

**STAGE 2 SAMPLE EXAM
MARKING KEY AND MAPPING**

2008/19386

DRAFT

DRAFT

SECTION ONE: RESPONSE TO VISUAL STIMULUS

Refer to the images in your source booklet labelled 1a-1u.

Question 1

(a) Identify the genre or style of the dance you have viewed.

[1 mark]

Description	Mark
Contemporary dance	1
Total	/1

(b) Identify 2 characteristics of this genre or style.

[2 marks]

Description	Mark
Identifies two relevant characteristics of contemporary dance.	2
Identifies one relevant characteristic of contemporary dance.	1
Total	/2

Characteristics of this genre or style

- Concept/theme—abstract, narrative, thematic
 - Concept of original movement
 - Momentum/use of weight
 - Travel
 - Parallel/turnout
 - Use of floor
 - Hybrid styles—may be mix of styles/medium
 - Contract/release
 - Fall/recovery
 - Use of dynamics in the space
- * This list is not finite*

Question 2

Explain the overall concept the choreographer was exploring in *Edge Test*.

[5 marks]

Question specific notes
<p>Overall concept is based around the experimental work with space, context and/or content:</p> <ul style="list-style-type: none"> • The work plays with notions of the spaces we move through complete with clear and unclear boundaries, zones both dangerous and comfortable, edges both rough and smooth. The creative process deliberately tested the edges and comfort zones of the performers. • Dancers, choreographers and the set designer were provoked into trying on each other's artistic worlds and experiences. This shows in the performance in the style of set design and in the intricate and highly specific ways the dancers operate within the space. Lighting, physical set pieces and markings on the floor all contribute creating the edges and zones in the work. • The set design, with its removable walls, aims to unsettle and ensure that the actual boundaries within the set are shifting throughout the performance. • The ways that the dancers move in and out of the "house" when all the walls are up was given serious consideration by the director and choreographers. The dancers contributed greatly to developing and endowing the 'rooms' of the set design with meaning as they moved through them.

Question specific notes (continued)

- Hype and Banality – the work weaves constantly between the two extremes of hype and banality, examining how they figure in contemporary life. The use of football or sports-style commentary to describe the ‘performance’ of everyday people in a hyped-up style as they sit and interact on a couch is an example of how the work mixes banal everyday-ness with the language of ‘spin’ and ‘hype’.
- Through using theatre as much as dance to explore key themes, the work tested the boundaries of what a ‘dance performance’ might be. Ultimately, the theatrical aspects still require a dancer’s skill-base as the whole work, even the gestured and acted parts, are highly choreographed.
- The form of the work aims to test edges. Seven sections, three by Sete Tele and four by Felicity Bott were alternated and placed next to each other like tectonic plates. The contrasting styles inside the work were intended to be just that, contrasting. In fact, the sections actually were called “Plates” inside the working process and were left fully in tact when transferred into the full performance to sit alongside as rough and ready juxtapositions. The overall unifying element formally was the set design and the work of the set designer set designer, Paul Wakelam.
- The ‘world’ of the work is a ‘hyper-real’ suburban home. The work critically engages notions of the ideal home in a suburban setting. Two scenes in particular directly engage this wider context as the voiceover text is drawn directly out of the weekend newspaper ‘home beautiful’ sections. “The Ultimate” and “The Australiana” are actual display home reviews. The music by Radiohead was selected specifically for the way it reflects contemporary life.
- ‘Home’ - during creative development the dancers were instructed to engage very actively, both physically and imaginatively, with their personal experiences of ‘home’. They were asked to consider memories and feelings inspired by the domestic spaces they lived in as well as how spatial arrangements might influence domestic politics and family relationships.
- ‘Youth’ – the work uses a range of music styles, a range of languages (newspaper, sports commentary, song, spoken text, game show conventions) to bring contemporary life onto the stage. The ways in which the youth performers collaborated and engaged with these themes is a key part of both context and content.

Description	Mark
Offers a precise, detailed, descriptive interpretation of the overall concept of the dance work and of the ideas which are explored by the choreographer. Displays a sophisticated style of expression with use of relevant dance terminology.	5
Gives a detailed description of the overall concept of the work and of the ideas which are explored by the choreographer in the dance work. Ideas are expressed fluently with some use of relevant dance terminology.	4
Outlines the overall concept of the work. Describes some of the ideas which are explored by the choreographer in the dance work. Some use of dance terminology.	3
Offers a limited or faulty interpretation of the concept of the dance. Offers a limited or faulty description of some ideas explored by the choreographer. Minimal use of dance terminology.	2
Gives a brief statement about the work.	1
Total	/5

Question 3

Describe how the following components of dance identified in this table have helped to convey the intent of *Edge Test*. You may answer using dot points or paragraphs, however full sentences are required.

[12 marks]

Question specific notes
<p>Staging and design concepts</p> <ul style="list-style-type: none"> • The work plays with notions of the spaces we move through complete with clear and unclear boundaries, zones both dangerous and comfortable, edges both rough and smooth. This shows in the performance in the style of set, image and lighting design and in the intricate and highly specific ways the dancers operate within the spaces that these designers created for them. • Lighting – very important element in the way space is defined on stage. Clear areas are marked on the floor and walls. There are a lot of rectangular and square pools of light with very defined edges and boundaries. The use of lighting is very considered. It is mostly monochromatic in the first half. Colour is introduced very carefully and deliberately – mainly in depicting the ‘dance party’ scene. • Image – the images can be hard to see on the video but they include photographs of suburban Australian architecture as well as images of skeletal human body parts and bones. They are ‘artefacts’ in a visual excavation of the body and its boundaries in culture and space. • Physical set pieces – the couch and the way that the walls are pulled down and folded as “sheets” and then become pillows for the dancers heads are a part of the surreal domestic world of the show. The walls literally and metaphorically ‘come down’. • The performance began with several zones and manipulated depth of field and then stripped away to a bare stage. This was a highly considered and deliberately executed design proposition. The set design, with its removable walls, aimed to unsettle and ensure that the actual boundaries within the set were shifting throughout the performance. • The set design was the key to setting the scene. The ‘world’ of the work is a ‘hyper-real’ suburban home. The set design critically engages notions of the ideal home in a suburban setting. In two scenes the voice-over text is drawn directly out of weekend newspaper ‘home beautiful’ sections. “The Ultimate” and “The Australiana” are actual display home reviews. The set design is a satirical and surreal take on “spec homes” • Floor design - , markings on the floor all contribute creating the edges and zones in the work. When the ‘walls come down’ (both metaphorically and physically) by the work’s conclusion, the markings are the traces that remain of the physical set. • Costume design – The monochromatic use of black and white inside the black PICA theatre was intended to highlight the notions of edges and contrast. The basic colours for both set and costumes were black and white throughout. Visual contrast is great within the costumes with the small white “televisions” deliberately placed on the fronts of the dancers’ tops. The androgynous costume design was intended to deliberately blur the lines between gender – not to be provocative but to neutralize gender so that dancers could step into playing different ages, different gender and different characters easily.

Staging and design concepts	Description	Mark
	Describes and gives a range of relevant examples of staging/design concepts and gives a precise and detailed interpretation of how this has given meaning to the intent of the dance. Uses a broad range of appropriate dance terminology.	3
	Describes the key components of the use of staging and design concepts and gives a precise and detailed interpretation of how this has given meaning to the intent of the dance. Uses appropriate dance terminology.	2
	Describes some of the components of the use of staging and design concepts and gives an explanation of how this has given meaning to the intent of the dance. Uses a small amount of dance terminology. May make errors or incorrectly identifies.	1
Total		/3

Question specific notes

Music, sound and dialogue

- The work weaves constantly between the two extremes of hype and banality, examining how they figure in contemporary life.
- The work uses a range of music styles, a range of languages (newspaper, sports commentary, song, spoken text, game show conventions) to bring contemporary life onto the stage. The ways in which the youth performers collaborated and engaged with these themes is a key part of both context and content.
- To explore notions of 'Suburbia' as well as juxtapose ideas of hype and banality the 'world' of the work is set in a 'hyper-real' suburban home. The work critically engages notions of the ideal home in a suburban setting and to do this draws on the kinds of sounds, music, languages and text one might hear in a domestic setting.
- Some of the different aural languages and conventions used in Edge Test include:
 - tv game show (live text)
 - radio or television sports commentary (voice-over)
 - music drawn from popular culture. (pre-recorded non-original tracks)
 - text drawn from newspaper reviews of 'spec homes' (voice-over)
 - sports-field heckling (live text).

Music from popular culture:

- Aphex Twin and Radiohead are two examples of music drawn from popular culture specifically for the way it comments on contemporary life as well as being sounds that might be heard in the home when the radio is playing. Other popular music from other decades also used. This gave the work wide appeal to different ages and groups. Also, familiar music triggers memory and recognition.
- The music selection was highly considered by the two choreographers. Most time signatures are 4/4 but there is a 10/4 and this was used in the large group movement section when the canon device is clearly used.

Text spoken live:

- Edge Test uses theatrical conventions almost as much as dance to convey meaning. There are scenes when cast members play out TV game show, directly address the audience, and speak to each other.

Voice-over:

- The voiceovers are done entirely by cast members. Two scenes use voice-over text is drawn directly out of weekend newspaper 'home beautiful' sections. "The Ultimate" and "The Australiana" are actual display home reviews. The use of football or sports-style commentary to describe the 'performance' of everyday people in a hyped-up style as they sit and interact on a couch is an example of how the work mashes banal everydayness with the language of 'spin' and 'hype'.

Music, sound and dialogue	Description	Mark
	Describes and gives a range of relevant examples of music, sound and dialogue and gives a precise and detailed interpretation of how this has given meaning to the intent of the dance. Uses a range of appropriate dance terminology.	3
	Describes the key components of the use of music, sound and dialogue and gives a precise and detailed interpretation of how this has given meaning to the intent of the dance. Uses a range of appropriate dance terminology.	2
	Describes some of the components of the use of music, sound and dialogue and gives an explanation of how this has given meaning to the intent of the dance. Uses a small amount of dance terminology. May make errors or incorrectly identifies.	1
Total		/3

Question specific notes

Movement Choices

Choreographically, the work sought to 'test edges' or push boundaries in a number of ways.

- The work plays with notions of the spaces we move through complete with clear and unclear boundaries, zones both dangerous and comfortable, edges both rough and smooth. The ways individuals and groups danced through the stage space were influenced by this.
- Lighting, physical set pieces and markings on the floor also contributed to the ways the dancers moved. The ways that the dancers move in and out of the "house" when all the walls are up was highly considered by the director and choreographers.
- Counterpoint: This device figures highly through the juxtaposition of:
 - movement and stillness
 - contrasting levels
 - variations in direction
 - contrasting dynamics in a pure movement sense:
 - contrasting dynamics in a theatrical sense: there are regularly contrasting attitudes present in the characters as well as incongruent simultaneous activities
 - contrasting tempos (speeds)
- Different movement languages are juxtaposed all the way through. Specifically, banal couch potato movements sit next to sections of all-out dance; an individual may recline or sleep on the floor while another performs an abstracted gestural solo beside them. The use of theatre through using theatre as much as dance to explore key themes, the work tested the boundaries of what a 'dance performance' might be. Ultimately, the theatrical aspects still require a dancer's skill-base as the whole work, even the gestural and acting parts, is highly choreographed.
- Overall choreographic form: The form of the work aims to test edges. Edge Test combines the work of two choreographers: Sete Tele and Felicity Bott. They each developed sections separately in response to the key themes Then Felicity, in her capacity as Artistic Director, determined the ordering of these sections to compose the work as a whole. If students perceive contrasting styles in the work – they are correct. Sections, three by Sete Tele and four by Felicity Bott were alternated and placed next to each other like tectonic plates. The contrasting styles inside the work were intended to be just that, contrasting. In fact, the sections actually were called "Plates" inside the working process – they were left fully in tact when transferred into the full performance to sit alongside as rough and ready juxtapositions. The overall formal unifying element was the set design and the set designer, Paul Wakelam.
- The Use of Choreographic Devices
 The following choreographic devices figure in the choreography. These are relatively easily spotted in the work:
 Canon
 Unison
 Repetition – phrases repeat in different groups and individuals and in different directions
 Lots of counterpoint with both tempo (time) and dynamics (energy)
 Stillness regularly used in a considered way
 Direction is manipulated a lot in the large group phrases
 Level is manipulated throughout both the dance and theatre scenes constantly. The way the work is 'blocked' in relation to the choreography and the set is a key part of the way edges are tested and spaces activated. Direction and level are both given a good work out in every section.
 Gesture is used literally and is also abstracted often – particularly in the opening dance section which features nearly every dancer in a solo built around domestic behaviour.
 The way the work constantly moves between large groups, solos, duos and small groups is a defining part of this work's choreographic aesthetic.

Movement choices	Description	Mark
	Describes and gives a range of relevant examples of movement choices, choreographic elements and devices and gives a precise and detailed interpretation of how this has given meaning to the intent of the dance. Uses a range of appropriate dance terminology.	6-5
	Describes and gives relevant examples of movement choices, choreographic elements and devices and gives an explanation of how this has given meaning to the intent of the dance. Uses appropriate dance terminology.	4-3
	Describes some of movement choices, choreographic elements and devices used. Uses a small amount of dance terminology. May make errors or incorrectly identifies.	2-1
	Total	/6
	Overall Total	/12

Question 4

Evaluate the effectiveness of the following components in *Edge Test*. In each case your answer will need to:

- identify what was intended by the choreographer
- judge the extent to which it was successful.

[15 marks]

Description	Mark
Staging and design concepts	
Provides a clear critical analysis outlining opinions (judgement), justifying opinions and ideas. Writes logically to support a strong viewpoint. Gives detailed examples from the dance work supporting the viewpoint. May offer suggestions for improvement.	5
Provides a critical analysis outlining opinions (judgement), justifying opinions and ideas. Writes logically to support a viewpoint. Gives evidence supporting argument.	4
Provides an analysis outlining opinions (judgement). Writes logically. Gives some examples supporting argument.	3
Provides a limited or faulty analysis about the component and its contribution to the work. Gives some supporting evidence for opinion.	2
Gives a brief opinion. May personally judge the work independently of choreographer's intention.	1
Music, sound and dialogue	
Provides a clear critical analysis outlining opinions (judgement), justifying opinions and ideas. Writes logically to support a strong viewpoint. Gives detailed examples from the dance work supporting the viewpoint. May offer suggestions for improvement.	5
Provides a critical analysis outlining opinions (judgement), justifying opinions and ideas. Writes logically to support a viewpoint. Gives evidence supporting argument.	4
Provides an analysis outlining opinions (judgement). Writes logically. Gives some examples supporting argument.	3
Provides a limited or faulty analysis about the component and its contribution to the work. Gives some supporting evidence for opinion.	2
Gives a brief opinion. May personally judge the work independently of choreographer's intention.	1
Movement choices	
Provides a clear critical analysis outlining opinions (judgement), justifying opinions and ideas. Writes logically to support a strong viewpoint. Gives detailed examples from the dance work supporting the viewpoint. May offer suggestions for improvement.	5
Provides a critical analysis outlining opinions (judgement), justifying opinions and ideas. Writes logically to support a viewpoint. Gives evidence supporting argument.	4
Provides an analysis outlining opinions (judgement). Writes logically. Gives some examples supporting argument.	3
Provides a limited or faulty analysis about the component and its contribution to the work. Gives some supporting evidence for opinion.	2
Gives a brief opinion. May personally judge the work independently of choreographer's intention.	1
Total	/15

SECTION TWO: EXTENDED RESPONSE

Question 5: Dance experiences

In your Dance course you have had a range of dance experiences including such things as performing at certain venues, participating in workshops, viewing performances and conducting investigations.

Choose any THREE key experiences in your course. Describe how each has contributed to your evolution as a dancer and choreographer and helped you to express your dance ideas.

[35 marks]

	Description	Mark
Evaluate how key experiences have contributed to evolution as a dancer and choreographer /14	Displays a coherent, comprehensive explanation of the meaning and relevance of dance experiences and how they have contributed to the evolution of the student as a dancer and choreographer.	14-12
	Detailed explanation of how the key experiences have contributed to the evolution of the student as a dancer and choreographer.	11-9
	Moderate explanation of how dance experiences have contributed to the evolution of the student as a dancer and choreographer.	8-6
	Minimal explanation of how key experiences have contributed to the evolution of the student as a dancer and choreographer with some lack of connection between experiences and evolution, or evolution is not discussed.	5-3
	Presents an unstructured response or an incomplete or limited attempt at constructing an answer.	2-0
Evaluate how key experiences have helped to express dance ideas /14	Displays a coherent, comprehensive explanation of the meaning and relevance the key experiences have helped the student to express dance ideas.	14-12
	Comprehensive explanation of how the key experiences have helped the student to express dance ideas.	11-9
	Moderate explanation of how the key experiences have helped the student to express dance ideas.	8-6
	Minimal explanation of how key experiences have helped the student to express dance ideas.	5-3
	Presents an unstructured response or an incomplete or limited attempt at constructing an answer.	2-0
Number of key experiences used as examples /3	Uses 3 key personal experiences.	3
	Uses 2 key personal experiences.	2
	Uses 1 key personal experience.	1
Literacy and terminology /4	Displays a sophisticated style of expression with personal stylistic elements. Conforms to grammatical and spelling conventions except where expression is enhanced by defying conventions. Uses a wide range of relevant dance terminology.	4
	Displays a good grasp of grammatical and spelling conventions and applies them quite consistently, with only occasional errors. Uses a range of relevant dance terminology.	3
	Displays a level of literacy, especially grammar and spelling, which is mostly adequate to express ideas but interferes with clarity of meaning in parts. Uses some dance terminology.	2
	Minimal literacy especially spelling, grammar and handwriting, which interferes with readability of answer and makes many ideas inaccessible.	1-0
Total		/35

Question 6: Functions of dance

“People have always danced and dance continues to evolve as a form of expression fulfilling a variety of functions in society.”

(Curriculum Council—rationale from Dance course)

With reference to your dance experiences both in and out of school:

- Identify and briefly explain the various functions of dance referred to in this quote.
- Discuss the value of dance in today’s society and culture with reference to these functions.

[30 marks]

	Description	Mark
Thesis/ statement /3	Has a comprehensive thesis which shows awareness of the two-way process of influence between the work artists create and the environment that they work within i.e. artists and artworks can shape the environment and vice versa.	3
	Makes a consistent clear statement which discusses the value dance makes to today’s society and culture.	2
	Makes a statement on the value of dance to contemporary society and culture.	1
Functions • Artistic • Ritualistic • Social /5	Comprehensive explanation of the functions of dance in society and culture.	5-4
	Limited explanation of the functions of dance in society.	3-2
	Briefly lists the functions of dance.	1
Value of dance in today’s society /9	Clearly uses specific examples of activities, case studies or performances to illustrate the value dance has made to today’s society.	9-7
	Uses examples to illustrate value and contribution; some examples are appropriate while others are logically inconsistent.	6-4
	Mentions activities, case studies or performances but does not illustrate the value or contribution made to dance in contemporary society or response may entail copying or repeating the question or part of the question with no subsequent attempt to answer, analyse of develop an answer.	3-0
Complexity of discussion /9	Displays a high level of complexity and sophistication in construction of argument including a strong understanding of the value of dance in today’s society and culture. Writes persuasively and logically to argue a clear, strong point of view.	9-7
	Displays a moderate level of complexity in the construction of the discussion including some sense of understanding of dance in today’s society and culture.	6-4
	Displays limited understanding of the value and contribution of dance in contemporary society and culture or response may entail copying or repeating the question or part of the question with no subsequent attempt to answer, analyse of develop an answer.	3-0
Literacy and terminology /4	Displays a sophisticated style of expression with personal stylistic elements. Conforms to grammatical and spelling conventions except where expression is enhanced by defying conventions. Uses a wide range of relevant dance terminology.	4
	Displays a good grasp of grammatical and spelling convention and applies them quite consistently, with only occasional errors. Uses a range of relevant dance terminology.	3
	Displays a level of literacy, especially grammar and spelling, which is mostly adequate to express ideas but interferes with clarity of meaning in parts. Uses some dance terminology.	2
	Minimal literacy especially spelling, grammar and handwriting, which interferes with readability of answer and makes many ideas inaccessible.	1-0
Total		/30

Question 7: Case studies in dance

With reference to one of your case studies, explain how the company or choreographer or dancer that you have chosen has contributed to the development of dance in Australia.

Use the following guide to organise your answer.

- Write a brief biographical overview for your example.
- Explain in detail any social, historical, political, cultural and/or economic factors that influenced the work created by your chosen company and/or choreographer.
- Explain how these factors emerge in the movement style, choice/s of music/soundscapes and design elements of the choreographic works.
- Evaluate the contribution your chosen dance company, choreographer or dancer has made to the development of dance in Australia.

[30 marks]

	Description	Mark
Thesis/ argument /3	Has a comprehensive thesis which shows awareness of the two-way process of influence between the work artists create and the environment that they work within i.e. artists and artworks can shape the environment and vice versa.	3
	Has a thesis which indicates understanding of the way that contextual factors influence the work created by the artist.	2
	Makes a statement on how the value of dance to contemporary society and culture.	1
Biographical overview /3	Clearly and succinctly provides an overview of the company/choreographer/work. Includes relevant factual information.	3
	Limited relevant factual information presented in overview.	2
	Overview is not clear and disjointed. Factual information is irrelevant or inaccurate.	1
Contribution of artist/choreogr apher/ company to development of dance in Australia /8	Clearly explains and analyses the contribution of the artist/company to the development of dance in Aust. Uses specific dance works and styles as examples to illustrate the two-way connection between artist's environment and work produced.	8-7
	Clearly explains the contribution of the artist/company to development of dance in Aust. Uses specific dance works and styles as examples to illustrate the two-way connection between artist's environment and work produced.	6-5
	Clearly uses specific dance works as examples to illustrate the contribution made to the development of dance in Australia.	4-3
	Mentions artists/companies and/or their works but does not clearly link the chosen examples with the contribution to the development of dance in Australia.	2-1
Complexity of discussion /12	Displays a high level of complexity and sophistication in construction of argument including a strong understanding of the highly interconnected nature of the artist/company, the works produced and contextual factors in a range of environments. Writes persuasively and logically to argue a clear, strong point of view.	12-10
	Displays complexity in construction of argument including an understanding of the interconnected nature of the artist/company, the works produced and contextual factors in a range of environments. Writes logically to argue a clear and strong point of view.	9-7
	Displays a moderate level of complexity in the construction of argument including some sense of interrelatedness of contextual factors. Writes logically.	6-4
	Displays a singular, linear understanding of cause and effect rather than an interconnectedness in construction of argument or response may entail copying or repeating the question or part of the question with no subsequent attempt to answer, analyse or develop an answer.	3-0
Literacy and terminology /4	Displays a sophisticated style of expression with personal stylistic elements. Conforms to grammatical and spelling conventions except where expression is enhanced by defying conventions. Uses a wide range of relevant dance terminology.	4
	Displays a good grasp of grammatical and spelling conventions and applies them quite consistently, with only occasional errors. Uses a range of relevant dance terminology.	3
	Displays a level of literacy, especially grammar and spelling, which is mostly adequate to express ideas but interferes with clarity of meaning in parts. Uses some dance terminology.	2
	Limited literacy especially spelling, grammar and handwriting, which interferes with readability of answer and makes many ideas inaccessible.	1-0
Total		/30

**EXAM QUESTION
MAPPING TO COURSE CONTENT**

DRAFT

DRAFT

DANCE
Sample external written examination
Stage 2
Mapping questions to content

Choreography											
Choreographic processes				Design concepts and technologies				Dance language			
2A		2B		2A		2B		2A		2B	
	SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION
<ul style="list-style-type: none"> • using dance/movement language and improvisational skills in the exploration of ideas • selection and combination of elements of dance • generating ideas from diverse sources • choreographic structure: binary, ternary, rondo • choreographic devices: repetition, fragmentation and embellishment • interpreting and incorporating ideas from dancers and dance forms from different times and places • recording choreographic ideas 	S1 Q3	<ul style="list-style-type: none"> • choosing own stimuli • making choreographic choices about elements and their impact on the concept • choreographic devices: accumulation, inversion, reversal and retrograde • improvisational skills; introduction to scores (improvisation framework) • choreographic plans. 	S1 Q2	<ul style="list-style-type: none"> • sources of design inspiration from different cultural contexts, past and present • music editing. 	S1 Q3	<ul style="list-style-type: none"> • lighting and sound choices that reflect concept choices, convey meaning and effect • using a range of technologies to extend dance performance possibilities. 	S1 Q3	<ul style="list-style-type: none"> • use of dance terminology to compare past and popular genres, and to respond to, reflect on, and evaluate dance. 		<ul style="list-style-type: none"> • using a range of dance terminology to respond to, reflect on, and evaluate dance • using given frameworks for evaluating dance. 	S1 Q2 S1 Q3 S2 Q5 S1 Q4

DANCE
Sample external written examination
Stage 2
Mapping questions to content

Contextual knowledge							
Functions and contexts of dance				Social value of dance			
2A		2B		2A		2B	
	SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION
<ul style="list-style-type: none"> • introduction to case studies • context of dance within popular culture • comparison of genres from different times and cultures • changing technologies in dance in Australia. 	S2 Q7 S2 Q6	<ul style="list-style-type: none"> • case studies: choosing two from any of Australian dance companies, Australian dancers, Australian choreographers • Aboriginal dance and its influences. 	S2 Q7 S2 Q7	<ul style="list-style-type: none"> • dance styles reflect changing moral, social and cultural attitudes • career pathways in dance. 	S2 Q6	<ul style="list-style-type: none"> • ways cultural identity can be represented through dance • Australian social attitude to dance • financial structure and sources of funding of Australian dance companies and artists. 	S2 Q7 S2 Q7

DRAFT

DRAFT