

**MARKING KEY**

DRAFT

## SECTION ONE: RESPONSE TO VISUAL STIMULUS

Refer to the images in your source booklet labelled 1a, 1b, 1c, 1d, 1e, 1f, 1g, 1h, 1i, 1j, 1k, 1l, 1m, 1n, 1o, 1p, 1q, 1r, 1s, 1t and 1u

### Question 1

(a) Identify the genre or style of the dance you have viewed. [1 mark]

| Description        | Mark |
|--------------------|------|
| Contemporary dance | 1    |
| <b>Total /1</b>    |      |

(b) Identify 4 characteristics of this genre or style. [2 marks]

| Description  | Mark |
|--|------|
| Identifies four relevant characteristics of contemporary dance.  | 2    |
| Identifies three relevant characteristics of contemporary dance. | 1.5  |
| Identifies two relevant characteristics of contemporary dance.   | 1    |
| Identifies one relevant characteristic of contemporary dance.    | 0.5  |
| <b>Total /2</b>  |      |

- 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*

### Characteristics of this genre or style

### Question 2

Explain the overall concept the choreographer was exploring in *Edge Test* [5 marks]

| 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    |
| <b>Total /5</b>  |      |

### 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]

|  | Description  | Marks      |
|--|--|------------|
| Staging/Design Concepts<br><ul style="list-style-type: none"> <li>• Set</li> <li>• Props</li> <li>• Costume</li> <li>• Lighting</li> <li>• Audio visual</li> </ul>   | 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.<br>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.<br>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.<br>Uses a small amount of dance terminology. May make errors or incorrectly identifies.                | 1          |
| Music/dialogue<br><ul style="list-style-type: none"> <li>• Style</li> <li>• Accents in the music</li> <li>• Use of dialogue</li> <li>• Use of silence</li> <li>• Other accompaniment</li> <li>• Tempo</li> <li>• Voice</li> </ul>  | Describes and gives a range of relevant examples of music/dialogue and gives a precise and detailed interpretation of how this has given meaning to the intent of the dance.<br>Uses a range of appropriate dance terminology.                                       | 3          |
|  | Describes the key components of the use of music/dialogue and gives a precise and detailed interpretation of how this has given meaning to the intent of the dance.<br>Uses a range of appropriate dance terminology.  | 2          |
|  | Describes some of the components of the use of music/dialogue and gives an explanation of how this has given meaning to the intent of the dance.<br>Uses a small amount of dance terminology. May make errors or incorrectly identifies.                             | 1          |
| Movement choices<br><ul style="list-style-type: none"> <li>• Style</li> <li>• Gesture</li> <li>• Original movement</li> <li>• Phrasing</li> </ul> Choreographic elements and devices<br><ul style="list-style-type: none"> <li>• BEST</li> <li>• Devices</li> <li>• Structure</li> </ul> | 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.<br>Uses a range of appropriate dance terminology. | 5–6        |
|  | 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.<br>Uses appropriate dance terminology.  | 3–4        |
|  | Describes some of movement choices, choreographic elements and devices used.<br>Uses a small amount of dance terminology. May make errors or incorrectly identifies.   | 1–2        |
|  | <b>Total</b>   | <b>/12</b> |

#### 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. <ul style="list-style-type: none"> <li>• Set constructed and deconstructed by dancers</li> <li>• Permanent fixtures and moveable set</li> <li>• Use of grid</li> <li>• No wings</li> <li>• Costumes</li> <li>• Lighting</li> <li>• Venue</li> </ul> | Provides a clear critical analysis outlining their opinion (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 their opinion (judgement), justifying opinions and ideas. Writes logically to support a viewpoint. Gives evidence supporting their argument.   | 4          |
|  | Provides an analysis outlining their 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          |
| /5   |   |            |
| Music/ dialogue <ul style="list-style-type: none"> <li>• Use of dialogue</li> <li>• Use of music with various time signatures</li> <li>• Use of silence</li> </ul>   | Provides a clear critical analysis outlining their opinion (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 their opinion (judgement), justifying opinions and ideas. Writes logically to support a viewpoint. Gives evidence supporting their argument.   | 4          |
|  | Provides an analysis outlining their 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          |
| /5   |   |            |
| Movement choices, choreographic elements and devices <ul style="list-style-type: none"> <li>• Theatrical aspects</li> <li>• Realistic movement, gesture</li> <li>• Solo, duo, trio and group work</li> <li>• Unison sections</li> <li>• Interaction with set</li> </ul>          | Provides a clear critical analysis outlining their opinion (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 their opinion (judgement), justifying opinions and ideas. Writes logically to support a viewpoint. Gives evidence supporting their argument.   | 4          |
|  | Provides an analysis outlining their 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          |
| /5   |   |            |
| <b>Total</b>   |   | <b>/15</b> |

## SECTION TWO: EXTENDED RESPONSE

### Question 5: Dance experiences

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

Choose any **THREE** key personal experiences in your course. Evaluate 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<br><br><br><br><br>/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.   | 12–14      |
|   | Detailed explanation of how the key experiences have contributed to the evolution of the student as a dancer and choreographer.   | 9–11       |
|   | Moderate explanation of how dance experiences have contributed to the evolution of the student as a dancer and choreographer.   | 6–8        |
|   | 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.                        | 3–5        |
|   | Presents an unstructured response or an incomplete or limited attempt at constructing an answer.  | 0–2        |
| Evaluate how key experiences have helped to express dance ideas<br><br><br><br><br>/14                          | Displays a coherent, comprehensive explanation of the meaning and relevance the key experiences have helped the student to express dance ideas.   | 12–14      |
|   | Comprehensive explanation of how the key experiences have helped the student to express dance ideas.  | 9–11       |
|   | Moderate explanation of how the key experiences have helped the student to express dance ideas.   | 6–8        |
|   | Minimal explanation of how key experiences have helped the student to express dance ideas.  | 3–5        |
|   | Presents an unstructured response or an incomplete or limited attempt at constructing an answer.  | 0–2        |
| Number of key experiences used as examples<br><br><br>/3  | Uses 3 key personal experiences.  | 3          |
|   | Uses 2 key personal experiences.  | 2          |
|   | Uses 1 key personal experience.   | 1          |
| Literacy and terminology<br><br><br><br>/4  | Displays a sophisticated style of expression with personal stylistic elements.<br>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.   | 0–1        |
| <b>Total marks</b>  |   | <b>/35</b> |

## 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)**

**a) Identify and briefly explain the various functions of dance referred to in this quote.**

**b) Use these functions to discuss the value of dance in today’s society and culture.**

**In your answer make reference to case studies and/or performances viewed throughout the Dance course.**

**[30 marks]**

|  | Description   | Mark       |
|--|---|------------|
| Thesis/<br>statement<br><br>/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 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.  | 0–1        |
| Functions<br>• Artistic<br>• Ritualistic<br>• Social<br><br>/5 | Comprehensive explanation of the functions of dance in society and culture.   | 4–5        |
|  | Limited explanation of the functions of dance in society.   | 2–3        |
|  | Briefly lists the functions of dance.   | 1          |
| Value of dance in<br>today’s society<br><br>/9                 | Clearly uses specific examples of activities, case studies or performances to illustrate the value dance has made to today’s society.   | 7–9        |
|  | Uses examples to illustrate value and contribution; some examples are appropriate while others are logically inconsistent.  | 4–6        |
|  | Mentions activities, case studies or performances but does not illustrate the value or contribution made to dance in contemporary society.  | 1–3        |
|  | A 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.  | 0          |
| Complexity of<br>discussion<br><br>/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. | 7–9        |
|  | 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.  | 4–6        |
|  | Displays limited understanding of the value and contribution of dance in contemporary society and culture.  | 1–3        |
|  | A 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.  | 0          |
| Literacy and<br>terminology<br><br>/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          |
| <b>Total</b>   |   | <b>/30</b> |

## 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/<br>argument<br><br>/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 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   | 0–1   |
| Biographical<br>overview<br><br>/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<br>artist/choreogr<br>apher/<br>company to<br>development<br>of dance in<br>Australia<br><br>/8 | Clearly explains and analyses the contribution of the artist/company to the development of dance in Aust.<br>Uses specific dance works and styles as examples to illustrate the two-way connection between artist's environment and work produced   | 7–8   |
|   | Clearly explains the contribution of the artist/company to development of dance in Aust.<br>Uses specific dance works and styles as examples to illustrate the two-way connection between artist's environment and work produced  | 5–6   |
|   | Clearly uses specific dance works as examples to illustrate the contribution made to the development of dance in Australia  | 3–4   |
|   | 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  | 1–2   |
| Complexity of<br>discussion<br><br>/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<br>Writes persuasively and logically to argue a clear, strong point of view | 10–12 |
|   | 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<br>Writes logically to argue a clear and strong point of view   | 7–9   |
|   | Displays a moderate level of complexity in the construction of argument including some sense of interrelatedness of contextual factors. Writes logically  | 4–6   |
|   | Displays a singular, linear understanding of cause and effect rather than an interconnectedness in construction of argument.  | 1–3   |
|   | A 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.  | 0     |
| Literacy and<br>terminology<br><br>/4   | Displays a sophisticated style of expression with personal stylistic elements<br>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     |
|   | Total   | /30   |



**EXAM QUESTION  
MAPPING TO COURSE CONTENT**

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**Sample external written examination**  
**Stage 2**  
**Mapping questions to content**

|                                      | Choreography            |                                  |                | Performance          |                      |                        |  | Contextual knowledge            |                       |
|--------------------------------------|-------------------------|----------------------------------|----------------|----------------------|----------------------|------------------------|--|---------------------------------|-----------------------|
| Question No.                         | Choreographic processes | Design concepts and technologies | Dance Language | Skills and technique | Experiential Anatomy | Safe and healthy dance | Performance qualities and preparation, production responsibilities | Functions and contexts of dance | Social value of dance |
| <b>Section A – Short response</b>    |                         |                                  |                |                      |                      |                        |  |                                 |                       |
| 1                                    | AB                      |                                  |                |                      |                      |                        |  |                                 |                       |
| 2                                    | AB                      |                                  | AB             |                      |                      |                        |  |                                 |                       |
| 3                                    | AB                      | AB                               | AB             |                      |                      |                        |  |                                 |                       |
| 4                                    | AB                      | AB                               | AB             |                      |                      |                        |  |                                 |                       |
| <b>Section B – Extended Response</b> |                         |                                  |                |                      |                      |                        |  |                                 |                       |
| 5                                    |                         |                                  | AB             |                      |                      |                        |  |                                 |                       |
| 6                                    |                         |                                  |                |                      |                      |                        |  |                                 | AB                    |
| 7                                    |                         |                                  |                |                      |                      |                        |  | AB                              | AB                    |

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**DANCE COURSE  
PRACTICAL MARKING KEY  
Stage 2**

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

|  |     |  |
|--|-----|--|
| <b>Technique and safe dance practice</b> <ul style="list-style-type: none"> <li>• Alignment</li> <li>• Physical skills</li> <li>• Co-ordination</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> | 8-9 | 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   |
|  | 5-7 | 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  |
|  | 3-4 | Performs dance technique incorporating some control of genre specific movement alignment, physical skills and co-ordination, reproduces detailed movement. Applies safe dance practices  |
|  | 1-2 | Performs dance technique utilising limited control of genre specific movement alignment, inconsistencies apparent in physical skills and co-ordination, reproduces movement. Aware of safe dance practices   |
| <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>  | 6-7 | 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, embodies the dynamics of the music |
|  | 3-5 | Performs movement with an emerging personal style and expression relevant to intent, performance is committed with engagement with the audience. Moderate sense of musicality and rhythmic accuracy  |
|  | 2   | Performs with appropriate style and expression, performance is committed with an awareness of audience presence. Some sense of musicality and rhythmic accuracy  |
|  | 1   | Performs with inconsistent expression and some awareness of audience presence. Minimal sense of musicality and rhythmic accuracy   |
| <b>Preparation</b>   | 2   | Completes performance without mistakes   |
|  | 1   | Makes minor mistakes in performance  |
| <b>Total /18</b>   |     |  |

## 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>• Co-ordination</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> | 8-9 | 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  |
|  | 5-7 | 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  |
|  | 3-4 | Performs dance technique incorporating some control of genre specific movement alignment, physical skills and co-ordination, reproduces detailed movement, applies safe dance practices   |
|  | 1-2 | Performs dance technique utilising limited control of genre specific movement alignment, inconsistencies apparent in physical skills and co-ordination, reproduces movement, aware of safe dance practices  |
| <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>  | 6-7 | Present 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, embody the dynamics of the music |
|  | 3-5 | Performs movement with an emerging personal style and expression relevant to intent, performance is committed with engagement with the audience. Moderate sense of musicality and rhythmic accuracy   |
|  | 2   | Performs with appropriate style and expression, performance is committed with an awareness of audience presence. Some sense of musicality and rhythmic accuracy   |
|  | 1   | Performs with inconsistent expression and some awareness of audience presence. Minimal sense of musicality and rhythmic accuracy  |
| <b>Preparation</b>   | 2   | Completes performance with no mistakes  |
|  | 1   | Makes minor mistakes in performance   |
| <b>Total /18</b>   |     |   |

## Improvisation

|   |      |   |
|---|------|---|
| <b>Ideas and movement choices</b> <ul style="list-style-type: none"> <li>• <b>Exploration of movement</b></li> <li>• <b>Intent</b></li> <li>• <b>Originality (experimenting and discovery)</b></li> <li>• <b>Relevance to task</b></li> <li>• <b>Sequencing of movement and decision-making process</b></li> <li>• <b>Compositional tools</b></li> <li>• <b>Clear structure</b></li> <li>• <b>Evidence of elements of dance (BEST)</b></li> <li>• <b>Confidence in performance</b></li> </ul> | 9-10 | 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. |
|   | 7-8  | 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                            |
|   | 5-6  | 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.   |
|   | 3-4  | 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.   |
|   | 1-2  | A lack of confidence and minimal attempt at including the elements of dance (BEST). A minimal use of choreographic tools. No clear structure evident. Rearranges known movement without any effort to explore or expand movement potential.   |
| <b>Total /10</b>  |      |   |

## Interview

|  |   |   |
|--|---|---|
| <b>Respond to and reflect on own performance</b> | 4 | Clearly articulates the meaning and intent of the dance, analyses the effectiveness of own performance justifying choices, uses a range of dance terminology to clarify ideas |
|  | 3 | Interpret dance outlining meaning of the dance, analyse own performance considering choices made, uses dance language to clarify ideas  |
|  | 2 | Outlines how concepts and themes are communicated, identify components of the dance reflecting on successful/unsuccessful choices made, uses some dance language              |
|  | 1 | Describe the key features of own performance, discusses how these features can be used to convey meaning, uses limited dance language   |
| <b>Total /4</b>                                  |   |   |

DRAFT