



DANCE

ATAR course examination 2021

Marking key

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.

Section One: Short answer

40% (41 Marks)

Question 1

(7 marks)

- (a) Define what is meant by the term 'choreographic processes'. (2 marks)

Description	Marks
Correctly defines/describes what is meant by the term choreographic processes.	2
Makes some general comments about choreographic processes.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	2
Responses could include:	
<ul style="list-style-type: none"> The fundamentally accepted methods for creating dances. For example; researching ideas, creating a choreographic intent for a work. Choreographic processes are tools used to create a dance work. This can include; improvisation, manipulation of the elements of dance body, energy, space and time, use of choreographic devices, choreographic structure and choreographic plans. 	
Accept other relevant answers/responses.	

- (b) Discuss in detail the choreographic process Lucy Guerin used to create the work *Metal*. (5 marks)

Description	Marks
Provides a detailed discussion about the choreographic process used by Lucy Guerin to create the work <i>Metal</i> .	5
Provides a discussion about the choreographic process used by Lucy Guerin to create the work <i>Metal</i> .	4
Provides an outline of the choreographic process used by Lucy Guerin to create the work <i>Metal</i> .	3
Makes some general comments about the choreographic process used by Lucy Guerin to create the work <i>Metal</i> .	2
Makes brief/superficial comments about the choreographic process used by Lucy Guerin to create the work <i>Metal</i> OR makes comments about the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	5
Responses could include parts of the following:	
<ul style="list-style-type: none"> Lucy first saw Ensemble Tikoro online and emailed Robi Rusdiana who is the leader of the choir based in Bandung. She immediately decided to meet and to see if they had an interest in working together. <i>Metal</i> has been rehearsed both in Bandung and Melbourne. When the dancers and Lucy went to Bandung, which sits beneath the volatile volcano Tangkuban Perahu, they were taken to a heavy metal battle, a traditional ceremony at the mouth of the volcano, an underground experimental music gig in an abandoned building and much more. All these seemingly contradictory influences have in various ways served as source material for the piece. <i>Metal</i> begins in separate worlds that eventually crack open to reveal something that is beyond the realm of either, a doorway to a new form and a new future. Lucy travelled to Indonesia with 2 dancers to Bandung to meet Robi and the singers and to see if they had the potential to work together. Once they decided 	

this, they worked in both Bandung and Melbourne to create this piece. It was important to experience at least some of each other's culture and life for the work to succeed and to have some experiences to share.

- Generally they would spend the first part of the day warming up separately and then they would come together. Some of the material, particularly early in the work was very formal. Lucy would create and teach formations and movements to the dancers and singers and they would work on sound integration. But as the work progressed, they worked a lot on developing improvisations together based on stories, one of which was the Legend of Sangkuriang, which explains the volcano above Bandung, Tangkuban Perahu. These were quite unruly and dramatic.

Accept other relevant answers/responses.

Question 2

(14 marks)

- (a) Explain why smoke was used in the work. (4 marks)

Description	Marks
Provides an explanation as to why smoke was used in the work.	4
Provides an outline as to why smoke was used in the work.	3
Makes some general comments as to why smoke was used in the work.	2
Makes brief/superficial comments as to why smoke was used in the work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	4
Responses could include parts of the following:	
<ul style="list-style-type: none"> • Represents the volcano at the start waking up. • A large force/presence existing, hovering over the world. • In the beginning only the solo dancer's head is in light as the smoke begins to appear from behind. She continues to move becoming the smoke as it moves out, up and away – a sense of globalisation moving out and away from us. • As the dancers appear and begin to move in an ordered and synchronized manner, the smoke hangs over them like a haze. Ever present – unknown force, ominous. • The explosion, the collision of the two worlds, small wisps of smoke represent the threads to connect the two worlds. • The work for Lucy was influenced by the volcano in Bandung, Tangkuban Perahu. • It symbolised a place where one world can spill into another, a place where permeation is possible. They visited this volcano which emitted smoke and steam from its fissures. • The presence of the unknown seemed very important to the work, which the smoke helped to accentuate. • At the end represents the aftermath of the volcano going back to sleep. 	
Accept other relevant answers/responses.	

- (b) Explain in detail how the combined dance elements of body and space have been used within the work. (5 marks)

Description	Marks
Provides a detailed explanation as to how the combined dance elements of body and space have been used within the work.	5
Provides an explanation as to how the combined dance elements of body and space have been used within the work.	4
Provides a description about how the dance elements of body and space have been used within the work.	3
Makes some general comments as to how the dance elements of body and space have been used within the work.	2
Makes brief/superficial comment/s as to how either body or space has been used within the work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	5
Responses could include parts of the following:	
<ul style="list-style-type: none"> • The choreography for the dancers is both improvised and set. It is a response to the music and a counterpoint to the power of the voices, but has its own mercurial strength. Beginning in a space of pure form and function the dancers are drawn into the intensity of the sound, using the local story of the volcano, and the volatile 	

shifting crust of the earth as a score. With the choir, Lucy was interested in the possibilities for them to travel around the stage rather than be immobilised by instruments.

- The first solo dancer begins in an upright manner and begins to swirl as she uses different body parts to imitate the pathway of the smoke.
- Arms move as if smoke drifting – (Volcano continues smoking). Moments of reverberation in the movement, pause and restart.
- Movement spills across the space to floor. Movement initiated with different body parts, moving from centre. Moments of extension and then return to centre. Rolling, circling, spilling out and return to centre.
- Slow and sustained upper body movement, torso, arms moving drifting away from a central axis.
- Dancers shoulder to shoulder walking pattern in a line, which rotates around a central axis, moving forward, back and circling.
- Dancers walking pattern have moved into two lines – walking back and forward and moving in circles around themselves. Changes of direction, bodies upright.
- Dancers moving around a central axis (the world), opening section the dancers move in a pedestrian style, walking forward, backward changing direction, upright body. Showing the ordered controlled and refined form of one world. Contrasting this the musicians enter into the space also walking and group together, less ordered.
- Dancers are moving using a travelling phrase, each dancer is different, skipping hoping, rolling and skimming through the space.
- Dancers have detailed phrase material, gestural, current times, movements suggesting, listening to phone, applying makeup.
- Dancers running in own circles forward and then reversing phrase material has been embellished.
- Using body slaps and shuffling feet to add to the sounds being made.
- Dancers movement reflects the grunting sounds the musicians accompany the sounds with arm and body actions.
- Musicians form a single line off centre stage left. Dancers are moving either side of the line, threading through and weaving forward and back.
- The dancers increase the space between the musicians and the line and then decrease. Running in and out until they form the line with the musicians.
- The dancers weave in and around the line. The dancers copy the movement conductor. The musicians then turn around and look at the dancers who are conducting the musicians. The dancers move to the musicians who are on the floor.
- Dancers return to the tapping and the musicians scatter, run and jump through the space and then return to stationary position.
- Dancers are moving using a travelling phrase, each dancer is different, skipping hoping, rolling and skimming through the space.
- Solo dancer uses loose and relaxed style of movement, different body parts initiate. The movement has an organic quality. One movement, flowing or initiating the next.
- A series of tableaux begin – creating a new image and then melting away. A dancer creates a shape, and the dancers and musicians connect to the shape. A feeling of hope for the future, reaching, connecting and melting to repeat and new image.

Accept other relevant answers/responses.

Question 2 (continued)

- (c) Explain in detail how the combined dance elements of time and energy have been used within the work. (5 marks)

Description	Marks
Provides a detailed explanation as to how the combined dance elements of time and energy have been used within the work.	5
Provides an explanation as to how the combined dance elements of time and energy have been used within the work.	4
Provides a description about how the dance elements of time and energy have been used within the work.	3
Makes some general comments as to how the dance elements of time and energy have been used within the work.	2
Makes brief/superficial comment/s as to how either time or energy has been used within the work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	5
<p>Responses could include parts of the following:</p> <ul style="list-style-type: none"> • Within this section the dancers are quite stationary, just using their upper torso and rotating on the spot and back and forth as they move between the musicians. • Slow and sustained upper body movement, torso, arms moving drifting away from a central axis. • The musicians create a rhythmical repetitive percussive sound at the same time moving with a small vibratory movement. • Dancers crashing, colliding – two worlds colliding. The two worlds collide sees both the musicians and the dancers, explode across the space. Explosive and frenzied manner. • The world has slowed, dancers are moving in a controlled manner, contrasted by the vibratory movement and rhythmical tapping. • Changes in time and energy, speed of movement has increased, the pivot step, shuffling, gallop step and vibratory movement. Arms move in an organic way with the movement. • Two dancers move in slow motion contrasted by two dancers and the musicians using vibratory energy and the percussive quality. • All the dancers and musicians run and hop in circular directions. • Dancers crashing, two worlds colliding. Moment of stillness. Animal like movement, aggressive. • There is a stop start sound to both the movement and music as if there is a 'stop go' to the video. • The tempo is slow and the movements are slow motion. The musicians and the dancers are moving together in relation to the sounds and percussive movements. The pace slowly picks up. • Sound increases animal sounds growls. Use of non traditional instrumental music envelopes the stage via the musicians traditional throat technique. Musicians use even and uneven rhythms. • Dancers add clapping with rhythmical pattern – creating order/contrast. • Low continuous humming sound with gradually layering another sound (whirring). <p>Accept other relevant answers/responses.</p>	

Question 3

(8 marks)

Analyse how the integration of Ensemble Tikoro with the dancers supports the work.

Description	Marks
Provides a comprehensive and thorough analysis about how the integration of Ensemble Tikoro with the dancers supports the work. Uses relevant examples to support their answer.	8
Provides an analysis about how the integration of Ensemble Tikoro with dancers supports the work. Uses relevant examples to support their answer.	7
Provides an explanation with some detail about how the integration of Ensemble Tikoro with the dancers supports the work. Uses relevant examples to support their answer.	6
Provides an explanation about how the integration of Ensemble Tikoro with the dancers supports the work. Uses some relevant examples to support their answer.	5
Provides an outline of the integration of Ensemble Tikoro with the dancers supports the work. Uses some relevant examples to support their answer.	4
Makes some general comments related to Ensemble Tikoro and the dancers. May use examples to support their answer.	3
Makes brief/superficial comments about Ensemble Tikoro and the dancers. May use examples to support their answer.	2
Provides limited information about Ensemble Tikoro and the dancers. May use some limited examples to support their answer.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	8

Responses could include parts of the following:

- The choreography for the dancers is both improvised and set. It is a response to the music and a counterpoint to the power of the voices, but has its own mercurial strength. Beginning in a space of pure form and function the dancers are drawn into the intensity of the sound, using the local story of the volcano, and the volatile shifting crust of the earth as a score. With the choir, Lucy was interested in the possibilities for them to travel around the stage rather than be immobilised by instruments.
- This a very complex thing. They worked separately sometimes, but the point of the work was to create something together while still maintaining the uniqueness of the two forms. The singers and the dancers had different ways of counting the rhythms. Sometimes the singers would lead and the dancers would dance to the rhythm, but many sections the singers followed the lead of the dancers, improvising with their voices from their movements. Culturally physical contact between men and women is different in Indonesia to Australia, so a great deal of trust was built up between the performers in the closer physical encounters. There was a lot of risk for both groups and a real desire by everyone to push into a space they hadn't been in before.
- In first section the relationship shows a disconnection, two art forms side by side. Dancers are moving, the choir is making background sounds.
- As the work progresses the dancers and the musicians combine/fuse. One section where the musicians form a line in the centre of the stage and the dancers weave in and out of the line finally settling together to make one.
- In the next section the dancers take on the role of conducting, immersing in themselves in the culture and form.
- In another section the dancers and the musicians fully immersed in the forms, dancers make music and the musicians dance.
- Dancers' phrase material continues to develop, the musicians accompany the sounds they are making with matching movement, using a pull up of the arms and head banging action. Dancers improvised movement and the beginning of duo.

Question 3 (continued)

- Musicians form a single line off centre stage left. Dancers are moving either side of the line, threading through and weaving forward and back.
- The dancers increase the space between the musicians and the line and then decrease. Running in and out until they form the line with the musicians.
- The dancers move to the female musician and percussively tap the musician on her upper body gradually moving away until there is only one dancer left. The other dancers have gone to the other musicians and are percussively tapping them.
- The musicians move around the stage weaving in between the dancers moving to upstage. The musicians then start jumping to creating a percussive sound/beat. This continues as they jump/move behind the dancers and create breathing sounds and grunting sounds with arm pulling movements and then run and jump around the dancers and end up in a line.

Accept other relevant answers/responses.

Question 4

(12 marks)

You have been asked to stage the Set solo as a solo performance.

Explain how **three** design concepts can be used to create meaning and effect.

Choose from the following design concepts: lighting, multimedia, costume, set.

Description	Marks
For each concept	
Provides an explanation about how they would use the selected design concept to stage the Set solo to create meaning and effect in performance.	4
Provides an outline about how they would use the selected design concept to stage the Set solo to create meaning and effect in performance.	3
Makes some general comments about how they would use the selected design concept to stage the Set solo to create meaning and effect in performance.	2
Makes brief/superficial comment/s about how they would use the selected design concept to stage the Set solo to create meaning and effect in performance.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Total	12
<p>Responses could include:</p> <p>A detailed explanation of how they would use one of the following design concepts:</p> <p>Lighting – use specials on the floor to create a grid pattern, this replicates the idea of mapping and the sense of urban systems suggested in the choreographic intent. Combine this with a low-density blue light which rolls continuously (like a conveyor belt) across the space from stage left to stage right to create to the sense of the continuum presented in the solo. This will help to show order, grid and the continuum. Movement and spatial patterns combined with this lighting effect will contrast in section two, three and four, to create the idea of chaos and order.</p> <p>Lighting – create four different lighting states for each section.</p> <p>Section one - use bright lighting to create a clean and impersonal space. Gobos to create the gridded pattern on the floor. This state helps to reinforce idea of the urban systems or digital technology.</p> <p>Section two – uneven wash across the space shows the sense of imbalance. The overhead light will increase and decrease in density, to reflect the imbalance, confusion and reorganisation.</p> <p>Section three – use an intelligent light that creates a spiralling effect in the space.</p> <p>Section four – combine with projection – a even and warm wash of light on the floor and overhead. Projection of earth slowly rotating throughout this section.</p> <p>Multimedia – using film on the cyclorama show growth and disintegration time lapse video – showing city growth and then play the video backwards so that it shows the disintegration.</p> <p>Costume – Easy fit pants showing clean lines and clear form – Khaki or neutral colour – to support the sense of order. The top is asymmetrical tunic style – two toned – to give a sense of imbalance.</p> <p>Costume – Black unitard showing refinement of form, clear lines and movements shown – order contrast with multilayered overlay using strips of fabric that move in a chaotic manner throughout the solo.</p> <p>Set – hang different length poles from the grid in an asymmetrical manner length and space The poles will move slightly as the dancer moves through the grid and around the space helping support the idea of chaos and order.</p> <p>Set – create a grid like structure in the space that allows the dancer to move in and around the grid - giving a sense of order and uniformity.</p> <p>Using a space with columns and arches. Dancer to move in and around the arches and columns. The use of arches and columns support the idea of the urban systems.</p>	
Accept other relevant answers/responses.	

Section Two: Extended answer

60% (48 Marks)

Question 5

(24 marks)

Dance works can reflect issues/trends of a society.

Discuss this statement with reference to **one** dance company and **one** of its dance works.

- Provide an historical overview of the dance company. (4 marks)
- Outline the choreographic intent of the dance work. (4 marks)
- Describe how movement has been manipulated through the use of choreographic devices to develop the work. (5 marks)
- Explain how the choreographic structure supports the choreographic intent of the dance work. (5 marks)
- Discuss how the dance work reflects an issue/trend of a society. (6 marks)

Description	Marks
Provide an historical overview of the dance company.	
Provides a detailed and accurate historical background of the dance company.	4
Provides a mostly accurate historical background of the dance company.	3
Provides some relevant comments on the historical background of the dance company.	2
Makes brief/superficial comments about the dance company.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Outline the choreographic intent of the dance work.	
Provides a comprehensive outline about the choreographic intent of the dance work.	4
Provides an outline about the choreographic intent of the dance work.	3
Makes some general comments about the choreographic intent of the dance work.	2
Makes brief/superficial comment/s about the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Describe how movement has been manipulated through the use of choreographic devices to develop the work.	
Provides a detailed description about how movement has been manipulated through the use of choreographic devices to develop the work.	5
Provides a description about how movement has been manipulated through the use of choreographic devices to develop the work.	4
Provides an outline about how movement has been manipulated through the use of choreographic devices to develop the work.	3
Makes some general comments about how movement has been manipulated through the use of choreographic devices to develop the work.	2
Makes brief/superficial comment/s about how movement has been manipulated through the use of choreographic devices to develop the work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

Explain how the choreographic structure supports the choreographic intent of the dance work.	
Provides a detailed explanation about how the choreographic structure supports the choreographic intent of the dance work.	5
Provides an explanation about how the choreographic structure supports the choreographic intent of the dance work.	4
Provides an outline about how the choreographic structure supports the choreographic intent of the dance work.	3
Makes some general comments about how the choreographic structure supports the choreographic intent of the dance work.	2
Makes brief/superficial comment/s about how the choreographic structure supports the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
Discuss how the dance work reflects an issue/trend of a society.	
Provides a comprehensive and insightful discussion about how the dance work reflects an issue/trend of a society.	6
Provides a detailed discussion about how the dance work reflects an issue/trend of a society.	5
Provides a discussion about how the dance work reflects an issue/trend of a society.	4
Provides an outline about how the dance work reflects an issue/trend of a society.	3
Makes some general comments about how the dance work reflects an issue/trend of a society.	2
Makes brief/superficial comment/s about how the dance work reflects an issue/trend of a society.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	6
Total	24
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2021 stimulus dance work as a primary reference in their response, a maximum of only 2 marks can be awarded for criterion 1 and a maximum of 1 for each of criterion 2, 3, 4 and 5.	

Question 6

(24 marks)

Australian dance companies or choreographers are at the forefront of extending the boundaries of dance.

Discuss this statement with reference to **one** significant Australian dance company or choreographer and **one** of its works.

- Provide an historical overview of the dance company or choreographer. (4 marks)
- Outline the choreographic intent of the dance work. (4 marks)
- Describe how movement has been manipulated through the use of choreographic devices to develop the work. (5 marks)
- Explain how the choreographic structure supports the choreographic intent of the dance work. (5 marks)
- Discuss the impact the company or choreographer has had on extending the boundaries of dance in Australia. (6 marks)

Description	Marks
Provide an historical overview of the dance company or choreographer.	
Provides a detailed and accurate historical background of the dance company or choreographer.	4
Provides a mostly accurate historical background of the dance company or choreographer.	3
Provides some relevant comments on the historical background of the dance company and/or choreographer.	2
Makes superficial comments about the dance company and/or the choreographer.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Outline the choreographic intent of the dance work.	
Provides a comprehensive outline about the choreographic intent of the dance work.	4
Provides an outline about the choreographic intent of the dance work.	3
Makes some general comments about the choreographic intent of the dance work.	2
Makes brief/superficial comment/s about the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Describe how movement has been manipulated through the use of choreographic devices to develop the work.	
Provides a detailed description about how movement has been manipulated through the use of choreographic devices to develop the work.	5
Provides a description about how movement has been manipulated through the use of choreographic devices to develop the work.	4
Provides an outline about how movement has been manipulated through the use of choreographic devices to develop the work.	3
Makes some general comments about how movement has been manipulated through the use of choreographic devices to develop the work.	2
Makes brief/superficial comment/s about how movement has been manipulated through the use of choreographic devices to develop the work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

Explain how the choreographic structure supports the choreographic intent of the dance work.	
Provides a detailed explanation about how the choreographic structure supports the choreographic intent of the dance work.	5
Provides an explanation about how the choreographic structure supports the choreographic intent of the dance work.	4
Provides an outline about how the choreographic structure supports the choreographic intent of the dance work.	3
Makes some general comments about how the choreographic structure supports the choreographic intent of the dance work.	2
Makes brief/superficial comment/s about how the choreographic structure supports the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
Discusses the impact the company or choreographer has had on extending the boundaries of dance in Australia.	
Provides a comprehensive and insightful discussion about the impact the company or choreographer has had on extending the boundaries of dance in Australia.	6
Provides a detailed discussion about the impact the company or choreographer has had on extending the boundaries of dance in Australia.	5
Provides a discussion about the impact the company or choreographer has had on extending the boundaries of dance in Australia.	4
Provides an outline about the impact the company or choreographer has had on extending the boundaries of dance in Australia.	3
Makes some general comments about the impact the company or choreographer has had on extending the boundaries of dance in Australia.	2
Makes brief/superficial comment/s about the impact the company or choreographer has had on extending the boundaries of dance in Australia.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	6
Total	24
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2021 stimulus dance work as a primary reference in their response, a maximum of only 2 marks can be awarded for criterion 1 and a maximum of 1 for each of criterion 2, 3, 4 and 5.	

Question 7

(24 marks)

Art form/s such as music, visual art, dramatic arts, electronic/digital media and others have contributed to the development of dance.

Discuss this statement with reference to **one** dance work from **one** dance company you have studied.

- Provide an historical overview of the dance company. (4 marks)
- Outline the choreographic intent of the dance work. (4 marks)
- Describe how the artform/s have been used within the dance work to support the choreographic intent. (5 marks)
- Explain how the combination of movement and the artform/s are used within the work. (5 marks)
- Discuss why dance companies integrate artform/s within their dance works to extend and enhance dance. (6 marks)

Description	Marks
Provide an historical overview of the dance company.	
Provides a detailed and accurate historical background of the dance company.	4
Provides a mostly accurate historical background of the dance company.	3
Provides some relevant comments on the historical background of the dance company.	2
Makes superficial comments about the dance company.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Outline the choreographic intent of the dance work.	
Provides a comprehensive outline about the choreographic intent of the dance work.	4
Provides an outline about the choreographic intent of the dance work.	3
Makes some general comments about the choreographic intent of the dance work.	2
Makes brief/superficial comment/s about the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Describe how the artform/s have been used within the dance work to support the choreographic intent.	
Provides a detailed description about how the artform/s have been used within the dance work to support the choreographic intent.	5
Provides a description about how the artform/s have been used within the dance work to support the choreographic intent.	4
Provides an outline about how the artform/s have been used within the dance work to support the choreographic intent.	3
Makes some general comments about how the artform/s have been used within the dance work to support the choreographic intent.	2
Makes brief/superficial comment/s about how the artform/s have been used within the dance work to support the choreographic intent.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

Explain how the combination of movement and the artform/s are used within the work.	
Provides a detail explanation about how the combination of movement and the artform/s are used within the work.	5
Provides an explanation about how the combination of movement and the artform/s are used within the work.	4
Provides an outline about how the combination of movement and the artform/s are used within the work.	3
Makes some general comments on how the combination of movement and the artform/s are used within the work.	2
Makes brief/superficial comments on how the combination of movement and the artform/s are used within the work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
Discuss why dance companies integrate artform/s within their dance works to extend and enhance dance.	
Provides a comprehensive and insightful discussion about why dance companies integrate artform/s within their dance works to extend and enhance dance.	6
Provides a detailed discussion about why dance companies integrate artform/s within their dance works to extend and enhance dance.	5
Provides a discussion about why dance companies integrate artform/s within their dance works to extend and enhance dance.	4
Provides an outline about why dance companies integrate artform/s within their dance works to extend and enhance dance.	3
Makes some general comments about why dance companies integrate artform/s within their dance works to extend and enhance dance.	2
Makes brief/superficial comment/s about why dance companies integrate artform/s within their dance works to extend and enhance dance.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	6
Total	24
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2021 stimulus dance work as a primary reference in their response, a maximum of only 2 marks can be awarded for criterion 1 and a maximum of 1 for each of criterion 2, 3, 4 and 5.	

ACKNOWLEDGEMENTS

- Question 1(b)** Dot point 2 (“Metal has...” to “...Tangkuban Perahu”) adapted from: Guerin, L. (2020). In *Metal: Lucy Guerin and Indonesia’s Ensemble Tikoro*. Retrieved April, 2021, from <https://www.dancewriter.com.au/reviews/metal-lucy-guerin-ensemble-tikoro/#more-17851>
- Question 2(b) & 3** Dot points 1 (Sentences 3) from: Guerin, L. (2020). In *Metal: Lucy Guerin and Indonesia’s Ensemble Tikoro*. Retrieved April, 2021, from <https://www.dancewriter.com.au/reviews/metal-lucy-guerin-ensemble-tikoro/#more-17851>

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