relating to concept from start to end. A developed use of choreographic devices.
	8-7	A confident performance and commitment to exploring/expanding movement potential. Improvisation adapts elements of dance (BEST) to increase the overall effectiveness of the dance. A clear structure and progression and a visible use of compositional tools. Movement choices enhance/ reflect the concept of the improvisation.
	6-5	An earnest endeavour to explore movement potential. Improvisation includes some of the elements of dance (BEST). An adequate use of choreographic tools and logical structure. Rearranges known movement relevant to the task set. Movement choices reflect the concept of the task adequately.
	4-3	Some attempt to include some of the elements of dance (BEST) in improvisation. A limited use of choreographic tools and structure, rearranges known movement without commitment to expanding potential.
	2-1	A lack of confidence and minimal attempt at including the elements of dance (BEST). A minimal use of choreographic tools. No clear structure evident.
Total /10		

### Interview

<b>Respond to and reflect on own performance</b>	4	Makes articulate and succinct responses; critically and thoroughly analyses characteristics and qualities of own dance justifying choices made. Uses a range of relevant dance terminology to clarify ideas.
	3	Makes detailed responses; critically analyses characteristics and qualities of own dance considering choices made. Uses relevant dance terminology to clarify ideas.
	2	Makes responses that generally describe characteristics and qualities of own dance using some relevant dance terminology.
	1	Briefly and/or superficially describes own dance with a lack of relevant terminology.
Total /4		
Overall total /50		