



# **Dance ATAR course**

## **Practical (performance)**

### **marking key**

#### **2017**

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

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2017/1388v2

Description	Marks
<b>Criterion 1: Choreographic intent</b>	
Solo reflects creative engagement with the stated choreographic intent.	4
Solo displays a clear connection to the stated choreographic intent.	3
Solo displays intermittent connection to the stated choreographic intent.	2
Solo demonstrates some relevance to the stated choreographic intent.	1
Solo has no relevance to the stated choreographic intent.	0
<b>Sub-total</b>	<b>4</b>
<b>Criterion 2: Organising the dance structure</b> (sequencing, transition, repetition, variation and contrast, unity – manipulation of the elements of dance (BEST) as they relate to dance composition)	
Solo demonstrates unity of structure through sophisticated sequencing of movement. Sustains a skilled, personalised selection and manipulation of the elements of dance (use of BEST).	6
Solo demonstrates unity of structure through skilled sequencing of movement. Uses a skilled selection and manipulation of the elements of dance (use of BEST) throughout most of the solo.	5
Solo demonstrates unity of structure. Sequencing of movement and use of space may sometimes be predictable. Demonstrates competent manipulation of the elements of dance (use of BEST).	4
Sequencing of movement is simple and predictable. Movement choices are from a known source. Demonstrates adequate and/or predictable manipulation of the elements of dance (use of BEST).	3
Sequencing of movement is simple and predictable. Movement choices are mostly from a known source. Demonstrates limited and/or ineffective manipulation of the elements of dance (use of BEST).	2
There is a basic structure to the solo with ineffective use of BEST.	1
Solo is ineffective. Inadequate use of BEST.	0
<b>Sub-total</b>	<b>6</b>
<b>Criterion 3: Presentation</b> (confidence, engagement, projection, focus, commitment)	
Performance presented is compelling, committed and focused. Performance completely engages the viewer.	5
Performance presented is confident, committed and focused. Performance mostly engages the viewer.	4
Performance presented is mostly confident. Commitment to the movement and focus are sometimes inconsistent.	3
Some of the performance presented lacks confidence, focus and commitment to the movement.	2
Performance presented lacks confidence. Limited commitment and focus throughout solo. Movements are largely marked rather than fully performed.	1
No attempt at presentation.	0
<b>Sub-total</b>	<b>5</b>
<b>Criterion 4: Performance qualities</b> (expression, personal style, performance persona)	
Performs solo with personal style and expression.	3
Performs solo with an emerging personal style and expression.	2
Performs solo with appropriate style and expression.	1
Performs solo with limited style and expression.	0
<b>Sub-total</b>	<b>3</b>
<b>Criterion 5: Safe dance practices and alignment</b>	
Consistently applies safe dance practices. Generally demonstrates good use of alignment principles.	2
Mostly applies safe dance practices. Demonstrates some use of alignment principles.	1
Solo performed without regard to safe dance practices. Limited or no alignment principles demonstrated.	0
<b>Sub-total</b>	<b>2</b>
<b>Overall total</b>	<b>20</b>

**Performance 2: Set solo in the contemporary genre**
**35% (25 marks)**

Description	Marks
<b>Criterion 1: Execution of technical dance skills</b> (coordination, quality of line, breadth of movement, transfer of weight, use of gravity, capacity to move in and out of the floor, fluency of the body during contrasts in speed and direction, precision and control)	
Executes the range of technical dance skills in the set solo with consistent control.	6
Executes the range of technical dance skills in the set solo with minor inconsistencies in control.	5
Executes most of the technical dance skills in the set solo with minor inconsistencies in control.	4
Executes some of the technical dance skills in the set solo with minor inconsistencies in control.	3
Executes some of the technical dance skills in the set solo with many inconsistencies in control.	2
Executes minimal technical dance skills in the set solo with inadequate control.	1
Does not demonstrate the technical skills in the set solo.	0
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Body alignment</b> (posture, pelvis placement, neutral alignment, parallels, knee alignment in falling to the floor, maintaining alignment through balance and off-balance actions and jumps)	
Consistently maintains a high level of control of body alignment appropriate to the choreography of the set solo.	5
Displays control of body alignment appropriate to the choreography of the set solo.	4
Displays some inconsistencies in control of body alignment relating to the choreography of the set solo.	3
Displays many inconsistencies in control of body alignment relating to the choreography of the set solo.	2
Displays inadequate control of body alignment relating to the choreography of the set solo.	1
Displays no body alignment throughout the set solo.	0
<b>Sub-total</b>	<b>5</b>
<b>Criterion 3: Interpretation of choreographic intent</b> (movement style, nuance between the three sections, spatial clarity)	
Performs an artistic interpretation of the set solo that captures the nuances of the choreography and the spatial clarity and style.	4
Performs a sound interpretation of the set solo that mostly maintains a clear connection to the choreographic intent and shows appropriate spatial clarity and style.	3
Performs the set solo with intermittent connection to the choreographic intent and some spatial clarity and style.	2
Performs the set solo with limited connection to the choreographic intent and limited spatial clarity and style.	1
Performs the set solo with no connection to the choreographic intent and no spatial clarity or style.	0
<b>Sub-total</b>	<b>4</b>
<b>Criterion 4: Musicality</b> (rhythmic accuracy, shifts in time signature, embodiment of relationship between choreography and music)	
Displays a strong sense of rhythmic accuracy and clearly and consistently embodies the choreography through the contrasts in the music. Sustains accurate timing of specific movements within the set solo.	3
Displays some rhythmic accuracy and/or embodies most of the choreography through the contrasts in the music. Shows minor inconsistencies with timing of specific movements within the set solo.	2
Displays minimal rhythmic accuracy, limited musicality and incorrect timing of movements within the set solo.	1
Displays inadequate rhythmic accuracy and lack of musicality throughout the set solo.	0
<b>Sub-total</b>	<b>3</b>
<b>Criterion 5: Presentation</b> (confidence, engagement, projection, focus, commitment)	
Presentation skills are sustained throughout the set solo. Performance is confident, committed and focused.	4
Presentation skills are mostly sustained throughout the set solo. Performance is mostly confident, committed and focused.	3
Presentation skills in some sections of the set solo are inconsistent. Some sections of the performance lack confidence, commitment and focus.	2
Overall performance lacks confidence. Limited commitment and focus throughout set solo. Movements are largely marked rather than fully performed.	1
No attempt at presentation.	0
<b>Sub-total</b>	<b>4</b>
<b>Criterion 6: Performance accuracy</b> (significant omission/changes in choreography)	
Performs the choreography of the set solo with no errors.	3
Performs the choreography of the set solo with minor errors.	2
Performs the choreography of the set solo with significant errors.	1
Does not complete the choreography of the set solo.	0
<b>Sub-total</b>	<b>3</b>
<b>Overall total</b>	<b>25</b>

**Performance 3: Structured improvisation**
**20% (10 marks)**

Description	Marks
<b>Criterion 1: Ideas and movement choices in responding to task</b> (exploration of movement, intent, sequencing of movement and decision-making process, compositional tools, clear structure)	
Successfully completes the task. A clear trajectory (structure), decision-making process and development of ideas relating to concept from start to end. Uses choreographic devices and contributes a personal and imaginative exploration of movement and response.	5–6
Adequately completes the task. A competent use of choreographic tools and logical structure. Rearranges known movement relevant to the set task. Movement choices reflect an understanding of the concept of the task.	3–4
A limited and or partial attempt at completing the task. A limited use of choreographic tools and structure. Rearranges known movement without expanding movement potential.	1–2
Makes no attempt to respond to the task and/or does not meet the minimum time requirements.	0
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Confidence, commitment and creativity in performance</b>	
Presents an engaging performance with confidence and commitment.	4
Presents a confident and committed performance.	3
Presents a mostly confident performance.	2
Presents a performance that lacks confidence.	1
Makes an inadequate attempt at the task.	0
<b>Sub-total</b>	<b>4</b>
<b>Overall total</b>	<b>10</b>

**Interview**
**10% (10 marks)**

Description	Marks
<b>Criterion 1: Response</b>	
Critically, and with some insight, analyses characteristics and personal qualities of own dance and processes relevant to the questions.	5–6
Describes, with some analysis, characteristics and qualities of own dance and processes relevant to the questions.	3–4
Briefly and/or generally describes own dance processes relevant to the questions.	1–2
Shows limited awareness of own dance and/or processes.	0
<b>Sub-total</b>	<b>6</b>
<b>Criterion 2: Dance terminology and language</b>	
Effectively uses a range of appropriate dance terminology and language in responses.	4
Uses a range of appropriate dance terminology and language in responses.	3
Uses some appropriate dance terminology and language in responses.	2
Limited use of dance appropriate terminology and language in responses.	1
No use of dance terminology and language in response.	0
<b>Sub-total</b>	<b>4</b>
<b>Overall total</b>	<b>10</b>