

MARKING KEY

SECTION ONE: SHORT RESPONSE

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

“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]

	Description	Mark
Example 1 /3	Gives a detailed descriptive 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
Example 2 /3	Gives a detailed descriptive 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
Total		/6

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]

	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
Total		/8

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]

	Description	Mark
Staging and design concepts. • Set constructed and deconstructed by dancers • Permanent fixtures, moveable set • Use of grid • No wings • Costumes • Lighting • Venue /5	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
Music/dialogue • Use of dialogue • Use of music with various time signatures • Use of silence /5	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
	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
Movement choices, choreographic elements and devices • Theatrical aspects • Realistic Movement, gesture • Solo, duo, trio and group work • Unison sections • Interaction with set /5	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 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
Total		/15

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.

[4 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
Gives a vague/limited description with no reference to the way the dance has been structured.	1
Total	/4

- (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.

[7 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.	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.	5–6
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.	3–4
Provides minimal information about the processes used to arrange the movement phrases. Provides a minimal and/or unstructured response.	1–2
Total	/7

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.	0–1
Biographical overview /5	Clearly and succinctly provides an overview of the company/choreographer/dancer. Includes relevant factual information.	4–5
	Limited relevant factual information presented in overview.	2–3
	Overview is not clear and disjointed. Factual information is irrelevant or inaccurate.	0–1
Contribution of artist/ company and case study /6	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.	5–6
	Clearly explains 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.	4
	Clearly uses specific dance works as examples to illustrate a connection with environment shaping artworks.	3
	Uses examples to illustrate a connection although some examples are appropriate while others are logically inconsistent with the argument.	2
	Mentions artists/companies and/or their works but does not clearly link the chosen examples with contextual factors in the artist's environment.	1
	No reference to the contribution made by the artist/company	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.	10–12
	Displays a high level of complexity and 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 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 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 a small amount of dance terminology some may be incorrect.	2
	Very limited literacy, especially spelling, grammar and handwriting. Makes most ideas inaccessible.	1
Total		/30

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 consistent 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.	0–1
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 /9	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.	8–9
	Conceptualises a range of factors that impact on the financial and employment difficulties experienced by Australian Dance Companies or Australian dancers.	6–7
	Refers to a range of factors that impact on financial and employment difficulties experienced by Australian Dance Companies or Australian dancers.	4–5
	Refers to some relevant factors that impact on the financial and employment difficulties experienced by Australian Dance Companies or Australian dancers	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 discussion /10	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 logically to argue a clear and strong point of view.	8–10
	Displays a high level of complexity and 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 logically to argue a clear point of view.	6–7
	Displays a moderate level of complexity 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 logically.	4–5
	Displays a singular, linear understanding of cause and effect rather than 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 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 a small amount of dance terminology some may be incorrect.	2
	Very limited literacy especially spelling, grammar and handwriting. Makes most ideas inaccessible.	1
Total		/30

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 /4	Has a consistent thesis which shows understanding of the broad cultural attitudes towards dance in Australia and resultant dance audience.	3–4
	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.	0–1
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.	10–12
	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.	7–9
	Refers to a range of relevant contextual factors of dance in Australia to determine attitudes commonly held by the general public.	4–6
	Refers to some relevant contextual factors of dance in Australia to determine attitudes held by general public.	1–3
	A 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.	0
Complexity of discussion /10	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.	8–10
	Displays a high level of complexity and 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 logically to argue a clear and strong point of view.	6–7
	Displays some complexity 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 logically.	4–5
	Displays a singular, linear understanding of cause and effect rather than 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 of develop an answer.	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.
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 a small amount of dance terminology some may be incorrect.	2	
Very limited literacy especially spelling, grammar and handwriting. Makes most ideas inaccessible.	1	
Total		/30

Draft

**EXAM QUESTION
MAPPING TO COURSE CONTENT**

Draft

DANCE
Sample external written examination
Stage 3
Mapping questions to content

Question No.	Choreography			Performance				Contextual knowledge	
	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
Section A – Short response									
1			AB						
2	AB	AB	AB						
3			AB						
4	AB								
Section B – Extended Response									
5								AB	
6									AB
7									AB

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**DANCE COURSE
PRACTICAL MARKING KEY
Stage 3**

Performance 1: original solo composition

<p>Ability to compose and organise movement in a personal style based on an intention</p> <ul style="list-style-type: none"> generating movement as it relates to dance composition – relevance to concept/intent <p>Organising the dance: structure</p> <ul style="list-style-type: none"> sequencing transition repetition variation and contrast unity manipulation of the elements of dance (BEST) as they relate to dance composition 	8-10	Sustains a skilled, personalised manipulation of the elements in response to a clearly established concept/intent. Maintains high level of personalisation, in response to clearly established concept/intent. Presents solo dance with a clear sense of unity through skilled structuring, in a form relevant to the concept/intent. Demonstrates a skilled level of sequencing the movements which contributes to the overall unity of the work.
	5-7	Shows some personalisation in the use of the elements of dance but may lack consistency, which affects the realisation of the concept/intent. Presents a solo dance in which there is an attempt at unity, but the structure is inconsistent in relation to the concept/intent. (This may be shown through the linking of the beginning and the end). Solo dance shows sound skills in sequencing movements in relation to the concept/intent, with inconsistencies which affect the overall unity.
	3-4	Shows limited application of the elements of dance, personalisation and consistency in relation to the concept/intent. Movements may be more related to a technique base and/or with major inconsistencies in relation to the concept/intent. Shows limited structuring in the form of sequences with some attempt at relation to a concept/intent which may be exercise based, lacking in cohesion or is predictable. Shows limited skills in sequencing of movements as seen through lower order transitions, overuse or little use of repetition, little evidence of variation and contrast in relation to the concept/intent
	1-2	Attempts to use aspects of the elements of dance, but is lacking in consistency, and has minimal relationship to the concept/intent. Attempts movements which may be simple shapes with a minimal level of personalisation, and/or largely representational and /or from a known source, and/or from a technique base. Shows minimal evidence of structure: i.e. attempting to form some simple sequences, or linking shapes that are unclear in relation to the concept/intent. Shows minimal evidence of sequencing movements.
<p>Performance and Presentation</p> <ul style="list-style-type: none"> expression personal style performance persona skill and technique 	7-8	Present work which 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. Consistently sustains a highly skilled application of dance technique incorporating the integration and control of genre specific movement alignment, physical skills and co-ordination.
	5-6	Performs movement with an emerging personal style and expression relevant to intent, performance is committed with engagement with the audience. Performs a highly skilled application of dance technique incorporating control of genre specific movement alignment, physical skills and co-ordination, competent and detailed movement
	3-4	Performs with appropriate style and expression, performance is committed with an awareness of audience presence. Performs dance technique incorporating some control of genre specific movement alignment, physical skills and co-ordination, reproduces detailed movement
	1-2	Performs with inconsistent expression and some awareness of audience presence. Performs dance technique utilising limited control of genre specific movement alignment, inconsistencies apparent in physical skills and co-ordination
Total	/18	

Performance 2: set work in the contemporary genre

Technique and safe dance practice <ul style="list-style-type: none"> • alignment • physical skills • coordination • core stability • transfer of weight • locomotor/ • non-locomotor • safe dance • genre specific style 	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
Performance and Presentation <ul style="list-style-type: none"> • expression • personal style • performance persona • musicality 	5-6	Present work which 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
	3-4	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
Preparation	2	Completes performance with no mistakes
	1	Makes minor mistakes in performance
Total /18		

Improvisation

Ideas and movement choices <ul style="list-style-type: none"> • exploration of movement • intent • originality (experimenting and discovery.) • relevance to task • sequencing of movement and decision-making process • compositional tools • clear structure • evidence of elements of dance (BEST) • confidence in performance 	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.
Total /10		

Interview

Respond to, reflect on own performance	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
Total /4		

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