VCE Dance
2014–2018
Written examination – End of year

Examination specifications

Overall conditions
The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority (VCAA).
There will be 15 minutes reading time and 1 hour and 30 minutes writing time.
VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
The examination will be assessed by a panel appointed by the VCAA.
The examination will contribute 25 per cent to the study score.

Content
The *VCE Dance Study Design 2014–2018* is the document for the development of the examination.
All of the key knowledge and skills in Units 3 and 4 that can be assessed in a written examination are examinable.

Format
The examination will be in the form of a question and answer book. Additional space will be available at the end of the book if students need extra space for their responses.
The examination will consist of three to seven questions. All questions will be compulsory.
Between two and four questions will be extended-answer questions based on analysis of the prescribed works (Unit 3 Outcome 1 and Unit 4 Outcome 1).
Between one and three questions will focus on dance technique, and the processes and practices of choreography and/or learning, rehearsal, and performance of learnt group dance works and/or students’ own solos (aspects of Unit 3 Outcomes 2 and 3 and Unit 4 Outcome 2).
The examination will include scenario questions that require application of the knowledge and understanding of the processes and practices involved in choreographing or learning, safe rehearsal and performance of solo and group dance works.
Marks will be allocated in approximately the following way:
- Units 3 and 4 Outcome 1 75–80% of marks allocated
- Unit 3 Outcomes 2 and 3, Unit 4 Outcome 2 20–25% of marks allocated
The examination will be worth a total of 80 marks.
Examination criteria
The examination will address all the criteria. All students will be examined against each criterion.
1. Analysis of selected prescribed solo and group dance works
2. Understanding of the processes and practices used to choreograph, rehearse and perform solo dance works
3. Understanding of dance technique, and processes and practices used to learn, rehearse and perform group dance works
4. Knowledge and use of dance terminology

Relevant references
The following documents should be referred to in relation to the VCE Dance examination:
• *VCE Dance Study Design 2014–2018*
• *VCE Dance Advice for Teachers 2014–2018*
• *VCE Dance Assessment Handbook 2014–2018*
• *VCAA Bulletin VCE, VCAL and VET*
• *VCE Dance 2014–2018 Frequently Asked Questions*

Advice
During the 2014–2018 accreditation period for VCE Dance, written examinations will be prepared according to the examination specifications above. Each examination will conform to these specifications and will assess a representative sample of the key knowledge and skills.

Sample examination questions
The following sample examination questions relate to the *VCE Dance Study Design 2014–2018* and provide an indication of the type and range of questions that teachers and students can expect on the VCE Dance written examination. The sample examination questions do not constitute a sample examination. Notes in italics with each question in the sample material show the outcomes and the criteria to which that question is related. In any year, the examination will assess a representative sample of the examinable key knowledge and skills that underpin the outcomes of each unit. The sample questions show the format used in a question and answer book.
The marks allocated to individual questions may vary from year to year.
Sample questions

**Question 1 (6 marks)**

*(Unit 3 Outcome 3, examination criteria 3 and 4)*

In the table below, list three warming-up processes and describe a benefit of each of these to the dancer. A different benefit should be identified for each process.

<table>
<thead>
<tr>
<th>Warming-up process</th>
<th>Benefit</th>
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<tbody>
<tr>
<td>1.</td>
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Question 2 (12 marks)
(Unit 3 Outcome 2 and Unit 4 Outcome 2, examination criteria 2 and 4)

a. When choreographing your Unit 3 (technique) solo and your Unit 4 (composition) solo, you used movement creation processes.

Explain how the communication of an expressive intention is enhanced by using arrangement and refinement when choreographing. 6 marks

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(Unit 4 Outcome 2, examination criteria 2 and 4)

b. You are a professional dance artist who will be performing a solo dance work you created in a National Dance Festival. You have finished the choreography of the solo and you are now entering the rehearsal phase as you prepare for the performance.

Describe two rehearsal practices that you will use and explain how each will improve your execution of the choreography. 

6 marks
The following is the 2014 Prescribed List of solo dance works for Unit 3.
1. Cry by Alvin Ailey
2. Female solo from Les Sylphides by Mikhail Fokine
3. ‘Ruby Tuesday’ from Rooster by Christopher Bruce
4. ‘Newspaper Dance’ from Summer Stock by Gene Kelly
5. ‘Freedom in Knowledge’ from Snakes, Gods and Deities by Tracks Dance Company
6. Female solo from Smoke by Mats Ek
7. Solo by William Forsythe
8. ‘Balletto’ from Save the Last Dance by Fatima Robinson and Randy Duncan
9. ‘Café Müller’ from Pina by Pina Bausch
10. ‘Billie Jean’ from Michael Jackson Live in Bucharest: The Dangerous Tour by Michael Jackson

**Question 3** (20 marks)
*(Unit 3 Outcome 1, examination criteria 1 and 4)*
Select one of the solo dance works listed above and refer only to it when answering Question 3.

Name of solo dance work selected

Analyse the form of this solo dance work. In your response, discuss changes in, and development of, the movement vocabulary to communicate the expressive intention in selected sections throughout the dance work. You may use diagrams to support your discussion.

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The following is the 2014 Prescribed List of group dance works for Unit 4.

1. *The Envelope* by David Parsons
2. *Water Study* by Doris Humphrey
3. ‘Barn-raising Celebration Dance’ from *Seven Brides for Seven Brothers* by Michael Kidd
4. Excerpt from *Swan Song* by Christopher Bruce
5. Excerpt from *One Flat Thing, reproduced* by William Forsythe
6. ‘Rubies’ from *Jewels* by George Balanchine
7. ‘Step in Time’ from *Mary Poppins* by Marc Breaux and Dee Dee Wood
8. Excerpt from *Swan Lake* by Graeme Murphy
9. ‘Mutton Bird’ and ‘People’ from *Mathinna – A girl’s journey between two cultures* by Stephen Page
10. ‘The Final Dance’ from *Step Up 3* by Dave Scott, Jamal Sims, Nadine ‘Hi-Hat’ Ruffin, Richmond Talauaga and Anthony Talauaga
11. ‘The Rich Man’s Frug’ (‘The Aloof’, ‘The Heavyweight’ and ‘The Big Finish’) from *Sweet Charity* by Bob Fosse
12. ‘Prologue’ from *West Side Story* by Jerome Robbins

**Question 4** (12 marks)

(Unit 4 Outcome 1, examination criteria 1 and 4)

Select one of the group dance works listed above and refer only to it when answering Question 4.

Name of group dance work selected __________________________________________

Choose one type of group structure used in this prescribed group dance work. Identify one place in the work where the structure is used and, for each example, describe:

- the positioning of the dancers’ formation(s) in relation to the performance space
- the movement vocabulary performed and aspects of the expressive intention communicated at this point in the dance
- the transition(s) between this and the preceding or following group structures.

You may use diagrams to illustrate your description

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**Question 5** (12 marks)
(Unit 4 Outcome 1, examination criteria 1 and 4)
Select a group dance work from the list on page 8 and refer **only** to it when answering Question 5.

Name of group dance work selected

Identify **two or more** different influences on the production aspects of this group dance work and discuss how each influence affected choices made by the choreographer(s).
Question 6 (20 marks)
(Unit 3 Outcome 1, examination criteria 1 and 4)

Analyse the choreographer’s manipulation of the elements of movement and use of choreographic devices in two contrasting sections of the solo dance work selected from the Prescribed List for Unit 3. Base your answer on examples of movement vocabulary from both sections of the work.