



DANCE

ATAR course examination 2019

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% (40 Marks)

Question 1

(8 marks)

- (a) Outline how Garry Stewart's dance work, *The Beginning of Nature*, is structured. (3 marks)

Description	Marks
Outlines how Garry Stewart's <i>Beginning of Nature</i> has been structured.	3
Makes general comments about the structure of the dance work.	2
Makes superficial comment/s about the dance work.	1
Total	3
<p>It is structured using:</p> <ul style="list-style-type: none"> the dance work is non-narrative in structure pictorial scenes that evoke a sense of nature through the use of patterns repetition and flow mise-en-scènes that simulate key behaviours associated with nature, such as dominance, predation and territoriality shifting landscape: it presents a series of chapters each named after a simple artifact or phenomena from nature, such as 'sticks', 'rocks', 'predation', 'banking', 'ritual', 'mating', and 'death'. 	

- (b) Discuss, in detail, the choreographic intent of Garry Stewart's dance work. (5 marks)

Description	Marks
Discusses, in detail, the choreographic intent of the dance work. Refers to the themes using specific, supporting examples and information.	5
Makes relevant comments about the choreographic intent of the dance work. Refers to the themes using some supporting examples and information.	4
Outlines the choreographic intent of the dance work. Makes some relevant comments about the theme/s of the dance work.	3
Makes general comments about the dance work and/or theme/s of the dance work.	2
Makes superficial comment/s about the dance work.	1
Total	5
<p>Answers could include:</p> <ul style="list-style-type: none"> the intention of the dance work is to provide a contemporary dance response to the phenomena that constitutes the natural world combining music and dance, the dance work explores the forces that nature asserts over humankind and the notion that our bodies are inscribed with the same rhythms that underpin nature the dance work uses imagery and pictorial scenes to convey a sense of nature through patterns, repetition and flow the dance work is ritualistic, based on the idea of rhythms and patterns referencing day/night, the seasons, waking, sleeping, weather patterns, the binary of growth and decay, systems of the body, the interconnectedness of energy, nutrients, waterflow and ecosystem process. 	

Question 2

(10 marks)

- (a) Explain, in detail, how the combined use of body and **one** other dance element support the themes explored in Garry Stewart's dance work. (5 marks)

Description	Marks
Explains, in detail, how the combined use of body and one other dance element support the themes explored in the dance work. Provides specific, relevant supporting examples.	5
Explains, in some detail, how the combined use of body and one other dance element support the themes explored in the dance work. Provides relevant, supporting examples.	4
Outlines how the combined use of body and one other dance element support the themes explored in the dance work. Provides some relevant examples.	3
Makes general comments about how the combined use of body and one other dance element support the themes explored in the dance work.	2
Makes superficial comments about the dance element body or one other element within the dance work.	1
Total	5
<p>Answers could include:</p> <p>Body:</p> <ul style="list-style-type: none"> dancers interconnect different body parts to create a formation and the interlocking of arms and bodies with the female dancers being manipulated through the arms and legs; this represents regeneration and birth. The combined use of body and space are manipulated and explored through interconnected patterns of body and changes in level and direction in space the use of mouth is demonstrated when dancers enter a space connected by mouth representing the mating ritual. Breath and life force – gasping for breath. Continual changes in direction – more dancers join in the phrase, interchanging space and formation before landing in circular formation on the floor, where they use the body to wave on the floor in canon. Manipulation and development of prior motifs. The combined use of body and space are used to represent desire and mating, life force and a reference to what has already occurred/repetition in nature and patterns silent cry gestural movement – pulling at hands, face – trying to get the life force offering – chest open dancers facing the back of stage, rippling through the back and head. <p>Energy:</p> <ul style="list-style-type: none"> in the opening section, the male dancer enters with slow and controlled movement, referencing the beginning, creation and offering the combined use of body and energy (and time) supports the theme when the group move as one with stiff extended bird or plane-like flapping of arms, creating a beating wing effect, generating energy and electricity. This is a reference to migration and swarming – demonstrating a highly sophisticated system of communications across a group within nature vibratory movement of the hands – moving from left to right supports the idea of energy, electricity being dispersed solo dancer emerges from totem, moving in second position in an awkward manner, swinging and continuous circles of the head, trance like, this creates the idea of metamorphosis solo male dancer dances with awkward and athletic movements, curved and contracted body shuffling forward in second position. The combined use of body and energy through twists, writhes and flips into a headstand reveal a primal life force and transformation/metamorphosis 	

Question 2 (continued)

- explosive and sudden movement as dancer throws himself backwards and forwards across the stage
- collapsing and pulsating in death dance, rebirth.

Space:

- different groupings throughout, trio changes of direction, interchanging space and formation
- ensemble of dancers, two groups of four use circular pathways, multiple parts working together, natural patterns within nature
- diagonal line of eight dancers working facing each other, circular choreography a connection to natural patterns and multiple parts forming and reforming
- the combined use of body and space both used to explore and create circular pathways in space and with body parts and motions, referencing the cyclical patterns that govern both nature and human existence
- the use of the overhead light to define the spatial position and movement of dancers.

Time:

- two dancers synchronised twirling sticks follows a clear beat and rhythm
- combined use of body and time, e.g. some short phrases are references to 'Cog' and 'Clock' respectively. They are representations of time and the rhythmic forces that underpin nature. They are choreographically complicated and involve synchronicity of body and exact timing of multiple parts working together
- shifts in pace from slow deliberate movement to frenetic and uncontrolled, reflecting the forces of nature
- following this, the six dancers in a line working with synchronised mechanical choreography, timing of exact parts working together represents time and rhythmic forces working together
- dancers move in a slow and deliberate pace, carrying rocks in their hands and moving on the outskirts of the stage, joining one at a time to create a line across the back, a return to the beginning.

- (b) Discuss, in detail, how the application of **two** choreographic devices supports the choreographic intent of Garry Stewart's dance work. (5 marks)

Description	Marks
Discusses, in detail, how the application of two choreographic devices support the choreographic intent of the dance work. Uses specific, relevant, supporting examples.	5
Discusses, in some detail, how the application of two choreographic devices support the choreographic intent of the dance work. Uses relevant, supporting examples.	4
Outlines how the application of two choreographic devices support the choreographic intent of the dance work. Provides some relevant examples.	3
Makes general comments about how two choreographic devices are used within the dance work.	2
Makes superficial comments about one choreographic device used within the dance work.	1
Total	5
<p>Answers could include:</p> <p>Contrast:</p> <ul style="list-style-type: none"> • solo is grounded movement, is angular, intertwined and frantic. Low level – animalistic-quality movement has a clear Stewart style. Twisting and writhing. This is contrasted with the group line at the back continuing with the patterns and slow controlled movement. Arms and legs going in opposite directions • male dancer moving across the space twirling, tumbling, rolling – behind the line of dancers. This frenetic movement is contrasted by the slow, steady lift of the arm by dancers at the front of the space. <p>Motif:</p> <ul style="list-style-type: none"> • female dancer moves across the stage from stage right to left collecting the stones/rocks in her tunic. At the back, the group has moved to a tight upright group – hand flicker from left to right. Vibratory movement of hands (repeated motif throughout) is reflected in the music • dancers downstage show a motif of the hands reaching forward and wrists rotating • two dancers are entering from stage right and two dancers entering from stage left. Sweeping lunge movements to create a line at the top of the circle ready to move forward • dancers have moved upstage right in central pool of light, one dancer stays forward in a solo, and male dancer enters with stones/rocks • perform a duet. Group at the back are repeating a manipulated version of the connected arm movement (wave motif) • mating ritual – two dancers joined at the mouth enter from stage left. Use of breath/gasping motif – life force. <p>Canon:</p> <ul style="list-style-type: none"> • facing the front, dancer's right hand forward and slowly lower to a parallel plie position and recover, mouth open in a silent scream. This is done in canon so has a ripple effect – reference to the tidal movement of the ocean. All dancers lunge forward on right leg to a kneeling position to place the stones on the ground in a line in the front • trio – gasping, continual changes in direction – two more dancers join in, interchanging space and formation before landing in circular formation on the floor, where they use the body to wave on the floor in canon • seven dancers accumulate, creating mechanical movement – unison and canon within group – angular patterns repeated within the phrase. 	

Question 2 (continued)

Unison:

- step forward to crouch position and then high release, dancers working in unison, a sense of prayer or offering, maintaining the position in the circle
- forces of nature at work, two dancers working against the group of five – otherworldly – seven dancers moving arms in unison at different levels (phrase is replicated on different levels) and move in and out of unison
- fish jumping out of water. Repeat the same phrase in unison, different directions and levels. Canon shifts the movement from stage right to stage left. Upstage left, dancer appears to be manipulating the group
- unison headbanging, sitting in semicircle – back half of lit circle in space
- thrusting of pelvis, jolting of knees, raising of arms. These movements are done in unison and build in conjunction with other movements – circular motions are added – lifting to light above. They appear somewhat crazed, yet trance-like
- line across the front – unison phrase, ritualistic repetitive pattern of movement very intricate.

Accumulation:

- accumulation of repetitive pattern of movement. Frenetic exhausting movement. Solo dancer exits stage right. Break away duets.

Repetition:

- continual shift from circular to linear and repeated patterns. Two lines created chest height – arms all connected by hands and elbows. A repeat of the previous phrase now facing front and using two arms
- repeat phrase: connected shape – regeneration, birth, creation. Interlocking the arms and bodies, dancers are being manipulated. Cyclical patterns in nature
- the tides, creatures of the sea, day and night are all connected
- fight/battle for life – return to the circle – create a sacrifice – circle stage left, small intricate hands wrapping and unwrapping
- moving, rotating around the dancer to create a triangle – shunting forward in a V-shape
- silent screams – create a totem, fire, tepee, one dancer sacrificed, intricate arm phrase (repeated) – circling gestural – create the mechanical robotic movement – repetitive. Line in to a circle
- summoning power of solo dancer. Repetitive phrase
- line across the front – unison phrase, ritualistic repetitive pattern of movement very intricate
- slow entry of male dancer upstage right
- hands held in a clenched shape
- repetitive rhythms and patterns with the body
- moving of hands like beating of wings – creating energy – insect – repeated motifs from the opening section
- ritualistic and repetitive movement in the circle
- offering – the chest open
- circadian rhythms – the twenty-four hour cycle of waking and sleeping that pertains to a biological system. For this concept, Garry Stewart choreographed sequences that represented the body as a clock or as an instrument of rhythm. Manipulations in level and direction, with continual use of repetition and unison represent this notion.

Embellishment:

- as part of the accumulation, the movement phrases are embellished, smaller to larger groups and movements
- the many varied phenomena of the natural world grow at different rates, and need a myriad of differing circumstances in order to grow. An example of this is: the continual fight for life and structural changes that take place, e.g. as one dancer breaks free from the circle (and tepee), the other dancers work in small groups – the phrase has been developed and expanded by overlapping formations and connections, use of contrast and changes of levels and dynamics are also applied to depict the intent of growth and change.

Fragmentation:

- movements becoming smaller and more fragmented in torso and arms.

Inversion:

Question 3

(13 marks)

- (a) Explain how **one** prop in Garry Stewart's dance work is used to convey meaning and effect. (3 marks)

Description	Marks
Explains how one prop in the dance work has been used to convey meaning and effect.	3
Makes some relevant comments about how one prop in the dance work has been used to convey meaning and effect.	2
Makes superficial comments about prop/s used within the dance work.	1
Total	3
<p>Answers could include:</p> <p>All props are sources found in nature:</p> <ul style="list-style-type: none"> • sticks – used in various scenes throughout, with different supporting intentions, e.g. use of imagery – a tepee, a peacock, spinning and twirling to reference the weather and forces of nature, time and the rhythmic forces underpinning nature, or used to influence and manipulate dancers and their movements in space • bushes/trees – used to create patterns and shapes in space to support the theme of the generation and creation of life, the planting of new life. The tree is used in scenes of birth, death and rebirth, supporting the intent throughout • stones – used as an offering/spiritual connection, used to create mood and atmosphere by generating sound • water – pours water into dancer's mouth, symbolising regeneration • sand – depicting regeneration. 	

Question 3 (continued)

- (b) Evaluate how the design concepts of lighting and music/sound are used to convey meaning and effect in Garry Stewart's dance work. (10 marks)

Description	Marks
For each of the two design concepts:	
Evaluates, in detail how the design concepts have been used to convey meaning and effect in the dance work. Provides relevant and specific examples.	5
Explains how the design concepts has been used to convey meaning and effect in the dance work. Provides relevant and specific examples.	4
Outlines how the design concepts has been used to convey meaning and effect in the dance work. Provides relevant examples.	3
Makes general comments about how the design concepts has been used to convey meaning and effect in the dance work.	2
Makes superficial comment/s about the design concepts and its use within the dance work.	1
Total	5
<p>Answers could include:</p> <p>Music/sound:</p> <ul style="list-style-type: none"> • musically, the work delves into the ideal of repeating patterns of the natural world. The audience is asked to engage with the idea of where does it start and where does it end, this a core theme of the work itself • Brendan collaborated with Kaurna consultant, Jack Buckskin, to develop the original score, fusing electronica with a string quartet. The score is one long piece in nine sections. Patterns and phrases are continually looped and repeated throughout. This principle aligns to the cyclical and repetitive nature of themes explored such as: life, death and rebirth, the seasons, cycadean rhythms • the score is electro-acoustic – live sound is amplified and treated during performance: this is a significant repeated motif throughout the work used to support the idea of patterns in nature repeating, also acknowledging the voice and language from the past and the actual sounds in nature (wind, sea, rain). The powerful influence these sounds have on the dancers, choreography and audience, generate mood and atmosphere throughout to support the themes • the rhythms and patterns in the score throughout the work move between complementing directly the rhythms and patterns in the choreography, and contrasting them, yet both notions continually support the themes. For example, in the beginning section, dancers move forward in the line giving and receiving the stones by crossing hands right and left, over and under. Slow walking forward ... strings reverberating in a loop, repetitive fast beat and rhythm. The musical score is intense and rapid, contrasting the slow movement of the dancers, thus building anticipation into what is going to happen next and merging the ideas of the beginning, end and transformation • meditative rhythms are at times introduced – overlapping, repetitive and intense. This is used to complement repeated movement phrases: for example, the connected group shape symbolising regeneration, birth and creation. The music and choreography work together to represent the cyclical patterns in nature (the tides, creatures of the sea, day and night are all connected, as are the rhythms and patterns in both choreography and music) • in another section, after the sounds of the ocean and wind, there is a change in music, the electronic score builds in intensity and pace. It is cyclical and repetitive to match the choreography (unison headbanging, sitting in semi-circle – thrusting of pelvis, jolting of knees, raising of arms. These movements are done in unison and build in conjunction with other movements – circular motions are added) • the use of the Kaurna language as a sound accompaniment significantly influences the work (and its choreographic vocabulary), to help convey meaning 	

and effect. The words for the libretto were chosen from various themes that have a strong relationship to *The Beginning of Nature*. They link together with the themes of birth, beginnings and creation, metamorphosis, transformation and evolution, endings, death cycles of transformation, new life and rebirth. This was presented through a live accompaniment by two vocalists, singing libretto in Kaurna language.

Lighting:

- the lighting is a significant and dominant feature of the work, particularly the vast black ring which hangs overhead. Lighting is continually generated and beams from this structure, giving rise and significance to some of the themes explored throughout: where do we come from, the afterlife, time, day and night, the governing power from above, spirituality, light being central to life
- light is often reflected on the floor creating a defined circle or series of circles. This effect is repeated and varied throughout the work, linking directly to the cyclical rhythms and often patterns in nature
- opening scene – male dancer enters stage right – in curved closed position, walking slowly hands cupped in front offering the stones.
- a vast black ring hangs overhead, gives the appearance of a gateway or an alien ship/descendants. This provides a conical spill of light on the stage, very low in density
- final image – solo dancer buried in the plants/leaves – return to earth. Light circle around him. Low intensity of light in a pool from above – earth coloured. The dancer is returned to earth, death brings life. The audience is left to question: is this a reference to the afterlife? Is this the end? Where does it all begin?

Question 4

(9 marks)

- (a) Explain how using an improvisational score is beneficial to the choreographic process. (3 marks)

Description	Marks
Explains how using an improvisational score is beneficial to the choreographic process.	3
Outlines the benefit of using an improvisational score in the choreographic process.	2
Makes superficial comment/s about the improvisational score and/or the choreographic process.	1
Total	3
Answers could include: <ul style="list-style-type: none"> • improvisation score provides a map of the choreography • is a frame of ideas that shape the dance • assists conveying movement more clearly • expands creative potential • helps to define and refine concepts and processes • generation of original content • used as a guide to support themes and intent • provides a structure/support for the creative process • develops/generates movement ideas, material. 	

- (b) Explain **two** ways, other than improvising, that can be used in the choreographic process. (6 marks)

Description	Marks
For each of the two ways:	
Explains a way, other than improvising, that can be used in the choreographic process.	3
Outlines a way, other than improvising, that can be used in the choreographic process.	2
Makes superficial comment/s about improvisation and developing original movement.	1
Total	6
Answers could include: <ul style="list-style-type: none"> • stimulus material to generate ideas/movement • researching themes • manipulating and refining movement through applying different choreographic devices • manipulation of the elements of dance through task – based activities • defining and applying a choreographic structure (to support theme/intent) • use of video and reflective practice • journal/portfolio of choreographic development/process • peer support/feedback • creating specific tasks to develop/expand movement and movement phrases • make choices on material, structure that is most suited to the theme, concepts and ideas • use personal physicality and strengths • use known movement to select, refine, abstract and manipulate with elements and devices to expand movement choices • planning and selecting appropriate ideas and or material suitable for themes and concepts. 	

Section Two: Extended answer

60% (48 Marks)

Question 5

(24 marks)

Choreographers create dance works that extend the boundaries of dance.

Discuss this statement with reference to **one** significant choreographer and **one** of their dance works.

- Provide an historical background of the choreographer. (4 marks)
- Summarise the choreographic intent of the dance work. (4 marks)
- Explain how the movement choices support the choreographic intent of the dance work. (5 marks)
- Explain how the design concepts in the dance work convey meaning and effect. (5 marks)
- Discuss how the choreographer has extended the boundaries of dance within the dance work. (6 marks)

Description	Marks
Provide an historical background of the choreographer.	
Provides a detailed, accurate historical background of the choreographer.	4
Provides a mostly accurate historical background of the choreographer.	3
Provides some relevant comments on the historical background of the choreographer.	2
Makes superficial comment/s on the historical background of the choreographer.	1
Subtotal	4
Summarise the choreographic intent of the dance work.	
Summarises the choreographic intent of the dance work.	4
Makes some relevant comments about the choreographic intent of the dance work.	3
Makes general comments about the choreographic intent of the dance work.	2
Makes superficial comment/s about the choreographic intent of the dance work.	1
Subtotal	4
Explain how the movement choices support the choreographic intent of the dance work.	
Explains how the movement choices support the choreographic intent of the dance work. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the movement choices support the choreographic intent of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the movement choices support the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the movement choices support the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the movement choices and the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Subtotal	5
Explain how the design concepts in the dance work convey meaning and effect.	
Explains how the design concepts in the dance work convey meaning and effect. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the design concepts in the dance work convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the design concepts in the dance work convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about design concepts in the dance work and meaning and effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concept/s in the dance work and meaning and/or effect. Uses minimal or no dance terminology.	1
Subtotal	5
Discuss how the choreographer has extended the boundaries of dance within the dance work.	
Provides a detailed discussion on how the choreographer has extended the boundaries of dance within the dance work.	6
Describes, in some detail, how the choreographer has extended the boundaries of dance within the dance work.	5
Outlines broadly how the choreographer has extended the boundaries of dance within the dance work.	4
Provides some relevant points about how the choreographer has extended the boundaries of dance within the dance work.	3
Makes general comments about how the choreographer has extended the boundaries of dance within the dance work.	2
Makes superficial comment/s about how the choreographer has extended the boundaries of dance within the dance work.	1
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 2019 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)

Dance contributes to an audience's understanding of different perspectives.

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

- Provide an overview of the dance work. (4 marks)
- Summarise the choreographic intent of the dance work. (4 marks)
- Explain how the choreography supports the audience's understanding of the dance work. (5 marks)
- Explain how the design concepts in the dance work convey meaning and effect. (5 marks)
- Discuss how the dance work contributes to an audience's understanding of different perspectives. (6 marks)

Description	Marks
Provide an overview of the dance work.	
Provides a detailed, accurate overview of the dance work.	4
Provides a mostly accurate overview of the dance work.	3
Provides some relevant comments about the dance work.	2
Makes superficial comment/s about the dance work.	1
Subtotal	4
Summarise the choreographic intent of the dance work.	
Summarises the choreographic intent of the dance work.	4
Makes some relevant comments about the choreographic intent of the dance work.	3
Makes general comments about the choreographic intent of the dance work.	2
Makes superficial comment/s about the choreographic intent of the dance work.	1
Subtotal	4
Explain how the choreography supports the audience's understanding of the dance work.	
Explains how the choreography supports the audience's understanding of the dance work. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the choreography supports the audience's understanding of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the choreography supports the audience's understanding of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the choreography supports the audience's understanding of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the choreography and how it supports the audience's understanding of the dance work. Uses minimal or no dance terminology.	1
Subtotal	5
Explain how the design concepts in the dance work convey meaning and effect.	
Explains how the design concepts in the dance work convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the design concepts in the dance work convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the design concepts in the dance work convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about design concepts in the dance work and meaning and effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concept/s in the dance work and meaning and/or effect. Uses minimal or no dance terminology.	1
Subtotal	5
Discuss how the dance work contributes to an audience's understanding of different perspectives.	
Provides a detailed discussion on how the dance work contributes to an audience's understanding of different perspectives.	6
Describes, in some detail, how the dance work contributes to an audience's understanding of different perspectives.	5
Outlines broadly how the dance work contributes to an audience's understanding of different perspectives.	4
Provides some relevant points about how the dance work contributes to an audience's understanding of different perspectives.	3
Makes general comments about how the dance work contributes to an audience's understanding of different perspectives.	2
Makes superficial comment/s related to how the dance work contributes to an audience's understanding of different perspectives.	1
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 2019 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)

Dance works created for youth are often shaped by society and its issues.

Discuss this statement with reference to **one** dance work from **one** Australian dance company and/or choreographer who create dance for youth.

- Provide an historical background of the dance company or choreographer who created the dance work. (4 marks)
- Summarise the choreographic intent of the dance work. (4 marks)
- Explain how the movement choices support the choreographic intent of the dance work. (5 marks)
- Explain how the design concepts in the dance work convey meaning and effect. (5 marks)
- Discuss how the dance work for youth has been shaped by society and its issues. (6 marks)

Description	Marks
Provide an historical background of the dance company and/or choreographer who created the dance work.	
Provides a detailed, accurate historical background of the dance company and/or choreographer who created the dance work.	4
Provides a mostly accurate historical background of the dance company and/or choreographer who created the dance work.	3
Provides some relevant comments about the historical background of the dance company and/or choreographer who created the dance work.	2
Makes superficial comment/s about the historical background of the dance company and/or choreographer who created the dance work.	1
Subtotal	4
Summarise the choreographic intent of the dance work.	
Summarises the choreographic intent of the dance work.	4
Makes some relevant comments about the choreographic intent of the dance work.	3
Makes general comments about the choreographic intent of the dance work.	2
Makes superficial comment/s about the choreographic intent of the dance work.	1
Subtotal	4
Explain how the movement choices support the choreographic intent of the dance work.	
Explains how the movement choices support the choreographic intent of the dance work. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the movement choices support the choreographic intent of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the movement choices support the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the movement choices support the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the movement choices and the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Subtotal	5
Explain how the design concepts in the dance work convey meaning and effect.	
Explains how the design concepts in the dance work convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the design concepts in the dance work convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the design concepts in the dance work convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about design concepts in the dance work and meaning and effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concept/s in the dance work and meaning and/or effect. Uses minimal or no dance terminology.	1
Subtotal	5
Discuss how the dance work for youth has been shaped by society and its issues.	
Provides a detailed discussion on how the dance work for youth has been shaped by society and its issues.	6
Describes, in some detail, how the dance work for youth has been shaped by society and its issues.	5
Outlines broadly how the dance work for youth has been shaped by society and its issues.	4
Provides some relevant points about how the dance work for youth has been shaped by society and its issues.	3
Makes general comments about how the dance work for youth has been shaped by society and its issues.	2
Makes superficial comment/s related to the dance work and the way it has been shaped by society and its issues.	1
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 2019 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)

Text under 'Answers could include':
2nd & 4th dot points: Australian Dance Theatre. (2019).
Beginning of nature: Synopsis. Retrieved August, 2019, from
<https://www.adt.org.au/presenter/>

Question 3(b)

Text under 'Answers could include':
2nd dot point: Australian Dance Theatre. (2019). *Beginning of nature: Synopsis*. Retrieved August, 2019, from
<https://www.adt.org.au/presenter/>

This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that it is not changed and that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons [Attribution 4.0 International \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) licence.