



DANCE

ATAR course examination 2016

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% (44 Marks)

Question 1

(8 marks)

- (a) Outline the historical context of the dance work, *Structure and Sadness*. (4 marks)

Description	Marks
Outlines in detail the historical context of the dance work.	4
Outlines in some detail the historical context of the dance work.	3
Provides some relevant points about the historical context of the dance work.	2
Makes superficial comments about the dance work.	1
Total	4
Note: To obtain full marks the response must include time and place: West Gate Bridge, 1970, Melbourne.	
Answers could include:	
<ul style="list-style-type: none"> men lost their lives when a span came down during its construction an event that remains embedded in the history of Melbourne the bridge was designed to be a supporting and connecting structure. Its concrete form contrasted with the grief and chaos brought about by its failure. 	

- (b) Explain how the choreographic structure supports the intent of the dance work. (4 marks)

Description	Marks
Explains in detail how the choreographic structure supports the intent of the dance work. Provides detailed supporting references to the dance work.	4
Explains in some detail how the choreographic structure supports the intent of the dance work. Provides relevant references to the dance work.	3
Makes general comments related to the choreographic structure and the intent of the dance work.	2
Makes superficial comments about the choreographic structure of the dance work.	1
Total	4
Answers could include:	
<ul style="list-style-type: none"> <i>Structure and Sadness</i> uses Binary form with Part A being the 'The Building' section followed by Part B, 'The Dancing' the midway point of the work is the collapse of the meticulously built but precarious cardboard structure sitting between Parts A and B in Part A, a cardboard structure is constructed upstage of the dancers while they perform movement that tests balance, tension and suspension to find physical breaking points in Part B the audience are presented with emotional collapse followed finally by a sextet in 'The Rebuild' that has a formal quality suggestive of humans 'pulling themselves together' via ritual, rhythm and pattern. 	

Question 2

(11 marks)

- (a) Explain how **two** elements of dance have been manipulated to convey meaning in the dance work. (8 marks)

Description	Marks
For each of the two elements:	
Explains in detail how the element of dance has been manipulated to convey meaning in the dance work. Provides detailed supporting references to the dance work.	4
Explains in some detail how the element of dance has been manipulated to convey meaning in the dance work. Provides relevant references to the dance work.	3
Makes general comments related to how the element of dance has been manipulated to convey meaning in the dance work.	2
Makes superficial comments about the element of dance and how it is has been used in the dance work.	1
Total	8
<p>Answers could include:</p> <p>Body</p> <ul style="list-style-type: none"> • folding, bending, curling, conforming and collapsing around and onto the material (central motifs). Contours and gravity play an important role in the first solo • introduction of architectural ideas • manipulation of the body and the material. The dancer appears to have complete trust in the material; although there is a sense of vulnerability in the manipulation • the body uses invisible gravitational forces as a vehicle to explore this complexity. The solo takes up more space moving precariously close to the structure • in mourning, the movement material is inextricably bound to the sequence of cause and effect and is focused on the hands, face and heart, and the collapse of the body, grief. There are moments of silent screams within the narrative. <p>Energy/Dynamics</p> <ul style="list-style-type: none"> • geometric precision, the tentative balance points between the dancers, and the reliance of the structures • support, suspension, tension, collapse, balance and momentum. The dancers create a physical tension between themselves and the props to ensure they do not fall. The tentative balance is seen between the materials and bodies. Here the interplay with the props and movements create dynamic tension • this duet is manipulated and developed in Part B of the work, further enhancing meaning (moving on) and context. <p>Space</p> <ul style="list-style-type: none"> • the build of the structure in Part A of the work gradually engulfs the space, thus continually dividing the dancers in their use of the space • the interplay between the foreground and background allow the dancers to explore the relationships with one another in an examination of the materials used and construction of the bridge itself • the use of space and counterbalance takes place in the foreground, whilst the pedestrian movement and construction predominantly takes place in the background • four performers in the space are placed on the building of the structure. The audience is aware that the structure could possibly topple like dominoes or a pack of cards • the use of space in Part A, works in direct relationship to the choreographic binary structure. As the collapse of the bridge reaches its climax, an opening of the space begins to emerge in Part B • physical bridge built on stage then at the end new bridge is built using lights • new and developing relationships/interactions between the dancers, explore the emotional devastation of the event by those affected, culminating in a sense of hope and inclusive community (dancing). <p>Time</p> <ul style="list-style-type: none"> • in Part A sounds of creaking, cracking, and the tension in the steel, are the primary focus. The ominous pace and intensity build in the sound score, mirroring the impending disaster • the sound score becomes more explosive, intensifying the stress and strains of both the movement material and the structure. The audience becomes acutely aware of the greater risks and the inevitable collapse • in Part B the pace of the piece begins to transition, signalling a move forward. New beats and music phrases are introduced to the score. This is representative of a lighter feeling, more uplifting. 	

Question 2 (continued)

- (b) Outline the choreographer's reasons for using a group ensemble (sextet) toward the end of the dance work. (3 marks)

Description	Marks
Outlines in detail the choreographer's reasons for using a group ensemble (sextet) in the dance work.	3
Provides some relevant points about the choreographer's reasons for using a group ensemble (sextet) in the dance work.	2
Makes general or superficial comments about the choreographer's reason/s for using a group ensemble (sextet) in the dance work.	1
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • used in the final few minutes of the work, the group ensemble provides resolution • movements although similar to the initial construction phrases are more fluid and form a sense of community and hope – the concept of moving forward is created • provides ideas about transcending the physical world and commemorating the fallen workers • stillness, unison, complex canon and fragmentation of the original 'construction' movement material provide resolution to the work • three separate phrases are moved through each other and bring dancers together in duo moments. 	

Question 3

(16 marks)

(a) Explain the role of music and sound in the dance work.

(4 marks)

Description	Marks
Explains in detail the role of music and sound in the dance work.	4
Explains in some detail the role of music and sound in the dance work.	3
Provides relevant points about the role of music and sound in the dance work.	2
Makes general or superficial comment/s about music and sound that are loosely related to the dance work.	1
Total	4
<p>Answers could include:</p> <p>The role of the music and sound in the dance work is to support and highlight the contrasting ideas of each section.</p> <p>Part A: The Building</p> <p>In the first part (pre-Collapse) the score is full of the sounds related to groans or straining sounds; layered in with other easier tones to listen to so as not to completely alienate the audience/listener.</p> <ul style="list-style-type: none"> • Gerald Mair's score is an abstract electronic score woven with the sounds of materials – wood, concrete, steel – creaking under stress. The abstract electronic score increases in intensity. The sound score mirrors this tension • a strong heavy beat is introduced and sounds of creaking, cracking, and the tension in the steel become the primary focus. The build in the sound score is a mirror to the impending disaster • the sound score becomes more explosive, intensifying the stress and strains of both the movement material and the structure. The audience becomes acutely aware of the greater risks and the inevitable collapse • amplification of the collapse. The sounds of the collapse roar through the space followed by silence. <p>Part B: The Dancing</p> <p>As the work moves into the second part (post-Collapse) the tenor changes somewhat. The earlier straining sounds are left behind and the audience is confronted literally with the human consequences of such stresses and strains having wrought their damage. The human voice therefore becomes significant in these latter moments.</p> <ul style="list-style-type: none"> • there are a number of contrasting elements including a pop song, an historical radio broadcast and live vocal sounds of lament • the soundscore is introduced with strong heavy intermittent beats. Groans and booms of the infrastructure are reintroduced to the electronic score • the electronic score returns to sounds of building and construction and new beats and music phrases are introduced. This is representative of a lighter feeling, uplifting. The electronic score ceases and the work concludes with sounds of breathing. 	

Question 3 (continued)

- (b) Discuss how lighting is used in each section of the dance work to convey meaning and effect. (6 marks)

Description	Marks
Discusses how the lighting is used in each section of the dance work to convey meaning and effect. Provides specific supporting examples.	6
Discusses in some detail how the lighting is used in each section of the dance work to convey meaning and effect. Provides supporting examples.	5
Outlines how the lighting is used in each section of the dance work to convey meaning and effect. Provides relevant examples.	4
Provides some relevant points about how the lighting is used in at least one section of the dance work to contribute to meaning and/or effect.	3
Makes general comments about the lighting in relation to the themes of the dance work.	2
Makes superficial comment/s about the lighting and loosely links to the themes of the dance work.	1
Total	6
<p>Answers could include: The lighting throughout supports the choreography and themes explored in each section.</p> <p>Part A: The Building</p> <ul style="list-style-type: none"> • a rectangle of white light around the pliable rectangular material. Lighting has an architectural form in its linear structure • light streams through the holes that are in the pliable material • white light focuses audience attention to the construction • lighting in three rectangular shapes encompass the duo. The rest of the space is minimally lit to keep focus on the building of the structure • repetition of the white rectangular lights, layering on top of one another • continuation of the rectangular lighting theme to dissect the space between the ever growing structure and the duo • the rectangular layering theme continues with the lights boxing in the duo • the stage fades to black. <p>Part B: The Dancing</p> <ul style="list-style-type: none"> • the backdrop of neon lights are lit up sporadically. The lights flicker on and off in random patterns • dimly lit stage with dancers in pools of ghostly light, as they mourn the loss of their loved ones • neon lights continue to be lit on the backdrop, which presents an electrifying metaphor for the shock of the catastrophe, alternately fragmenting and recollecting the image of the bridge • the neon lights reveal the image of the West Gate Bridge. Lights in white and amber open the space. The wash over the space presents a brighter and clear space • diagonal white light fades to black. 	

- (c) Analyse how movement has been used in conjunction with props in the dance work. (6 marks)

Description	Marks
Analyses in detail how movement has been used in conjunction with props in the dance work. Provides specific, supporting references to the dance work.	6
Analyses how movement has been used in conjunction with props in the dance work. Provides some supporting references to the dance work.	5
Explains how movement has been used in conjunction with props in the dance work. Provides relevant references.	4
Provides some relevant points about how movement has been used in conjunction with props in the dance work.	3
Makes general comments about the use of movement and props in the dance work.	2
Makes superficial comment/s about the use of movement and props in the dance work.	1
Total	6
<p>Answers could include:</p> <p>Duo</p> <ul style="list-style-type: none"> using the linear design of the rectangular pieces the two dancers manipulate one another's bodies with images of rulers, set squares and concepts of building and engineering. <p>Duo with two planks of wood</p> <ul style="list-style-type: none"> in Section A two dancers manipulate one another only through the movement of the two planks – the planks become the connection point between the two dancers. This creates image related to geometric precision, the tentative balance points between the dancers, and the reliance of the structures support, suspension, tension, collapse, balance, momentum: the dancers create a physical tension between themselves and the wood to ensure they don't fall. The tentative balance is seen between the materials and bodies there is a repetition and a manipulation of the duo phrase in Section B. The same movement phrase is repeated, however this time without the use of the planks of wood. The development comes in the form of the speed and dynamics emerging. As the piece builds towards the resolution of the work, the original motifs and phrases representing faltering tension, transition into swifter fluidity and stability. As the community must rebuild and transition, tension through the exploration of movement with and without props, somewhat dissipates. Here the use of movement and props underpin the themes and structure within the work. <p>Elastic under tension – Duo</p> <ul style="list-style-type: none"> continuation of the themes of force and balance: testing gravity and flirting with disaster. Extension and release; tension and collapse. The two dancers are only held together by the laws of physics: equal and opposite reactions a similar pattern of repetition, manipulation and ultimately development of the work happens when parts of the choreography originally performed with the props (in Section A), are then revisited in Section B. One male, corpse-like body is being dragged and twisted by the elastic. Torsion, counter balance and gravitational extremes amplify the bodies in their submission to the material. Symbolically, the elastic in the duet in Section B is now representative of death and rigidity, engulfing the once pliable body. <p>Projection</p> <ul style="list-style-type: none"> the projection of lighting rods onto the two rectangular pieces of wood are manipulated by a male dancer to create small shapes and provides the audience with the first glimpses of a bridge-like structure in the background the dancers continue to build the structure. The tension that is being created between the dancers, audience and set are building. 	

Question 4

(9 marks)

- (a) Select **two** warm-up activities a dancer could use in preparing for a performance in a contemporary genre/style. Explain why these activities are appropriate. (6 marks)

Description	Marks
For each of the two warm up activities:	
Explains in detail why the warm-up activity is appropriate in preparing for a performance in a contemporary genre/style.	3
Describes in general terms why the warm-up activity is appropriate in preparing for a performance in a contemporary genre/style.	2
Identifies an appropriate warm-up activity for a contemporary genre/style and makes superficial comments about how it could prepare a dancer for performance.	1
Total	6
<p>Answers could include:</p> <ul style="list-style-type: none"> • Candidates could select activities from: <ul style="list-style-type: none"> - cardio - stretching - strengthening - contemporary genre-specific exercises. • Candidates could refer to: <ul style="list-style-type: none"> - increasing heart rate and blood flow - warming muscles and mobilising joints - preventing muscle soreness and/or injury - creating focus. 	

- (b) Identify a genre-specific dance movement. Explain how **one** biomechanical principle is applied in the execution of the movement. (3 marks)

Description	Marks
Explains accurately how the biomechanical principle is applied in the execution of the dance movement.	3
Describes how the biomechanical principle is applied in the execution of the dance movement.	2
Makes general comment/s about the biomechanical principle and loosely relates to the dance movement.	1
Total	3
<p>Answers could include:</p> <p>Balance: a body is considered to be balanced when it reaches a state of equilibrium. This may occur when the body is at rest or whilst the body is moving. In order for equilibrium to be achieved the body's centre of mass must fall within the boundaries of the base of support and the net sum of the forces acting on the body must equal zero.</p> <p>Force: may be described as a push or pull applied to a body. Force has magnitude and direction. Two equal forces applied to a stationary body in opposite directions results in no motion. However, if a single force is applied, it will cause an effect on that body which will result in a change of motion. Forces may be external such as friction with the ground, or the influence of gravity or they may be internally applied by the muscles within our own bodies.</p> <p>Motion: The effects of force on the motion of a body can be summarised by the laws of motion described by Newton. The motion or movement of a dancer may be linear (in a straight line), angular (in a circle) or a combination of both. Within the body, movement occurs by way of forces applied to levers.</p> <p>Example: Genre-specific dance movement – pirouette. Explanation of biomechanical principle – the spotting action of the head provides a rotary force which counteracts the force of friction provided by the floor. Usually turns finish because balance/equilibrium is lost.</p>	

Section Two: Extended answer

60% (50 Marks)

Question 5

(25 marks)

Dance works are influenced by past and present trends.

Discuss this statement with reference to **one** significant dance company.

- Outline the historical background of the dance company. (5 marks)
- Analyse how changing trends in dance have influenced **two** of the company's dance works. (10 marks)
- Discuss how the company has extended the boundaries of dance. (6 marks)
- Write your answer in a clear, well-organised manner, using dance terminology. (4 marks)

Description	Marks
Outline the historical background of the dance company.	
Outlines comprehensively the historical background of the dance company.	5
Outlines with some omissions the historical background of the dance company.	4
Provides some relevant facts about the historical background of the dance company.	3
Makes general comments about the historical background of the dance company.	2
Provides superficial information about the dance company.	1
Sub-total	5
Analyse how changing trends in dance have influenced two of the company's dance works.	
For each of the two works:	
Analyses how trends in dance have influenced the work. Provides specific, supporting examples.	5
Explains how trends in dance have influenced the work. Provides some supporting examples.	4
Describes how trends in dance have influenced the work. Provides relevant examples.	3
Makes general comments about trends in dance and their influence on the dance work. Provides example/s.	2
Makes superficial comment/s about trends in dance and/or the dance work.	1
Sub-total	10
Discuss how the company has extended the boundaries of dance.	
Discusses in detail how the company has extended the boundaries of dance. Provides specific, supporting information.	6
Discusses in some detail how the company has extended the boundaries of dance. Provides some supporting information.	5
Describes how the company has extended the boundaries of dance. Provides relevant information.	4
Provides some relevant points about how the company has extended the boundaries of dance. Provides some relevant information.	3
Makes general comments about the company and/or extending the boundaries of dance.	2
Makes superficial comment/s about the company and/or extending the boundaries of dance.	1
Sub-total	6
Write your answer in a clear, well-organised manner, using dance terminology.	
Writes coherently. Uses a range of appropriate dance terminology.	4
Writes in a well-organised manner. Uses appropriate dance terminology.	3
Writes adequately expressing ideas. Uses some dance terminology.	2
Writes superficially and/or awkwardly. Ideas are disjointed. Limited use of dance terminology.	1
Sub-total	4
Overall total	25
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2016 stimulus dance work as a primary reference in their response, a maximum of only 1 mark per criterion can be awarded, except for the last criterion whereby a maximum of 4 marks can be awarded.	

Question 6

(25 marks)

Dance contributes to the development of different perspectives on issues in society.

Discuss this statement with reference to **one** dance work from a case study.

- Provide an overview of the societal issue that is the basis of the dance work. (5 marks)
- Discuss the choreographic intent of the dance work. (6 marks)
- Analyse how the choreography and design concepts in the dance work influence audience attitudes to the issue. (10 marks)
- Write your answer in a clear, well-organised manner, using dance terminology. (4 marks)

Description	Marks
Provide an overview of the societal issue that is the basis of the dance work.	
Provides a detailed overview of the societal issue explored in the dance work.	5
Outlines in some detail the societal issue explored in the dance work.	4
Provides some relevant facts about to the societal issue explored in the dance work.	3
Makes general comments about the societal issue explored in the dance work.	2
Provides superficial information about the societal issue explored in the dance work.	1
Sub-total	5
Discuss the choreographic intent of the dance work.	
Discusses in detail the choreographic intent of the dance work.	6
Discusses in some detail the choreographic intent of the dance work.	5
Describes the choreographic intent of the dance work.	4
Provides some relevant points about the choreographic intent of the dance work.	3
Makes general comments about the choreographic intent.	2
Makes superficial comment/s about the choreographic intent.	1
Sub-total	6
Analyse how the choreography and design concepts in the dance work influence audience attitudes to the issue.	
Choreography	
Analyses how the choreography in the dance work influences audience attitudes to the issue. Provides specific, supporting examples.	5
Explains how the choreography in the dance work influences audience attitudes to the issue. Provides some supporting examples.	4
Describes how the choreography in the dance work influences audience attitudes to the issue. Provides some relevant examples.	3
Makes general comments about the choreography in the dance work and audience attitudes to the issue. Provides example/s.	2
Makes superficial comments related to the choreography in the dance work.	1
Sub-total	5
Design concepts	
Analyses how the design concepts in the dance work influence audience attitudes to the issue. Provides specific, supporting examples.	5
Explains how the design concepts in the dance work influence audience attitudes to the issue. Provides some supporting examples.	4
Describes how the design concepts in the dance work influence audience attitudes to the issue. Provides some relevant examples.	3
Makes general comments about the design concepts in the dance work and audience attitudes to the issue. Provides example/s.	2
Makes superficial comments related to the design concepts in the dance work.	1
Sub-total	5
Write your answer in a clear, well-organised manner, using dance terminology.	
Writes coherently. Uses a range of appropriate dance terminology.	4
Writes in a well-organised manner. Uses appropriate dance terminology.	3
Writes adequately expressing ideas. Uses some dance terminology.	2
Writes superficially and/or awkwardly. Ideas are disjointed. Limited use of dance terminology.	1
Sub-total	4
Overall total	25
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2016 stimulus dance work as a primary reference in their response, a maximum of only 1 mark per criterion can be awarded, except for the last criterion whereby a maximum of 4 marks can be awarded.	

Question 7

(25 marks)

Youth dance companies provide opportunities for youth to have a voice.

Discuss this statement with reference to **one** dance work from an Australian youth dance company.

- Outline the historical background of the youth dance company. (5 marks)
- Discuss the choreographic intent of the dance work. (6 marks)
- Analyse how the choreography and design concepts in the dance work convey meaning and effect. (10 marks)
- Write your answer in a clear, well-organised manner, using dance terminology. (4 marks)

Description	Marks
Outline the historical background of the youth dance company.	
Outlines comprehensively the historical background of the youth dance company.	5
Outlines with some omissions the historical background of the youth dance company.	4
Provides some relevant facts about the historical background of the youth dance company.	3
Makes general comments about the historical background of the youth dance company.	2
Provides superficial information about the youth dance company.	1
Sub-total	5
Discuss the choreographic intent of the dance work.	
Discusses in detail the choreographic intent of the dance work.	6
Discusses in some detail the choreographic intent of the dance work.	5
Describes the choreographic intent of the dance work.	4
Provides some relevant points about the choreographic intent of the dance work.	3
Makes general comments about the choreographic intent of the dance work.	2
Makes superficial comments about the choreographic intent of the dance work.	1
Sub-total	6
Analyse how the choreography and design concepts in the dance work convey meaning and effect.	
Choreography	
Analyses how the choreography in the dance work conveys meaning and effect. Provides specific, supporting examples.	5
Explains how the choreography in the dance work conveys meaning and effect. Provides some supporting examples.	4
Describes how the choreography in the dance work conveys meaning and effect. Provides relevant examples.	3
Makes general comments about the choreography in the dance work and meaning and effect. Provides example/s.	2
Makes superficial comment/s about the choreography of the dance work.	1
Sub-total	5
Design concepts	
Analyses how the design concepts in the dance work convey meaning and effect. Provides specific, supporting examples.	5
Explains how the design concepts in the dance work convey meaning and effect. Provides some supporting examples.	4
Describes how the design concepts in the dance work convey meaning and effect. Provides relevant examples.	3
Makes general comments about the design concepts in the dance work and meaning and effect. Provides example/s.	2
Makes superficial comment/s about the design concepts in the dance work.	1
Sub-total	5
Write your answer in a clear, well-organised manner, using dance terminology.	
Writes coherently. Uses a range of appropriate dance terminology.	4
Writes in a well-organised manner. Uses appropriate dance terminology.	3
Writes adequately expressing ideas. Uses some dance terminology.	2
Writes superficially and/or awkwardly. Ideas are disjointed. Limited use of dance terminology.	1
Sub-total	4
Overall total	25
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2016 stimulus dance work as a primary reference in their response, a maximum of only 1 mark per criterion can be awarded, except for the last criterion whereby a maximum of 4 marks can be awarded.	

ACKNOWLEDGEMENTS

- Question 3(a)** Interview conducted by F. Bott: Mair, G. (Composer, *Structure and Sadness*). [Personal Interview] March, 2011.
- Question 4(b)** Adapted from: Curriculum Council. (2004). *Biomechanical Principles of Dance*. East Perth: Department of Education and Training.

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