

**STAGE 3 SAMPLE EXAM  
MARKING KEY AND MAPPING**

Draft

## SECTION ONE: SHORT RESPONSE

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

“From the outset the dancers were encouraged to cross over from familiar dance territory to work experimentally with space, context and content. The 16 dance company members have consented to being s-t-r-e-t-c-h-e-d in more than physical directions...”

### Question 1

Describe **two** examples in *Edge Test* where the dancers have worked experimentally with space, context and/or content. [6 marks]

Question specific notes	
Experimental work with space, context and/or content	
<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>The set design, with its removable walls, aims to unsettle and ensure that the actual boundaries within the set are shifting throughout the performance.</li> <li>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.</li> <li>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 everydayness with the language of ‘spin’ and ‘hype’.</li> <li>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.</li> <li>The form of the work aims to test edges. 7 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.</li> <li>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.</li> <li>‘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.</li> <li>‘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.</li> </ul>	

	Description	Mark
Example 1  /3	Gives a detailed description of where the dancers have worked experimentally with space, context and/or content. Expresses opinions clearly with confident use of relevant dance terminology.	3
	Outlines an example where dancers have worked experimentally with space, context and/or content. Some use of dance terminology.	2
	Offers a limited example where dancers have worked experimentally with space, context and/or content. Limited or faulty use of dance terminology.	1
Example 2  /3	Gives a detailed description example of where the dancers have worked experimentally with space, context and/or content. Expresses opinions clearly with confident use of relevant dance terminology.	3
	Outlines an example where dancers have worked experimentally with space, context and/or content. Some use of dance terminology.	2
	Offers a limited example where dancers have worked experimentally with space, context and/or content. Limited or faulty use of dance terminology.	1
<b>Total</b>		<b>/6</b>

## Question 2

Choose **two** choreographic devices used in Edge Test to arrange movement and explain how each have contributed to the choreographer's intent. [8 marks]

Question specific notes	
<ul style="list-style-type: none"> <li>• use of canon</li> <li>• use of unison</li> <li>• repetition – phrases repeat in different groups and individuals and in different directions</li> <li>• lots of counterpoint with both tempo (time) and dynamics (energy)</li> <li>• stillness regularly used in a considered way</li> <li>• direction is manipulated a lot in the large group phrases</li> <li>• 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</li> <li>• 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</li> <li>• the way the work constantly moves between large groups, solos, duos and small groups is a defining part of this work's choreographic aesthetic.</li> </ul>	

	Description	Mark
Example 1  /4	Offers a detailed description of a choreographic device used. Provides a detailed and sophisticated explanation of how this choreographic device has contributed to the intent of the work. Displays a sophisticated style of expression with use of relevant dance terminology.	4
	Gives a detailed description of a choreographic device used. Provides an explanation of how this choreographic device has contributed to the intent of the work. Fluent expression with use of relevant dance terminology.	3
	Lists a choreographic device used. Provides a limited explanation of how this choreographic device has contributed to the intent of the work. Some use of dance terminology.	2
	Offers a limited example without or little explanation as to how this choreographic device has contributed to the intent of the work. Minimal use of dance terminology.	1
Example 2  /4	Offers a detailed description of a choreographic device used. Provides a detailed and sophisticated explanation of how this choreographic device has contributed to the intent of the work. Displays a sophisticated style of expression with use of relevant dance terminology.	4
	Gives a detailed description of a choreographic device used. Provides an explanation of how this choreographic device has contributed to the intent of the work. Fluent expression with use of relevant dance terminology.	3
	Lists a choreographic device used. Provides a limited explanation of how this choreographic device has contributed to the intent of the work. Some use of dance terminology.	2
	Offers a limited example without or little explanation as to how this choreographic device has contributed to the intent of the work. Minimal use of dance terminology.	1
<b>Total</b>		<b>/8</b>

### Question 3

Critically evaluate the effectiveness of the following components in *Edge Test*.

In each case:

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

[15 marks]

Question specific notes
<p><b>Staging and design concepts</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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’.</li> <li>• 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.</li> <li>• 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”</li> <li>• 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.</li> <li>• 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.</li> </ul>

Staging and design concepts	Description	Mark
	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 their argument.	4
	Provides an analysis outlining opinions (judgement), Writes logically. Gives some examples supporting their argument.	3
	Provides a limited or faulty analysis about the component and its contribution to the work. Gives some supporting evidence for their opinion.	2
	Gives a brief opinion. May personally judge the work independently of choreographer’s intention.	1
	<b>Total</b>	<b>/5</b>

**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'.

<b>Music, sound and dialogue</b>	<b>Description</b>	<b>Mark</b>
	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 their argument.	4
	Gives a brief opinion. May personally judge the work independently of choreographer's intention.	3
	Provides a limited or faulty analysis about the component and its contribution to the work. Gives some supporting evidence for their opinion.	2
	Gives a brief opinion. May personally judge the work independently of choreographer's intention.	1
	<b>Total</b>	<b>/5</b>

**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.

<b>Movement choices</b>	<b>Description</b>	<b>Mark</b>
	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 their argument.	4
	Gives a brief opinion. May personally judge the work independently of choreographer's intention.	3
	Provides a limited or faulty analysis about the component and its contribution to the work. Gives some supporting evidence for their opinion.	2
	Gives a brief opinion. May personally judge the work independently of choreographer's intention.	1
	<b>Total</b>	<b>/5</b>
	<b>Overall Total</b>	<b>/15</b>

#### Question 4

The following question refers to your solo dance composition prepared for in the Practical WACE exam.

- (a) Describe the choreographic intention of your solo dance composition. In your response refer to the structure you have used in your dance e.g. beginning, middle (development) and end (resolution) of the dance.

[3 marks]

Description	Mark
Gives a succinct and coherent description of the choreographic intention with clear reference to the way the dance has been structured.	4
Gives a general description of the choreographic intention with clear reference to the way the dance has been structured.	3
Gives a simplistic description with little reference to the way the dance has been structured	2
<b>Total</b>	<b>/3</b>

- (b) Explain how you arranged the movement phrases throughout the parts of your solo composition to best convey your choreographic intention. In your answer explain choice of music, spatial organisation, manipulation of movement phrases and the use of various choreographic devices and structure.

[8 marks]

Description	Mark
Discusses with detailed explanation the processes used to arrange the movement phrases. Makes detailed reference to how the choice of music, spatial organisation, manipulation of movement phrases and structure were used to help convey the expressive intent, with clear reference to the beginning, middle and end sections of the dance. Presents a well structured response using relevant dance terminology.	8-7
Provides a sound explanation of the processes used to arrange the movement phrases. Makes some reference to how the choice of music, spatial organisation, manipulation of movement phrases and structure were used to help convey the expressive intent, with reference to the beginning, middle and end sections of the dance. Presents a structured response using appropriate dance terminology.	6-5
Provides a basic description of the processes used to arrange the movement phrases. Makes limited reference to how the choice of music, spatial organisation, manipulation of movement phrases and structure were used to help convey the expressive intent. Presents a response using general terminology.	4-3
Provides minimal information about the processes used to arrange the movement phrases. Provides a minimal and/or unstructured response.	2-1
<b>Total</b>	<b>/8</b>



## SECTION TWO: EXTENDED RESPONSE

### Question 5: Case studies in dance

**“...No artist is ahead of his time. He IS his time. It is just that the others are behind the time.”  
(Martha Graham)**

Discuss the viewpoint presented in the above statement in relation to ONE case study that you have conducted in the Dance course. Your case study may be chosen from a dance company, choreographer or dancer.

Organise your answer using the following structure:

- Write a brief biographical overview for your example
- Explain in detail the relationship between key contextual factors that existed in a particular time and place and the dance works that emerged. For example, consider social, historical, political, cultural and/or economic contexts.

Evaluate the contribution that your chosen dance company, choreographer or dancer have made considering the local, national and/or international impact of their work.

**[30 marks]**

	Description	Mark
Thesis/ argument  /3	Has a consistent 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 social environment and vice versa.	3
	Has a thesis which indicates understanding of the way that artists may influence social attitudes.	2
	Understands some of the ways that artists may influence social attitudes.	1-0
Biographical overview  /3	Clearly and succinctly provides an overview of the company/choreographer/dancer. 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.	1-0
Contribution of artist/ company and case study  /9	Clearly explains and analyses the contribution of the company/choreographer/dancer to society Uses specific dance works and styles as examples to illustrate the two-way connection between artist's environment and work produced.	9-8
	Clearly uses specific dance works as examples to illustrate a connection with environment shaping artworks.	7-6
	Uses examples to illustrate a connection although some examples are appropriate while others are logically inconsistent with the argument.	5-4
	Mentions artists/companies and/or their works but does not clearly link the chosen examples with contextual factors in the artist's environment.	3-2
	Little or no reference to the contribution made by the artist/company	1-0
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 environment. Writes persuasively and logically to argue a clear, strong point of view.	12-10
	Displays a competent level of complexity and some sophistication 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 coherently to argue a clear and strong point of view.	9-7
	Displays competence in the construction of argument including some sense of interrelatedness of contextual factors. Writes coherently.	6-4
	Displays a singular, linear understanding of cause and effect rather than 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  /3	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.	3
	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.	2
	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 which may be incorrect or very limited literacy, especially spelling, grammar and handwriting. Makes most ideas inaccessible.	1-0
<b>Total</b>		<b>/30</b>

### Question 6: Employment in dance

**“...while Australia has produced a number of incredibly exciting and innovative dance creators, the art form itself remains severely under resourced.” (Dyson, 2006)**

Discuss this statement in relation to the financial and employment difficulties experienced by

- Australian dance companies, or
- individual Australian dancers

In your answer consider a range of factors (for example, funding opportunities, access to employment, sites for performance, the type and quality of dance works produced). [30 marks]

	Description	Mark
Thesis/ argument  /3	Has a comprehensive thesis which shows understanding and analysis of a range of factors that impact the financial and employment difficulties experienced by Australian Dance companies or Australian dancers.	3
	Has a thesis which shows understanding of a range of factors that impact the financial and employment difficulties experienced by Australian Dance companies or Australian dancers.	2
	Has a thesis which indicates understanding of some factors that impact the financial and employment difficulties experienced by Australian Dance companies or Australian dancers.	1-0
Range of factors considered  /4	Outlines 4 or more factors.	4
	Outlines 3 factors.	3
	Outlines 2 factors.	2
	Outlines 1 factor.	1
Discussion of a range of factors considered. These may include: • Funding opportunities • Access to employment • Sites for performance • Type and quality of dance produced • Pay rates • Resources  /8	Conceptualises and integrates a broad range of factors that impact upon the financial and employment difficulties experienced by Australian Dance Companies or Australian dancers. May suggest future implications.	8-7
	Conceptualises a range of factors that impact on the financial and employment difficulties experienced by Australian Dance Companies or Australian dancers.	6-5
	Refers to a range of factors that impact on financial and employment difficulties experienced by Australian Dance Companies or Australian dancers.	4-3
	Refers to some relevant factors that impact on the financial and employment difficulties experienced by Australian Dance Companies or Australian dancers or response that may entail copying or repeating the question or part of the question with no subsequent attempt to answer, analyse of develop an answer.	2-0
Complexity of discussion  /12	Displays a high level of complexity and sophistication in construction of argument including a strong understanding of the interconnected nature of a range of factors that contribute to financial and employment difficulties experienced by Australian Dance Companies or Australian dancers. Writes persuasively and coherently to argue a clear and strong point of view.	12-10
	Displays a competent level of complexity and some sophistication in construction of argument including an understanding of the interconnected nature of a range of factors that contribute to financial and employment difficulties experienced by Australian Dance Companies or Australian dancers. Writes coherently to argue a clear point of view.	9-7
	Displays competence in the construction of argument including some understanding of factors that contribute to financial and employment difficulties experienced by Australian Dance Companies or Australian dancers. Writes coherently.	6-4
	Displays a singular, linear understanding of cause and effect rather than interconnectedness in construction of argument or response that 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  /3	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.	3
	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.	2
	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 which may be incorrect or very limited literacy especially spelling, grammar and handwriting. Makes most ideas inaccessible.	1-0
<b>Total</b>		<b>/30</b>

## Question 7: Audiences and dance

### *“In Australia the audience for dance is dancers”*

Construct an argument for or against this premise. In your answer will need to identify and explain the following:

- typical Australian dance audiences
- cultural attitudes towards dance in Australia, and
- Australian values, attitudes and beliefs about participation in dance.

[30 marks]

	Description	Mark
Thesis/ argument  /3	Has a comprehensive thesis which shows understanding of the broad cultural attitudes towards dance in Australia and resultant dance audience.	3
	Has a thesis which shows understanding of the broad cultural attitudes towards dance in Australia and resultant dance audience.	2
	Has a thesis which indicates some of the broad cultural attitudes towards dance in Australia.	1-0
Cultural attitudes to dance, values attitudes and beliefs about participation in dance  /12	Conceptualises and integrates relevant contextual factors including social, historical and cultural contexts of dance in Australia to determine values, attitudes and beliefs commonly held by arts community and general public.	12-10
	Conceptualises some relevant contextual factors including social, historical and cultural contexts of dance in Australia to determine attitudes commonly held by the arts community and the general public.	9-7
	Refers to a range of relevant contextual factors of dance in Australia to determine attitudes commonly held by the general public.	6-4
	Refers to some relevant contextual factors of dance in Australia to determine attitudes held by general public or response that 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
Complexity of discussion  /12	Displays a high level of complexity and sophistication in construction of argument including a strong understanding of the interconnected nature of the values, attitudes and beliefs about participation in dance in Australia. Writes persuasively and logically to argue a clear and strong point of view.	12-10
	Displays a competent level of complexity and some sophistication in construction of argument including an understanding of the interconnected nature of the values, attitudes and beliefs about participation in dance in Australia and typical dance audiences. Writes coherently to argue a clear and strong point of view.	9-7
	Displays competence in construction of argument including an understanding of the interconnected nature of the values, attitudes and beliefs about participation in dance in Australia. May be faulty and show inconsistencies. Writes coherently.	6-4
	Displays a singular, linear understanding of cause and effect rather than interconnectedness in construction of argument or response that 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  /3	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.	3
	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.	2
	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 which may be incorrect or very limited literacy especially spelling, grammar and handwriting. Makes most ideas inaccessible.	1-0
<b>Total</b>		<b>/30</b>

Draft

**EXAM QUESTION  
MAPPING TO COURSE CONTENT**

Draft

**DANCE**  
**Sample external written examination**  
**Stage 3**  
**Mapping questions to content**

<b>Choreography</b>											
<b>Choreographic processes</b>				<b>Design concepts and technologies</b>				<b>Dance language</b>			
<b>3A</b>		<b>3B</b>		<b>3A</b>		<b>3B</b>		<b>3A</b>		<b>3B</b>	
	SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION		SECTION & QUESTION
<ul style="list-style-type: none"> <li>• ways of manipulating movement and thematic concepts</li> <li>• specific choreographic intent</li> <li>• relevant use of choreographic devices as outlined in stages one and two</li> <li>• exploring concept of original movement through improvisational skills</li> <li>• using scores</li> <li>• detailed choreographic plans</li> </ul>	<p><b>S1 Q1</b> <b>S1 Q4</b></p> <p><b>S1 Q4</b></p> <p><b>S1 Q2</b> <b>S1 Q4</b></p> <p><b>S1 Q4</b></p> <p><b>S1 Q4</b></p> <p><b>S1 Q4</b></p>	<ul style="list-style-type: none"> <li>• choreography and style reflect aesthetic choices</li> <li>• site specific choreography</li> <li>• variety of choreographic devices employed relevant to concept</li> <li>• improvisational skills; creating own scores</li> <li>• synthesis of all components in concept plans.</li> </ul>	<p><b>S1 Q2</b></p> <p><b>S1 Q2</b> <b>S1 Q4</b></p> <p><b>S1 Q4</b></p> <p><b>S1 Q4</b></p>	<ul style="list-style-type: none"> <li>• clear conceptual outline for all elements of design</li> <li>• using a variety of equipment and technologies.</li> </ul>	<p><b>S1Q2</b></p> <p><b>S1 Q2</b></p>	<ul style="list-style-type: none"> <li>• design decisions reflect aesthetic and stylistic concepts</li> <li>• using possible collaborations to incorporate new and interesting technologies or design</li> <li>• using equipment and/or technologies for performance.</li> </ul>	<p><b>S1Q2</b></p> <p><b>S1 Q2</b></p> <p><b>S1 Q2</b></p>	<ul style="list-style-type: none"> <li>• use extensive terminology and vocabulary when responding to, reflecting on, and evaluating dance</li> <li>• exploring ways of documenting dance</li> <li>• use known frameworks for evaluating dance.</li> </ul>	<p><b>S1 Q1</b> <b>S1 Q2</b> <b>S1 Q3</b> <b>S1 Q4</b></p> <p><b>S1 Q3</b></p>	<ul style="list-style-type: none"> <li>• use extensive and detailed dance vocabulary when responding to, reflecting on, and evaluating dance</li> <li>• further exploration of ways of documenting dance</li> <li>• evaluating dance using critical frameworks.</li> </ul>	<p><b>S1 Q1</b> <b>S1 Q2</b> <b>S1 Q3</b> <b>S1 Q4</b></p> <p><b>S1 Q3</b></p>

**DANCE**  
**Sample external written examination**  
**Stage 3**  
**Mapping questions to content**

<b>Contextual knowledge</b>							
<b>Functions and contexts of dance</b>				<b>Social value of dance</b>			
<b>3A</b>		<b>3B</b>		<b>3A</b>		<b>3B</b>	
	<b>SECTION &amp; QUESTION</b>		<b>SECTION &amp; QUESTION</b>		<b>SECTION &amp; QUESTION</b>		<b>SECTION &amp; QUESTION</b>
<ul style="list-style-type: none"> <li>• case study of two youth dance companies or youth choreographers, one of which must be Australian</li> <li>• identifying the dance practice of sub cultures which influence trends in dance</li> <li>• youth dance across cultures and the reasons for the changing face of youth dance</li> <li>• influence of changing technology on dance.</li> </ul>	<b>S2 Q5</b>	<ul style="list-style-type: none"> <li>• case studies: choosing two from any dance companies, choreographers, dancers who have extended the boundaries in dance, one of which must be Australian</li> <li>• making a statement through dance (changing or challenging cultural opinion)</li> <li>• patterns of change in dance reflect cultural and social change.</li> </ul>	<b>S2 Q5</b>  <b>S2 Q7</b>  <b>S2 Q7</b>	<ul style="list-style-type: none"> <li>• youth dance-forms contribute to understanding the life experience of generations</li> <li>• ways youth dance is funded in Australia.</li> </ul>	<b>S2 Q7</b>  <b>S2 Q6</b>	<ul style="list-style-type: none"> <li>• social and economic value in experimental and alternative dance works</li> <li>• employment conditions for the dance industry in Australia.</li> </ul>	<b>S2 Q6</b> <b>S2 Q7</b>  <b>S2 Q6</b>