



## GENERAL COMMENTS

The 2012 Dance written examination paper reflected the *VCE Dance Study Design 2007–2014*. As in previous years, the examination questions were based on the key knowledge and skills that underpin the outcomes in Units 3 and 4. Students were required to demonstrate their understanding of choreographic principles and the prescribed works studied in both units.

The examination paper consisted of five questions, including several short-answer questions, a scenario question, a structured question that related to the evaluation of cultural influences on prescribed works and two extended responses. All questions were compulsory. Questions 3, 4 and 5 related to dance works selected from the prescribed list of dance works published annually in the *VCAA Bulletin VCE, VCAL and VET*. Responses indicated that students had studied appropriate works that were selected from the current prescribed list.

Students undertaking VCE Dance in 2013 may use past written examinations from 2007 onwards and other material, such as assessment reports and sample examination material (available on the Dance examination page of the VCAA website), to assist in their examination preparation. Students should be advised that this material serves only as a sample and that the number and type of questions for each year may vary.

Students should read each question on the examination carefully to ensure that they understand what is being asked. They should use the reading time to identify key terms (for example, 'list', 'describe', 'discuss', 'analyse', etc.) and key concepts being assessed. They should also ensure that they address all aspects of the question in their response.

Students who gained high marks in all questions presented comprehensive responses that demonstrated consistent use of accurate and appropriate terminology as well as detailed knowledge and understanding of the key knowledge and skills relevant to each question.

Students who did not gain high marks displayed a limited understanding of the key concept(s) involved and/or showed limited knowledge of appropriate dance terminology. The glossary attached to the study design contains explanations of the terms used in the study. It is essential that students become familiar with these terms early in the year and use them appropriately in all written tasks, including the final written examination. Diagrams were awarded marks only if they provided information that was additional to written responses.

## SPECIFIC INFORMATION

**Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.**

### Question 1a.

Marks	0	1	2	3	4	5	6	Average
%	15	4	12	6	18	11	35	3.8

This question assessed students' understanding of the performance processes or skills that dancers use when performing in a group work.

To answer the question correctly it was essential to link the explanation of each performance process to performing in a group context. The study design lists a number of performance processes and skills; however, the list contained in the glossary is not an exhaustive or comprehensive list. Answers could be based on other performance processes and skills that were both plausible and relevant to the performing of a group dance work.

High-scoring responses fully explained three different plausible performance processes or skills used by dancers in a group context. Low-scoring responses may have presented a plausible performance process(es) or skill(s); however, students either presented an incomplete explanation or presented a brief outline that lacked detail.

Answers that referred to pre-performance processes were not awarded marks as the study design differentiates between performance processes and skills and pre-performance processes and skills.

The following is an example of a high-scoring response.

- *Use of peripheral vision: all dancers in the group must use their peripheral vision to ensure awareness of other dancers in the space and that correct placements in group structures are maintained.*

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- *Engagement of core stabilisers: all dancers in the group must ensure their abdominal, obliques, gluteal and pelvic floor muscles remain activated throughout the dance to prevent any loss of control resulting in dancers falling into the pathway of each other causing possible injury.*
- *Use of appropriate eye and body focus: all dancers must ensure an appropriate use of eye and body focus, as choreographed by the teacher, to ensure the expressive intention is clearly and effectively communicated to the audience.*

## Question 1b.

Marks	0	1	2	3	4	5	6	Average
%	24	5	7	6	9	13	36	3.5

This question assessed students' understanding of the choreographic principle 'dance design' in relation to the creation of a solo dance work.

The first part of the question required students to identify the three interlinking parts of the term 'dance design' – form, expressive intention and movement vocabulary. High-scoring responses correctly listed the three interlinking parts of dance design, while low-scoring responses often listed only one or two parts correctly.

The second part of the question required a description of the relationship that these three parts have in a solo dance work. High-scoring responses presented an appropriate and articulate description of the relationship between the three interlinking parts, while low-scoring responses presented only a limited discussion of the relationship between the three parts of dance design. Students who identified parts of the term 'dance design' incorrectly generally went on to also describe the relationship between incorrect parts, and so these aspects of their responses could not be considered.

To answer this question at a high level, students needed to respond to both parts of the question.

The following is an example of a high-scoring response to this question.

*Dance design is the relationship between the expressive intention, the form and movement vocabulary.*

*They interrelate as they play a major role in choreographing a dance piece. Form and movement vocabulary are both used to communicate the expressive intention. The expressive intention influences the selection of movement vocabulary to express certain intentions, while the form influences the selection and arrangement of movement vocabulary. The choice of form is also influenced by the expressive intention in that it follows the progression or development of the intention. For example a narrative formal structure would unfold a story using 3 progressive sections. The phrases would then be manipulated and arranged into sections according to the choice of formal structure and expressive intention.*

## Question 2

This question was based on a scenario; therefore students were not required to relate their answers directly to the solo dance works they created in 2012.

### Question 2a.

Marks	0	1	2	3	Average
%	3	23	34	40	2.1

This question assessed students' understanding of why forming related phrases and sections is important when choreographing.

To answer the question correctly students were required to give a plausible explanation of why creating phrases and sections is important when choreographing a solo dance work. Overall, students' answers were on-topic and generally referred to

- phrases and sections being building blocks for the structure of the overall solo dance work
- the way that phrases and sections help to establish the unified composition of a solo dance work
- the role that phrases and sections play in creating clarity by forming different parts in a solo dance work
- the importance of phrases and sections in facilitating the parts or aspects of an expressive intention developed throughout a solo dance work
- the role that phrases and sections play in an audience's capacity to grasp and understand the expressive intention in a solo dance work.

High-scoring responses demonstrated a comprehensive understanding of why creating phrases and sections is important when choreographing solo dance works and referenced one articulate example. Low-scoring responses showed either an

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adequate or a limited understanding of why creating phrases and sections is important, although most students referred to one example.

The following is an example of a high-scoring response to this question.

*Forming related phrases is important when choreographing solo dance works to ensure that they create clear sections as well as unity between the sections. Related phrases can be created by using various choreographic devices. For example, the repetition of a motif or similar movements throughout the different phrases in a section means that the phrases are thematically related and clear sections are formed. Without this clarity it would be difficult to link different phrases together and each section would lack unity. The dance work would not be united as one harmonised dance or a unified composition with a clear beginning, development and resolution.*

### Question 2b.

Marks	0	1	2	Average
%	6	31	63	1.6

This question assessed students' understanding of ways in which phrases could be created from existing movement.

To receive full marks for this question students were required to explain one legitimate way phrases could be created from existing movement vocabulary. Most students' responses referred to

- the selection and arrangement processes involving the linking or transitioning of movements into phrases
- the use of various choreographic devices to form existing movement into phrases
- further improvisation as a technique for linking or transitioning movement into phrases.

High-scoring responses demonstrated a comprehensive understanding of one way that phrases could be created from existing movement vocabulary. Lower-scoring responses offered either an adequate or limited understanding of one way that phrases could be created from existing movement vocabulary.

The following is an example of a high-scoring response to this question.

*You could create a phrase of movement from existing improvised movement by firstly thinking about the expressive intention you would like to communicate. You could for example think about exploring a range of physical skills and by improvising body actions to demonstrate a particular skill such as 'flexibility' you could select one movement such as a 'high kick' then link other actions such as a fall to the floor. Through further improvisation you could refine your selected movements into a phrase to communicate the intention of flexibility.*

### Question 2c.

Marks	0	1	2	Average
%	9	34	57	1.5

This question assessed students' understanding of ways in which sections could be created from existing phrases.

To answer the question correctly students were required to explain one legitimate way that sections could be created from existing movement phrases. Responses generally referred to selection and arrangement processes involving

- linking or transitioning phrases through various choreographic devices, including the elements of movement and use of motif
- the progression of the expressive intention
- linking phrases to create sections as part of a unified composition.

Responses that scored full marks demonstrated a comprehensive understanding of one way that sections could be created from existing phrases. Low-scoring responses demonstrated a limited understanding of one way that sections could be created from existing phrases.

The following is an example of a high-scoring response to this question.

*Once you have created several movement phrases you will need to link them together to create a section of movement. Phrases can be linked by varying or manipulating the elements of movement, for example time, space and energy. You could create related phrases and order them to make up a section by varying the tempo of the movement from fast to slow, using a particular level such as low to medium; and exploring movement qualities such as sustained or swinging, to reflect the expressive intention of the section you are creating.*



## Question 3

Work chosen	none	1	2	3	4	5	6
%	0	51	7	18	24	0	0

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	Average
%	0	1	3	7	7	10	16	13	13	8	10	4	7	6.9

This question assessed students' understanding of cultural influences on the prescribed solo works in Unit 3.

The question required students to

- describe the expressive intention in the selected prescribed solo dance work
- describe two cultural influences that affected the choreographer(s) choice of expressive intention
- discuss the effect that each of these two cultural influences had on choices made by the choreographer in relation to the expressive intention.

High-scoring responses described the expressive intention of the prescribed solo work in a plausible fashion and clearly described, in detail, two different cultural influences that affected the choreographer's choice of expressive intention. The effect of each of these relevant cultural influences on choices made by the choreographer in relation to the selection of the expressive intention was discussed comprehensively and clear links were made to the described influences.

Low-scoring responses described the expressive intention of the prescribed solo work in a plausible but brief fashion. They showed a limited understanding of the effect that the identified cultural influence had on the choreographer's choice of expressive intention. Some students accurately identified a plausible cultural influence, but missed out on marks because they did not make clear the effect that this cultural influence had on the choreographer's choice of expressive intention.

Very low-scoring responses gave a limited description of the expressive intention or had a tendency to describe in too much detail the expressive intention without addressing the other parts of the question. Some students identified either one or two different cultural influences; however, the response was discussed in an inaccurate/limited way or not discussed at all. Some students failed to provide a link to the choreographer's choices in relation to the expressive intention and/or discussed the movement vocabulary instead.

The following is an excerpt from a response that achieved high marks. The work being analysed is *Cry* by Alvin Ailey.

*The work Cry by Alvin Ailey was created as a dedication to 'black women everywhere'. The expressive intention is divided up into three distinct sections. In section A the themes are associated with a fall from a proud African heritage to a life of degradation and constraint. We are also shown her shifting identity, from her role as a labourer to her pride as a woman. Section B explores the woman's deep feelings of loss and sorrow. Section C moves into feelings of spiritual hope – a celebration of the human spirit.*

*Ailey's choice of expressive intention would have been influenced by Ailey's heritage or background as a Black African American. Alvin Ailey was born in Rogers, Texas in 1931 in a time before the civil rights movement. His father left his mother when he was 6 months old and his mother carried on earning a small income picking cotton and doing domestic work for white property owners. Ailey's memories of this nomadic lifestyle include the suffering and degradation his mother felt as a victim of racism.*

*The effect can be seen in the intention of the work Cry, as Ailey's experiences of living as an African American in a predominantly racist environment can be seen in the woman's journey through adversity and emotions such as despair, anguish and rage, especially in the first and second sections of the dance. The third section is also a response to this experience as he shows the audience that the human spirit cannot be defeated in times of struggle and adversity – that it is possible to be optimistic and rise above your personal circumstances.*

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## Question 4

Work chosen	none	1	2	3	4	5	6
%	1	33	8	33	20	0	6

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Average
%	2	1	6	4	6	5	5	7	6	7	9	3	7	5	5	4	4	3	3	1	8	10

This question assessed students' understanding of how the choreographer communicated the expressive intention of one of the prescribed solo works studied in Unit 3 through the manipulation of the elements of movement. The question required students to demonstrate knowledge, understanding and application of the terminology 'expressive intention', 'elements of movement' and 'movement vocabulary'.

Students were required to present an analysis of how the choreographer has communicated the expressive intention by the manipulation of the elements of movement (which are detailed in the study design as time, space and energy). Movement vocabulary from throughout the solo dance work had to be analysed to demonstrate how time, space and energy had been manipulated to communicate the expressive intention. The discussion of the examples of movement vocabulary needed to reveal the student's view of the expressive intention, or aspects of it, that were communicated through the movement examples.

To obtain high marks students needed to demonstrate a link between the movement vocabulary being performed, and discuss the elements of movement and the aspect of the expressive intention being communicated. All sections of the dance needed to be addressed.

The question invited an extended response to which marks were assigned using the bands of descriptors below.

### Band 1: 17–20 marks

- Sophisticated and very detailed analysis of how the choreographic manipulation of all three elements of movement (space, time and energy) communicates the expressive intention throughout the solo dance work selected.
- Sophisticated and very clear explanation of personal view of what the expressive intention is. Evidence of in-depth understanding of the development of the expressive intention throughout the work. If the expressive intention is more than a singular idea, a detailed understanding of the range of ideas communicated is evident.
- Sophisticated analysis of a range of movement vocabulary examples in relation to the manipulation of the elements of movement from throughout the solo dance work.
- Sophisticated reasoning or explanations connecting analysis of expressive intention, the choreographic manipulation of the elements of movement and examples of movement vocabulary.
- Accurate and appropriate use of terminology.

### Band 2: 13–16 marks

- Sound, thorough and detailed analysis of how the choreographic manipulation of all three elements of movement (space, time and energy) communicates the expressive intention throughout the majority of the solo dance work selected.
- Sound and clear explanation of personal view or description of what the expressive intention is. Evidence of good understanding of the development of the expressive intention throughout the majority of the work. If the expressive intention is more than a singular idea, a clear understanding of the range of ideas is evident.
- Sound analysis of a range of movement vocabulary examples in relation to the manipulation of the elements of movement from the majority of the solo dance work, and demonstrates a high level of understanding of how the expressive intention discussed is communicated via the choreographic manipulation of the elements of movement.
- Sound/logical reasoning or explanations connecting analysis of expressive intention, the choreographic manipulation of the elements of movement and examples of movement vocabulary.
- Accurate and appropriate use of terminology.

### Band 3: 9–12 marks

- Adequate discussion or explanation with some analysis of how the choreographic manipulation of two, or all three, elements of movement (time, space and energy) communicate the expressive intention throughout the



majority, or only a part, of the solo dance work selected. Demonstration of an adequate level of understanding of all three or two elements of movement.

- Adequate explanation of personal view or description of what the expressive intention is. Satisfactory understanding of the development of the expressive intention throughout the majority, or only a part of the solo dance work. If the expressive intention is more than a singular idea, fairly consistent description or explanation of the range of ideas communicated.
- Adequate description or limited analysis of examples of movement vocabulary and of the manipulation of two or three elements of movement within some examples from only a part of the solo dance work. Response demonstrates an adequate level of understanding of how the expressive intention discussed is communicated via the choreographic manipulation of the elements of movement.
- Adequate explanations connecting discussion of all three or two of expressive intention, the choreographic manipulation of the elements of movement and examples of movement vocabulary.
- Basic use of terminology.

#### Band 4: 5–8 marks

- Unclear, generalised explanations and incomplete analysis of how the choreographic manipulation of any element of movement (time, space and energy) communicates the expressive intention throughout only a small part of the solo dance work selected. Demonstration of a barely adequate level of understanding of any element of movement.
- Unclear outlining or inadequate description of personal view of what the expressive intention is. Limited understanding of the development of the expressive intention of the solo dance work. If the expressive intention is more than a singular idea, an inconsistent outlining or description of the range of ideas communicated is evident.
- Unclear and limited description of a small number of examples of movement vocabulary and of the manipulation of any elements of movement within some examples from a small part of the solo dance work, and demonstrates a minimal understanding of how the expressive intention discussed is communicated via the choreographic manipulation of the elements of movement.
- Unclear explanations barely or tenuously link any connecting discussion of all three or two of expressive intention, the choreographic manipulation of the elements of movement and examples of movement vocabulary.
- Some inaccurate use of terminology.

#### Band 5: 1–4 marks

- Minimal and very poor references to the choreographic manipulation of any of the elements of movement. If included, almost no mention of how the expressive intention was communicated through the choreographic manipulation of the elements of movement.
- Minimal and very poor references to the expressive intention involving either no mention of the expressive intention, or a brief outlining of personal view or description of what the expressive intention is. If the expressive intention is more than a singular idea, an incomplete outlining of the range of ideas communicated is evident.
- Minimal and very poor references to the use of movement vocabulary. If included, inadequate and/or inaccurate description of a few examples of movement vocabulary and of the manipulation of any of the elements of movement from a very small section of the solo dance work, and demonstrates a minimal understanding of how the expressive intention is communicated via the choreographic manipulation of the elements of movement.
- Minimal explanations. Any connections made to the links between the expressive intention, the choreographic manipulation of the elements of movement and examples of movement vocabulary are limited and often inaccurate.
- Limited and often inaccurate use of terminology.

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## Question 5

Work chosen	none	1	2	3	4	5	6	7	8	9	10	11
%	0	2	54	4	15	9	1	3	6	0	4	2

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	Average
%	1	0	1	2	3	3	5	5	5	4	7	8	6	5	5	6	6	2	3	3	7	4	2	2	0	6	13.2

This question assessed students' understanding of how the choreographer communicated the expressive intention of one of the prescribed group works studied in Unit 4 through the manipulation of a variety of group structures and the elements of spatial organisation. The question required students to demonstrate knowledge, understanding and application of the terms 'expressive intention', 'group structures' and 'spatial organisation'.

Students were required to present an analysis of how the choreographer has communicated the expressive intention by the manipulation of a variety of group structures and the elements of spatial organisation. Various group structures and elements of spatial organisation should have been analysed in relation to detailed examples of movement vocabulary and how they communicated the expressive intention, or aspects of it, throughout the dance work.

In the *VCE Dance Study Design*, the five types of group structures studied are symmetrical and asymmetrical groupings, and movements performed in unison, contrast and canon. The four elements of spatial organisation are direction, dimension, focus and level.

To obtain high marks students needed to demonstrate a link between the movement vocabulary being performed, and discuss a variety of group structures, the elements of spatial organisation and the aspect of the expressive intention being communicated. Examples from throughout the whole work needed to be addressed.

The question invited an extended response to which marks were assigned using the bands of descriptors below.

### Band 1: 21–25 marks

- Sophisticated and very detailed analysis of how the choreographic manipulation of group structures and the elements of spatial organisation communicate the expressive intention throughout the group dance work selected.
- Sophisticated and very clear explanation of personal view or description of what the expressive intention is. In-depth understanding of the development of the expressive intention throughout the group dance work. If the expressive intention is more than a singular idea, a detailed understanding of the range of ideas communicated is evident.
- Sophisticated analysis of a range of movement vocabulary examples in relation to the manipulation of the group structures and elements of spatial organisation from throughout the group dance work.
- Sophisticated reasoning or explanations connecting analysis of expressive intention, choreographic manipulation of the use of group structures and elements of spatial organisation, and examples of movement vocabulary.
- Accurate and appropriate use of terminology.

### Band 2: 16–20 marks

- Sound, thorough and detailed analysis of how the choreographic manipulation of most group structures and elements of spatial organisation communicate the expressive intention throughout the majority of the group dance work selected.
- Sound and clear explanation of personal view or description of what the expressive intention is. Good understanding of the development of the expressive intention throughout the majority of the group dance work. If the expressive intention is more than a singular idea, a clear understanding of the range of ideas is evident.
- Sound analysis of a range of movement vocabulary examples in relation to the manipulation of most group structures and elements of spatial organisation from the majority of the group dance work, and demonstrates a high level of understanding of how the expressive intention discussed is communicated via the choreographic manipulation of most group structures and elements of spatial organisation.
- Sound/logical reasoning or explanations connecting analysis of expressive intention, the choreographic manipulation of most group structures and elements of spatial organisation, and examples of movement vocabulary.
- Generally accurate and appropriate use of terminology.

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## Band 3: 11–15 marks

- Adequate discussion or explanation (little analysis) of how the choreographic manipulation of some group structures and elements of spatial organisation communicate the expressive intention throughout the majority, or only a part, of the group dance work selected.
- Adequate explanation of personal view or description of what the expressive intention is. Satisfactory understanding of the development of the expressive intention throughout the majority, or only a part of the group dance work. If the expressive intention is more than a singular idea, fairly consistent description or explanation of the range of ideas communicated.
- Adequate description or little analysis of examples of movement vocabulary and of the manipulation of some group structures and elements of spatial organisation within some examples from only a part of the group dance work, and demonstrates an adequate level of understanding of how the expressive intention discussed is communicated via the choreographic manipulation of some of the group structures and elements of spatial organisation.
- Adequate explanations connecting discussion of all three or two of expressive intention, the choreographic manipulation of the elements of movement and examples of movement vocabulary.
- Satisfactory use of terminology.

## Band 4: 6–10 marks

- Unclear, generalised explanations and incomplete analysis of how the choreographic manipulation of any group structure and/or element of spatial organisation communicates the expressive intention throughout only a small part of the group dance work selected.
- Unclear outlining or inadequate description of personal opinion of what the expressive intention is. Limited understanding of the development of the expressive intention of the group dance work. If the expressive intention is more than a singular idea, an inconsistent outlining or description of the range of ideas communicated is evident.
- Unclear and limited description of a limited number of examples of movement vocabulary and of the manipulation of any group structures and/or elements of spatial organisation within some of examples from a small part of the group dance work, and demonstrates a minimal understanding of how the expressive intention discussed is communicated via the choreographic manipulation of the elements of movement.
- Unclear explanations barely or tenuously link any connecting discussion of all three or two of expressive intention, the choreographic manipulation of the group structures and/or elements of spatial organisation and examples of movement vocabulary.
- Some inaccurate use of terminology.

## Band 5: 0–5 marks

- Minimal and very limited references to the choreographic manipulation of any group structure and/or element of spatial organisation. If included, almost no mention of how the expressive intention was communicated through the choreographic manipulation of any group structure and/or element of spatial organisation.
- Minimal and very limited references to the expressive intention involving either no mention of the expressive intention, or a brief outlining of personal view or description of what the expressive intention is. If the expressive intention is more than a singular idea, an incomplete outlining of the range of ideas communicated is evident.
- Minimal and very poor references to the use of movement vocabulary. If included, inadequate and/or inaccurate description of a few examples of movement vocabulary and of the manipulation of any group structures and/or elements of spatial organisation from a very small section of the solo dance work, and demonstrates a minimal understanding of how the expressive intention is communicated via the choreographic manipulation of any group structures and/or elements of spatial organisation.
- Minimal explanations. Any connections made to the links between the expressive intention, the choreographic manipulation of any group structures and/or elements of spatial organisation and examples of movement vocabulary are limited and often inaccurate.
- Limited and often inaccurate use of terminology.