Captivate
EDUCATION

SAMPLE QUESTIONS
One question from each section of this exam, with its marking scheme, so teachers can see what the full paper is like. Full exam and solutions: captivateeducation.com.au/trial-exams

Dance

Question and Answer Book

Practice examination 1 – 2027

- Reading time is 15 minutes
- Writing time is 1 hour 30 minutes

Materials supplied

- Question and Answer Book

Instructions

- Use the additional space at the end of this book if you need extra space to complete an answer.

Students are not permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents

6 questions (80 marks)

Practice material in the layout of the 2025 VCAA paper – generated 2027. Not a VCAA examination.

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Instructions

- Answer **all** questions in the spaces provided.
- Write your responses in English.
- Diagrams and/or drawings may be used where appropriate.

Sample – Question 1 of the 6 questions in this section.

Question 1 (4 marks)

Outline **two** approaches you used to research and plan the intention of your skills-based solo. 4 marks

Approach 1

Approach 2

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End of sample questions

Marking scheme for the sample questions

Question 1. (4 marks)

*Outline **two** approaches you used to research and plan the intention of your skills-based solo.*

To be awarded full marks, students were required to:

Outline two different approaches they used to research and plan the intention of their skills-based solo, naming each approach and saying briefly how it was used and what it contributed to the intention.

No marks could be awarded for a choreographic process (improvisation, selection, arrangement, refinement, evaluation) offered as research or planning, for rehearsal or performance activities, or for approaches used for the cohesive composition solo or the learnt dance work.

Mark allocation: This question was marked holistically; each approach was worth a maximum of 2 marks. High-scoring responses named two distinct research or planning approaches, said how each was carried out (what was read, watched, listened to or recorded) and how it shaped or refined the intention of the skills-based solo. Lower-scoring responses listed two approaches without saying how they were used, gave two examples of the same approach (watching two videos), or described the intention at length without the approach.

Responses could have included:

- Reading or viewing about the stimulus or theme (articles, documentaries, artworks, poetry, personal experience).
- Brainstorming or mind-mapping words, images and ideas linked to the stimulus; collecting images or objects.
- Listening to and analysing possible music and/or sound, or deciding deliberately to work without music.
- Watching other choreographers' works for ideas about the theme (not to copy their movement).
- Keeping a planning journal and writing a statement of the intention; planning which physical skills and movement categories the intention would allow the solo to show, since a skills-based solo must facilitate a wide range of physical skills.
- Realising a dance work runs planning and research → choreographic process (improvisation, selection, arrangement, refinement, evaluation) → rehearsal → preparing for performance → performance; only the first stage answers this question.

Sample full-mark response

> Sample response (a plausible solo): Approach 1 — reading and viewing: my stimulus was erosion, so I read about how coastlines wear away and watched time-lapse film of cliffs collapsing. This gave me the intention of showing how constant pressure slowly breaks down something strong, and ideas for sustained pushing and sudden collapsing movement.
>
> Approach 2 — a mind map in my planning journal: I mapped words such as 'grinding', 'crumbling' and 'washing away' and listed under each the physical skills it could show (strength in slow pushes,

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> control in balances that tip, transference of weight in falls), so I could check that my intention allowed a wide range of physical skills before I began improvising.

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