



DANCE

ATAR course examination 2024

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% (47 Marks)

Question 1

(5 marks)

Discuss the significance of the dance work for Australian audiences.

Description	Marks
Discusses the significance of the dance work for Australian audiences	5
Explains the significance of the dance work for Australian audiences	4
Describes the significance of the dance work for Australian audiences	3
Outlines the significance of the dance work for Australian audiences	2
Makes a general comment about the significance of the dance work	1
Total	5
<p>Answers could include:</p> <ul style="list-style-type: none"> • For copyright reasons this text cannot be reproduced in the online version of this document • For copyright reasons this text cannot be reproduced in the online version of this document • For copyright reasons this text cannot be reproduced in the online version of this document • For copyright reasons this text cannot be reproduced in the online version of this document • For copyright reasons this text cannot be reproduced in the online version of this document • For copyright reasons this text cannot be reproduced in the online version of this document but may be viewed online at the following link https://www.dancelife.com.au/review-manifesto-by-stephanie-lake-company/. Paragraph 6, sentence 2 and 3 	
Accept other relevant answers.	

Question 2

(12 marks)

- (a) Explain how the element of time is explored in
- Manifesto*
- . (4 marks)

Description	Marks
Explains how the element of time is explored in <i>Manifesto</i>	4
Describes how the element of time is explored in <i>Manifesto</i>	3
Outlines how the element of time is explored in <i>Manifesto</i>	2
Makes a general comment about how the element of time is explored in <i>Manifesto</i>	1
Total	4
Answers could include: <ul style="list-style-type: none"> • dancers continue to react to the beats, individually, pairs • dancers move to diagonal line and perform abstracted ballet movements, matching the drumming beat and accent • solo dancer moves to beat • dancers form two groups – each group performs to different rhythm – one the beat, other syncopated beats • dancers regroup and move in slow motion before moving to the beat again to repeat stomping in grande plié • movement uses an uneven rhythm • eight dancers slowly move to ground and out of light, one dancer remains in position to begin her solo. 	
Accept other relevant answers.	

- (b) Explain how the element of space is explored in
- Manifesto*
- . (4 marks)

Description	Marks
Explains how the element of space is explored in <i>Manifesto</i>	4
Describes how the element of space is explored in <i>Manifesto</i>	3
Outlines how the element of space is explored in <i>Manifesto</i>	2
Makes a general comment about how the element of space is explored in <i>Manifesto</i>	1
Total	4
Answers could include: <ul style="list-style-type: none"> • curtain rises to nine dancers on nine chairs, set in a semi-circle on the stage, and nine drummers sitting at nine drumkits on a semi-circular, incremented structure • dancers move into the space and work in solos, duos and trios reacting to the drums • dancers remain at low level with one dancer standing on chair – appears to be making a speech • dancers, in a window formation, begin a stylised 'ballet' warmup • trio in closed, vertical formation • six dancers perform short solos moving across the stage and exiting as another enters • dancers move to form close line tapping beat with fingers. 	
Accept other relevant answers.	

Question 2 (continued)

- (c) Explain how the relationship between the drummers and the dancers supports the movement choices in *Manifesto*. (4 marks)

Description	Marks
Explains how the relationship between the drummers and the dancers supports the movement choices in <i>Manifesto</i>	4
Describes how the relationship between the drummers and the dancers supports the movement choices in <i>Manifesto</i>	3
Outlines how the relationship between the drummers and the dancers supports the movement choices in <i>Manifesto</i>	2
Makes a general comment about the drummers and/or the dancers	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> dancers react to sudden drum sound but hold individual position dancers continue to react to the beats, individually, pairs solo male dancer walks casually around stage, stops and looks at individual drummers solo male dancer sits downstage centre and prompts the drummers to start, then becomes an onlooker soloist moves fluidly with the sound of the drum and freezes when sound of drums pause and holds position until next drum sounds. <p style="text-align: center; border: 1px dashed gray; padding: 5px;">For copyright reasons this text cannot be reproduced in the online version of this document but may be viewed online at the following link https://www.aussietheatre.com.au/news/manifesto-makes-triumphant-return-to-melbourne. Paragraph 6, sentence 1 'conducting' to 'forms.'</p> <ul style="list-style-type: none"> dancers walk as a group to watch a drummer repeating this process to watch two more drummers each drummer/dancer work as a single unit, starting small but accumulating intensity, and as the rhythms become more complex, so do the movements <p style="text-align: center; border: 1px dashed gray; padding: 5px;">For copyright reasons this text cannot be reproduced in the online version of this document but may be viewed online at the following link https://www.aussietheatre.com.au/news/manifesto-makes-triumphant-return-to-melbourne. Paragraph 5, sentence 1</p> <ul style="list-style-type: none"> <p style="text-align: center; border: 1px dashed gray; padding: 5px;">For copyright reasons this text cannot be reproduced in the online version of this document but may be viewed online at the following link https://www.aussietheatre.com.au/news/manifesto-makes-triumphant-return-to-melbourne. Paragraph 5, sentence 3</p> <ul style="list-style-type: none"> <p style="text-align: center; border: 1px dashed gray; padding: 5px;">For copyright reasons this text cannot be reproduced in the online version of this document but may be viewed online at the following link https://www.dancelife.com.au/review-manifesto-by-stephanie-lake-company/. Paragraph 5, sentence 2</p> <ul style="list-style-type: none"> <p style="text-align: center; border: 1px dashed gray; padding: 5px;">For copyright reasons this text cannot be reproduced in the online version of this document but may be viewed online at the following link https://www.dancelife.com.au/review-manifesto-by-stephanie-lake-company/. Paragraph 5, sentence 3 and 4</p> <ul style="list-style-type: none"> 	
Accept other relevant answers.	

Question 3

(15 marks)

The dancers in *Manifesto* require a demanding level of fitness. Identify and explain how **three** different components of fitness assist them to perform *Manifesto*.

Description	Marks
For each component of fitness (3 x 1 mark)	
Identifies a component of fitness	1
Subtotal	3
Explanations (3 x 4 marks)	
Explains how the component of fitness assists the dancer	4
Describes how the component of fitness assists the dancer	3
Outlines how the component of fitness assists the dancer	2
Makes a general comment about the component of fitness	1
Subtotal	12
Total	15

Answers could include:

Strength – is the ability to exert a force in a single maximal contraction. It is important to be able to push or pull weights while moving through a range of motion such as lifts, falls and partner work.

Flexibility – is the range of movement around a joint. Some dance movements require the body to move beyond their normal range of motion to adopt dynamic (moving) and static (still) shapes and positions.

Coordination – is the ability to perform motor tasks smoothly and accurately. This is important to be able to accurately perform the movements required safely and accurately.

Muscular endurance – is the ability to exert a force over a period of time. This helps with performing over a long period of time.

Cardiovascular endurance – is the capacity of the body to be involved in continuous physical activity. This may be shown when performing an extended sequence or routine.

Accept other relevant answers.

Question 4

(15 marks)

- (a) Identify **two** different biomechanical principles used in each of the following dance skills from the set solo. (6 marks)
- Fouetté
 - Skater's turn
 - Fruit bat

Description	Marks
Fouetté – any two of	
<ul style="list-style-type: none"> • Motion - general • Balance • Transfer of weight • Centre of gravity • Base of support 	1–2
Subtotal	2
Skater's turn – any two of:	
<ul style="list-style-type: none"> • Balance • Motion - angular • Base of support • Transfer of weight • Centre of gravity 	1–2
Subtotal	2
Fruit bat – any two of:	
<ul style="list-style-type: none"> • Motion - linear • Transfer of weight • Balance 	1–2
Subtotal	2
Total	6
Accept other relevant answers.	
Note: Biomechanical principles <ul style="list-style-type: none"> • Centre of gravity • Base of support • Balance • Motion – linear, angular, general • Transfer of weight 	

- (b) Using the identified biomechanical principles in part (a), page 6, describe how each dance skill is executed. (9 marks)

Description	Marks
For each description (3 x 3 marks)	
Describes the biomechanical principles used in executing the dance skill	3
Outlines the biomechanical principles used in executing the dance skill	2
Makes a general comment about a biomechanical principle and/or the dance skill	1
Total	9
<p>Answers could include:</p> <p>Fouetté – Transfer weight from one foot to the other whilst swinging the first leg using general motion so that there is a half turn and spring off the floor landing on one foot with the centre of balance over the landing foot (base of support).</p> <p>Skater's turn – Transfer weight from one foot to the other and pushing off using general motion to turn on the grounded foot whilst keeping the centre of gravity over the base of support.</p> <p>Fruit bat – Transfer weight from one foot to the other whilst using general motion with the other leg to lift off the floor and get into fruit bat position in the air and then land maintaining balance with the centre of gravity over base of support.</p> <p>Accept other relevant answers.</p>	

Section Two: Extended answer

60% (46 Marks)

Question 5

(23 marks)

With reference to choreographic processes:

- Explain the purpose of using a choreographic structure. (4 marks)
- Explain how improvisational skills can contribute to the creation of movement. (4 marks)
- Discuss how:
 - the manipulation of movement is used to reflect a choreographic intent (5 marks)
 - choreographic devices are used to reflect a choreographic intent. (5 marks)
- Discuss the impact of technologies on dance design throughout the choreographic process. (5 marks)

Description	Marks
Explain the purpose of using a choreographic structure	
Explains the purpose of using a choreographic structure	4
Describes the purpose of using a choreographic structure	3
Outlines the purpose of using a choreographic structure	2
Makes a general comment about choreographic structure	1
Subtotal	4
Explain how improvisational skills can contribute to the creation of movement	
Explains how improvisational skills can contribute to the creation of movement	4
Describes how improvisational skills can contribute to the creation of movement	3
Outlines how improvisational skills can contribute to the creation of movement	2
Makes a general comment about improvisational skills	1
Subtotal	4
Discuss how the manipulation of movement is used to reflect a choreographic intent	
Discusses how the manipulation of movement is used to reflect a choreographic intent	5
Explains how the manipulation of movement is used to reflect a choreographic intent	4
Describes how the manipulation of movement is used to reflect a choreographic intent	3
Outlines how the movement is used and/or the choreographic intent	2
Makes a general comment about movement	1
Subtotal	5
Discuss how choreographic devices are used to reflect a choreographic intent	
Discusses how choreographic devices are used to reflect a choreographic intent	5
Explains how choreographic devices are used to reflect a choreographic intent	4
Describes how choreographic devices are used to reflect a choreographic intent	3
Outlines how choreographic devices are used and/or the choreographic intent	2
Makes a general comment about choreographic devices	1
Subtotal	5

Discuss the impact of technologies on dance design throughout the choreographic process	
Discusses the impact of technologies on dance design throughout the choreographic process	5
Explains the impact of technologies on dance design throughout the choreographic process	4
Describes the impact of technologies on dance design throughout the choreographic process	3
Outlines the impact of technologies on dance design and/or the choreographic process	2
Makes a general comment about technologies on dance	1
Subtotal	5
Total	23
<p>Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2024 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.</p>	

Question 6

(23 marks)

Referring to **one** dance company:

- Explain the choreographic structure of a dance work. (4 marks)
- Explain the significance of the dance work to the dance company. (4 marks)
- Discuss how the dance work has been influenced by past and/or present trends, with reference to:
 - movement choices (5 marks)
 - **one** design concept. (5 marks)
- Discuss the influence of the company on trends in dance. (5 marks)

Description	Marks
Explain the choreographic structure of a dance work	
Explains the choreographic structure of a dance work	4
Describes the choreographic structure of a dance work	3
Outlines the choreographic structure of a dance work	2
Makes a general comment about choreographic structure	1
Subtotal	4
Explain the significance of the dance work to the dance company	
Explains the significance of the dance work to the dance company	4
Describes the significance of the dance work to the dance company	3
Outlines the significance of the dance work to the dance company	2
Makes a general comment about the dance work	1
Subtotal	4
Discuss how the dance work has been influenced by past and/or present trends, with reference to movement choices	
Discusses how the dance work has been influenced by past and/or present trends with reference to movement choices	5
Explains how the dance work has been influenced by past and/or present trends with reference to movement choices	4
Describes how the dance work has been influenced by past and/or present trends with reference to movement choices	3
Outlines movement choices and/or how the dance work has been influenced by past and/or present trends	2
Makes a general comment about movement choices in the dance work	1
Subtotal	5
Discuss how the dance work has been influenced by past and/or present trends, with reference to one design concept	
Discusses how the dance work has been influenced by past and/or present trends with reference to one design concept	5
Explains how the dance work has been influenced by past and/or present trends with reference to one design concept	4
Describes how the dance work has been influenced by past and/or present trends with reference to one design concept	3
Outlines design concepts and/or how the dance work has been influenced by past and/or present trends	2
Makes a general comment about the design concept in the dance work	1
Subtotal	5

Discuss the influence of the company on trends in dance	
Discusses the influence of the company on trends in dance	5
Explains the influence of the company on trends in dance	4
Describes the influence of the company on trends in dance	3
Outlines the influence of the company on trends in dance	2
Makes a general comment about the company	1
Subtotal	5
Total	23
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2024 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

(23 marks)

Referring to **one** choreographer:

- Explain the choreographic structure of a dance work. (4 marks)
- Explain the significance of the dance work to the choreographer. (4 marks)
- Discuss how the dance work has extended the boundaries of dance with reference to:
 - movement choices (5 marks)
 - **one** design concept. (5 marks)
- Discuss the contribution the choreographer has made to dance as an art form. (5 marks)

Description	Marks
Explain the choreographic structure of a dance work	
Explains the choreographic structure of a dance work	4
Describes the choreographic structure of a dance work	3
Outlines the choreographic structure of a dance work	2
Makes a general comment about choreographic structure	1
Subtotal	4
Explain the significance of the dance work to the choreographer	
Explains the significance of the dance work to the choreographer	4
Describes the significance of the dance work to the choreographer	3
Outlines the significance of the dance work to the choreographer	2
Makes a general comment about the dance work	1
Subtotal	4
Discuss how the dance work has extended the boundaries of dance with reference to movement choices	
Discusses how the dance work has extended the boundaries of dance with reference to movement choices	5
Explains how the dance work has extended the boundaries of dance with reference to movement choices	4
Describes how the dance work has extended the boundaries of dance with reference to movement choices	3
Outlines the movement choices and/or how the dance work has extended the boundaries of dance	2
Makes a general comment about movement choices in the dance work	1
Subtotal	5
Discuss how the dance work has extended the boundaries of dance with reference to one design concept	
Discusses how the dance work has extended the boundaries of dance with reference to one design concept	5
Explains how the dance work has extended the boundaries of dance with reference to one design concept	4
Describes how the dance work has extended the boundaries of dance with reference to one design concept	3
Outlines design concept and/or how the dance work has extended the boundaries of dance	2
Makes a general comment about design concepts in the work	1
Subtotal	5

Discuss the contribution the choreographer has made to dance as an art form	
Discusses the contribution the choreographer has made to dance as an art form	5
Explains the contribution the choreographer has made to dance as an art form	4
Describes the contribution the choreographer has made to dance as an art form	3
Outlines the contribution the choreographer has made to dance as an art form	2
Makes a general comment about the choreographer	1
Total	23
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2024 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

Dot points 1–5 adapted from: Tanner, C. (2022, March 24). *Stephanie Lake on Manifesto*. Heckler. Retrieved May, 2024, from <https://heckler.com.au/festival/stephanie-lake-on-manifesto/>

Dot point 6: Daynes, B. (2023, October 27). *REVIEW | Manifesto by Stephanie Lake Company*. Retrieved August, 2024, from <https://www.dancelife.com.au/review-manifesto-by-stephanie-lake-company/>

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Question 2(c)

Dot point 5, sentence 2: Aussie Theatre. (2023, August 1). *Manifesto Makes Triumphant Return to Melbourne*. Retrieved August, 2024, from <https://www.aussietheatre.com.au/news/manifesto-makes-triumphant-return-to-melbourne>

Dot point 7: Adelaide Festival. (n.d.). *Manifesto*. Retrieved May, 2024, from <https://2022.adelaidefestival.com.au/events/manifesto/>

Dot points 8–9: Aussie Theatre. (2023, August 1). *Manifesto Makes Triumphant Return to Melbourne*. Retrieved August, 2024, from <https://www.aussietheatre.com.au/news/manifesto-makes-triumphant-return-to-melbourne>

Dot points 10–11: Daynes, B. (2023, October 27). *REVIEW | Manifesto by Stephanie Lake Company*. Retrieved August, 2024, from <https://www.dancelife.com.au/review-manifesto-by-stephanie-lake-company/>

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