



# **DANCE**

## **ATAR course examination 2017**

### **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

(8 marks)

(a) Explain the choreographic intent of the dance work, *AORTA*.

(4 marks)

Description	Marks
Explains the choreographic intent of the dance work, <i>AORTA</i> .	4
Outlines, in some detail, the choreographic intent of the dance work, <i>AORTA</i> .	3
Makes some relevant comments about the choreographic intent of the dance work, <i>AORTA</i> .	2
Makes superficial comment/s about the choreographic intent of the dance work, <i>AORTA</i> .	1
<b>Total</b>	<b>4</b>
<p>Answers could include:</p> <ul style="list-style-type: none"> <li>the aorta is the elastic artery that lies at the centre of our physical system. Consisting of smooth muscle, nerves and cells it is the central corridor that branches from the heart: our ticking clock. Inspired by the metronomic nature of the heart as it charts the unwinding of time, <i>AORTA</i> is a work that turns the body inside out</li> <li>integrating Stephanie Lake's physically complex and visceral movement style, three male dancers bring the interior workings of the body – the surge of blood, our biomechanical impulses – to the surface</li> <li>exploring growth and decay, electricity and magnetism <i>AORTA</i> dissects the notion that at any given moment we are both alive and dying</li> <li><i>AORTA</i> is a choreographic investigation of our complex physical system, showing how blood moves and what neural pathways look like. It is also the story of our mortality, our growth and decay</li> <li>Lake wanted to explore both our tremulousness as well as the driving surge of our aliveness; the fragile, crumbling bones and the bombastic beat-driven animal.</li> </ul>	

- (b) Explain how trios are used in the dance work to reinforce the choreographic intent. (4 marks)

Description	Marks
Explains how trios are used in the dance work to reinforce the choreographic intent.	4
Outlines how trios are used in the dance work to reinforce the choreographic intent.	3
Makes some relevant comments about how trios are used in the dance work to reinforce the choreographic intent.	2
Makes superficial comment/s about how trios are used in the dance work to reinforce the choreographic intent.	1
<b>Total</b>	<b>4</b>
<p>Answers could include:</p> <ul style="list-style-type: none"> <li>• three dancers are each positioned in front of the screens and perform movement sequences in unison. Movements appear robotic and functional. The focus is on the presence and shift of energy between various parts of the body</li> <li>• unison is used effectively to complete the section with the three dancers embodying the heart itself</li> <li>• the three dancers stand in a triangular formation on the outer edges of the stage and physicalise body parts or functions</li> <li>• the three dancers draw a kind of schema on the floor; the blueprint of a city or map of a body. They draw and build it together in a relationship of inter-reliance</li> <li>• the three dancers move in perfect and precise unison performing rhythmically-complex sequences with intricate detail, referencing endless invention</li> <li>• the three dancers constantly ricochet off one another's bodies as if they are just one entity. This section explores a sense of weightlessness and ethereality. Body parts float and time slows down</li> <li>• the three dancers quiver and vibrate in unison. They break apart and re-form referencing the interconnectedness of the body and the need for all its independent parts to function together to make the 'whole' machine work</li> <li>• the choice of using a trio of three strong and powerful dancers hints at the three sections that make up the aorta – top left ventricle, aortic valve and the aorta</li> <li>• the trio signifies the three leaflets in the aortic valve that open and close to ensure the one-way flow of blood.</li> </ul>	

## Question 2

(14 marks)

- (a) Describe how **two** elements of dance are used in the dance work to manipulate movement. (6 marks)

Description	Marks
For each of the <b>two</b> elements of dance: (Body, Energy, Space or Time)	
Describes how the element of dance is used in the dance work to manipulate movement.	3
Makes some relevant comments about how the element of dance is used in the dance work to manipulate movement.	2
Makes superficial comment/s related to how the element of dance is used in the dance work to manipulate movement.	1
<b>Total</b>	<b>6</b>
<p>Answers could include:</p> <p>Body:</p> <ul style="list-style-type: none"> <li>• WALK – a repetitive upper body pulse interrupts the melting qualities of these movements and initiates the dancers shift to the floor. The undulations of the dancer continue on the floor and bring him back to a standing position</li> <li>• TRIANGLE – dancers’ body parts/ bodies vibrate in original triangular formation.</li> </ul> <p>Energy:</p> <ul style="list-style-type: none"> <li>• WALK – dancers are each positioned in front of screen and perform movement sequences in unison. Movements appear robotic and functional. The focus here is on the presence and shift of energy between various parts of the body</li> <li>• INTEGRATION – cooperative relationships between the different bodies to activate the ‘machine’ are explored throughout the duo. The elements of dance and use of weight transfer enable this. Contrasting energies accentuate flow as well as short, sharp shifts in direction/intention. Dancers maintain contact through more automated movements</li> <li>• FIVES – movement originates from and shifts in direction/level/energy and speed as a result of physical contact. Movement is repetitive and purposeful</li> <li>• TRIANGLE – dancers stand in a triangular formation on the outer edges of the stage and physicalise certain body parts or functions: blood – dripping, flowing, oozing. Nervous system – twitching, firing, liver – slipping, sliding</li> <li>• contagiousness of movement evident as the stage-right dancer gravitates in a series of undulating movements towards the centre-stage dancer. The meeting of the two dancers initiates the centre-stage dancer’s vibrating shifts towards the stage-left dancer</li> <li>• as the dancers start overlapping there is interconnection of all of the elements which then transfers into a section of ‘growth and decay’ with collapsing and rebuilding</li> <li>• GRAVITY – three dancers constantly ricochet off one another’s bodies as if they are just one entity. The movement appears reflexive like the workings of the internal body; the hypnotised gaze of the dancers reinforces this. This section finishes with the dancers collapsing to the floor</li> <li>• RETROGRADE OF TRIANGLE – movements from the liver, nervous system and blood are repeated and reversed following unavoidable pathways in a cycle that takes us back to the beginning.</li> </ul>	

## Space:

- TRIANGLE – dancers shift to the floor and sit facing the projection screens. They dance in a seemingly erratic fashion shifting between sustained, percussive and vibratory dynamics – collapsing back to the floor
- BODILY FUNCTIONS – dancers draw together in the centre of the stage. They repeat undulating movements interspersed with short, sharp, angular movement based on bodily functions; sneeze, think, sleep, urinate (autonomic nervous system)
- these ideas evolve over the section and the dancers become more intertwined
- HANDS – the movements of the dancers are short and angular, almost robotic; developing ideas related to pathways. Order, organisation, the architecture of the body and the space around it are explored. The movement phrases start simply and then increase in complexity as new bodies are introduced. Eventually the dancers end up drawing a kind of schema on the floor; the blueprint of a city or map of a body. They draw and build it together in a relationship of inter-reliance.

## Time:

- WALK – a solo dancer moves arms and legs in opposition in a slow-motion walk. This is interspersed with sporadic and quick dynamic shifts. This represents pulsing into life
- there are micro shifts and the slow, gradual animation of the human body. The movement considers the heartbeat and triggering of physical systems
- GRAVITY – this section explores a sense of weightlessness and ethereality. Body parts float and time slows down
- the three dancers constantly ricochet off one another's bodies as if they are just one entity
- LIFE CYCLE ACCELERATED – based on the accelerated footage of the life cycle of a plant, this concluding sequence manipulates time to reference 'life flashing before one's eyes'. The dancer moves in and out of the floor alternating between fast, jerky movements and slow, smooth motions
- rhythm and timing are used effectively in the flat-hand, air-breathing, pulsing action to display the accented percussion of the beating heart.

## Question 2 (continued)

- (b) Discuss how **two** choreographic devices are used to support the ideas in the dance work. (8 marks)

Description	Marks
For each of the <b>two</b> choreographic devices: (unison, canon, motif, contrast, repetition, reversal)	
Discusses how the choreographic device is used to support the ideas in the dance work.	4
Outlines how the choreographic device is used to support the ideas in the dance work.	3
Makes some relevant comments about how the choreographic device is used to support the ideas in the dance work.	2
Makes superficial comment/s about the choreographic device with limited or no reference to the ideas in the dance work.	1
<b>Total</b>	<b>8</b>
<p>Answers could include:</p> <p><b>Unison</b></p> <ul style="list-style-type: none"> <li>dancers continue investigating cause and effect using their own bodies as boundaries. Movement originates from and shifts in direction/level/energy and speed as a result of physical contact. Movement is repetitive and purposeful. Unison is used effectively to complete this section with the three dancers embodying the heart itself</li> <li>the three dancers move in perfect and precise unison. There is a sense of inevitability about the movement – the action cannot be stopped. Dancers eventually collapse to the floor but continue a floor-based phrase transferring weight across lower levels</li> <li>the three dancers move in perfect and precise unison performing rhythmically complex sequences with intricate detail</li> </ul> <p><b>Canon</b></p> <ul style="list-style-type: none"> <li>Josh Mu opens the performance and is gradually joined by James Pham and James Batchelor. This accumulation may also signify neurological pathways forming</li> <li>there is contagiousness evident in the movement as the gravitational pull of each dancer initiates the movement of the next</li> </ul> <p><b>Motif</b></p> <ul style="list-style-type: none"> <li>dancers stand in a triangular formation on the outer edges of the stage and physicalise body parts or functions: Blood – dripping, flowing, oozing. Nervous system – twitching, firing. Liver – slipping, sliding</li> <li>the dancers are reborn into new bodies. They find each other and interact like animals. The architecture of hands is repeated but is fast and frenzied. Movements become more angular, repetitive and forceful with a raised arms motif</li> </ul> <p><b>Contrast</b></p> <ul style="list-style-type: none"> <li>contrast is developed through the exploration of the workings of the internal body versus the effects of external forces on the body</li> <li>contrast is effectively demonstrated through the manipulation of BEST</li> </ul> <p><b>Repetition</b></p> <ul style="list-style-type: none"> <li>the work references endless invention and repeats many of the movements and dynamic qualities that have been seen up to this point in the work – walking, shuddering, collapsing, building etc.</li> <li>the architecture of hands is repeated but is fast and frenzied</li> <li>movements become more angular, repetitive and forceful with a raised arms motif</li> <li>there is a frenzy of energy and industry as the dancers move in unison as a tribe</li> <li>the dancers quiver and vibrate in unison. They break apart and re-form referencing the interconnectedness of the body and the need for all its independent parts to function together to make the 'whole' machine work</li> <li>movements from the liver, nervous system and blood are repeated and reversed following unavoidable pathways in a cycle that takes us back to the beginning</li> </ul> <p><b>Reversal/Retrograde</b></p> <ul style="list-style-type: none"> <li>dancers' bodies/body parts vibrate in original triangular formation before reversing the movement from the original triangle</li> <li>movements from the liver, nervous system and blood are repeated and reversed following unavoidable pathways in a cycle that takes us back to the beginning.</li> </ul>	

## Question 3

(10 marks)

Analyse how the following technologies are used to convey meaning and effect in *AORTA*.

Description	Marks
<b>Projections</b>	
Analyses how the projections are used to convey meaning and effect in <i>AORTA</i> .	5
Explains in some detail how the projections are used to convey meaning and effect in <i>AORTA</i> .	4
Makes some relevant comments about how the projections are used to convey meaning and effect in <i>AORTA</i> .	3
Makes general comments about the projections in relation to meaning and/or effect.	2
Makes superficial comment/s about the projections in <i>AORTA</i> .	1
<b>Subtotal</b>	<b>5</b>
<p>The focus of the analysis could include:</p> <ul style="list-style-type: none"> <li>• visual representation of the biological workings of the body</li> <li>• biological interactions</li> <li>• surge and flow of blood</li> <li>• creation of neural pathways which develop in size/weave</li> <li>• explosions of energy, disintegrations and slow rebirth of cells</li> <li>• visceral movements recreated on screens</li> <li>• images evolve, revolve and devolve on screen as well as in the choreography</li> <li>• story of mortality, growth and decay – images develop, explode, multiply and disintegrate</li> <li>• spasms of the heart</li> <li>• liquid flowing through the veins – pathways of liquid</li> <li>• surge of aliveness, the fragility and the crumbling of bones</li> <li>• lines on screens representing the flat line of heart, death, mortality.</li> </ul>	
<b>Sound score</b>	
Analyses how the sound score is used to convey meaning and effect in <i>AORTA</i> .	5
Explains in some detail how the sound score is used to convey meaning and effect in <i>AORTA</i> .	4
Makes some relevant comments about how the sound score is used to convey meaning and effect in <i>AORTA</i> .	3
Makes general comments about the sound score in relation to meaning and/or effect.	2
Makes superficial comment/s about the sound score in <i>AORTA</i> .	1
<b>Subtotal</b>	<b>5</b>
<b>Overall total</b>	<b>10</b>
<p>The focus of the analysis could include:</p> <ul style="list-style-type: none"> <li>• whines and beeps representing the mechanical working of the biological flow of the body's system</li> <li>• natural flow and primal beats of the heart</li> <li>• percussive sounds supporting the metronomic beat of the heart</li> <li>• strong rhythmical heart beat</li> <li>• splashing/pulsating sounds supporting the blood flow</li> <li>• building layered sounds of the surge of blood</li> <li>• irregular soundscape representing the spasms of the heart/bodily functions</li> <li>• building of the electronic composition represents the growth of new cells/supporting themes of growth, decay, electricity and magnetism</li> <li>• the varied beats/synchronisation of sounds and repetitive rhythms supports the fact that the human form is a beat-driven animal</li> <li>• live aural sounds remind the viewer of basic animalistic drives</li> <li>• soundscape brings the interior workings of the body to the surface, internal sound of rushing fluids also draws attention to insides</li> <li>• intensity of the sound supports the choreography and themes</li> <li>• suspense is created through neutral tones that leave space for emotional interpretation</li> <li>• textured sounds with regular shifts and changes.</li> </ul>	

## Question 4

(9 marks)

Explain how **three** components of fitness contribute to the technical competence of a dancer.

Description	Marks
For each of the <b>three</b> components of fitness:	
Explains how the component of fitness contributes to the technical competence of a dancer.	3
Makes some relevant comments about how the component of fitness contributes to the technical competence of a dancer.	2
Makes superficial comment/s about the component of fitness and/or how it contributes to the technical competence of a dancer.	1
<b>Total</b>	<b>9</b>
Answers could include: <ul style="list-style-type: none"> <li>• strength – core strength assists in stabilising the spine, trunk and pelvis, for the purpose of alignment balance, stability and power. Core strength also assists in the prevention of back injury and allows for powerful rotational movement</li> <li>• flexibility – joint mobility increases the breadth of movement which enables the efficient execution of dance performance</li> <li>• coordination – increases the ability of moving multiple body parts smoothly, efficiently and with control which enhances the fluidity of performance</li> <li>• muscular endurance – enables muscles and groups of muscles to move for long periods of time without fatigue in performance</li> <li>• cardio-vascular endurance – enables the cardio-vascular system to work efficiently during sustained, vigorous activity. Ensures the dancer will last the length and intensity of a gruelling performance.</li> </ul>	



## Section Two: Extended answer

60% (48 Marks)

## Question 5

(24 marks)

Dance works often reflect the cultural values of society.

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

- Provide an historical overview of the Australian dance company. (4 marks)
- Outline the cultural values expressed in **one** of its dance works. (4 marks)
- Explain how movement choices in the work support the choreographic intent. (5 marks)
- Explain how design concepts are used in the work to convey meaning and effect. (5 marks)
- Discuss the significance of the dance work to Australian society. (6 marks)

Description	Marks
<b>Provide an historical overview of the Australian dance company.</b>	
Provides a detailed historical overview of the Australian dance company.	4
Provides a mostly accurate historical overview of the Australian dance company.	3
Provides some relevant comments about the history of the Australian dance company.	2
Makes superficial comment/s about the history of the Australian dance company.	1
<b>Subtotal</b>	<b>4</b>
<b>Outline the cultural values expressed in one of its dance works.</b>	
Outlines the cultural values expressed in one of its dance works.	4
Makes some relevant comments about the cultural values expressed in one of its dance works.	3
Makes general comments about the cultural values expressed in one of its dance works.	2
Makes superficial comment/s about the cultural values expressed in one of its dance works.	1
<b>Subtotal</b>	<b>4</b>
<b>Explain how movement choices in the work support the choreographic intent.</b>	
Explains in detail how movement choices in the work support the choreographic intent. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some details about how movement choices in the work support the choreographic intent. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how movement choices in the work support the choreographic intent. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how movement choices in the work support the choreographic intent. Uses some dance terminology.	2
Makes superficial comment/s related to movement choices in the work. Uses minimal or no dance terminology.	1
<b>Subtotal</b>	<b>5</b>
<b>Explain how design concepts are used in the work to convey meaning and effect.</b>	
Explains in detail how design concepts are used in the work to convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some details about how design concepts are used in the work to convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how design concepts are used in the work to convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how design concepts are used in the work to convey meaning and/or effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concepts in the work. Uses minimal or no dance terminology.	1
<b>Subtotal</b>	<b>5</b>
<b>Discuss the significance of the dance work to Australian society.</b>	
Discusses the significance of the dance work to Australian society.	6
Describes, in some detail, the significance of the dance work to Australian society.	5
Outlines broadly the significance of the dance work to Australian society.	4
Provides some relevant points about the significance of the dance work to Australian society.	3
Makes general comments in relation to the dance work and Australian society.	2
Makes superficial comment/s in relation to the dance work and Australian society.	1
<b>Subtotal</b>	<b>6</b>
<b>Overall total</b>	<b>24</b>
<b>Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2017 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.</b>	

## Question 6

(24 marks)

Youth dance choreographers contribute to dance as an art form.

Respond to this statement with reference to **one** youth dance choreographer and **one** of their dance works.

- Provide an overview of the youth dance choreographer. (4 marks)
- Outline the choreographic intent of the dance work. (4 marks)
- Explain how movement choices in the work support the choreographic intent. (5 marks)
- Explain how design concepts are used in the work to convey meaning and effect. (5 marks)
- Discuss how this choreographer has contributed to dance as an art form. (6 marks)

Description	Marks
Provide an overview of the youth dance choreographer.	
Provides a detailed overview of the youth dance choreographer.	4
Provides a mostly accurate overview of the youth dance choreographer.	3
Provides some relevant comments about the youth dance choreographer.	2
Makes superficial comment/s about the youth dance choreographer.	1
<b>Subtotal</b>	<b>4</b>
Outline the choreographic intent of the dance work.	
Outlines 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
<b>Subtotal</b>	<b>4</b>
Explain how movement choices in the work support the choreographic intent.	
Explains in detail how the movement choices support the choreographic intent. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some details about how movement choices in the work support the choreographic intent. Provides specific, supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how movement choices in the work support the choreographic intent. Provides some supporting examples. Uses some appropriate dance terminology.	3
Makes general comments about how movement choices in the work support the choreographic intent. Uses some dance terminology.	2
Makes superficial comment/s related to movement choices in the work. Uses minimal or no dance terminology.	1
<b>Subtotal</b>	<b>5</b>
Explain how design concepts are used in the work to convey meaning and effect.	
Explains in detail how design concepts are used in the work to convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some details about how design concepts are used in the work to convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how design concepts are used in the work to convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how design concepts are used in the work to convey meaning and/or effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concepts in the work. Uses minimal or no dance terminology.	1
<b>Subtotal</b>	<b>5</b>
Discuss how this choreographer has contributed to dance as an art form.	
Discusses how the choreographer has contributed to dance as an art form.	6
Describes, in some detail, how the choreographer has contributed to dance as an art form.	5
Outlines broadly how the choreographer has contributed to dance as an art form.	4
Provides some relevant points about how the choreographer has contributed to dance as an art form.	3
Makes general comments in relation to the choreographer and dance as an art form.	2
Makes superficial comment/s in relation to the choreographer and dance.	1
<b>Subtotal</b>	<b>6</b>
<b>Overall total</b>	<b>24</b>
<b>Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2017 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.</b>	

## Question 7

(24 marks)

Dance is influenced by historical and social contexts.

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

- Provide an historical overview of the dance company. (4 marks)
- Outline the choreographic intent of **one** of its dance works. (4 marks)
- Explain how movement choices in the work support the choreographic intent. (5 marks)
- Explain how design concepts are used in the work to convey meaning and effect. (5 marks)
- Discuss how this dance work reflects a particular social context. (6 marks)

Description	Marks
<b>Provide an historical overview of the dance company.</b>	
Provides a detailed historical overview of the dance company.	4
Provides a mostly accurate historical overview of the dance company.	3
Provides some relevant comments about the history of the dance company.	2
Makes superficial comment/s about the history of the dance company.	1
<b>Subtotal</b>	<b>4</b>
<b>Outline the choreographic intent of one of its dance works.</b>	
Outlines the choreographic intent of one of its dance works.	4
Makes some relevant comments about the choreographic intent of one of its dance works.	3
Makes general comments about the choreographic intent of one of its dance works.	2
Makes superficial comment/s about the choreographic intent of one of its dance works.	1
<b>Subtotal</b>	<b>4</b>
<b>Explain how movement choices in the work support the choreographic intent.</b>	
Explains in detail how movement choices in the work support the choreographic intent. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some details about how movement choices in the work support the choreographic intent. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how movement choices in the work support the choreographic intent. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how movement choices in the work support the choreographic intent. Uses some dance terminology.	2
Makes superficial comment/s related to movement choices in the work. Uses minimal or no dance terminology.	1
<b>Subtotal</b>	<b>5</b>
<b>Explain how design concepts in the work convey meaning and effect.</b>	
Explains in detail how design concepts are used in the work to convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some details about how design concepts are used in the work to convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how design concepts are used in the work to convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how design concepts are used in the work to convey meaning and/or effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concepts in the work. Uses minimal or no dance terminology.	1
<b>Subtotal</b>	<b>5</b>
<b>Discuss how this dance work reflects a particular social context.</b>	
Discusses how the dance work reflects a particular social context.	6
Describes, in some detail, how the dance work reflects a particular social context.	5
Outlines broadly how the dance work reflects a particular social context.	4
Provides some relevant points about how the dance work reflects a particular social context.	3
Makes general comments in relation to the dance work and a particular social context.	2
Makes superficial comment/s about a particular social context.	1
<b>Subtotal</b>	<b>6</b>
<b>Overall total</b>	<b>24</b>
<b>Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2017 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.</b>	

## ACKNOWLEDGEMENTS

### Question 1(a)

Excerpt from: Chunky Move. (n.d.). *Concept*. Retrieved January, 2017, from <http://chunkymove.com.au/our-works/current-repertoire/aorta/>

Excerpt from: Lake, S. (2015.). *A note from Stephanie Lake*. Retrieved January, 2017, from <http://stephanielake.com.au/showcaseportfolio/aorta/>

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