



DANCE

ATAR course examination 2023

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 social context explored in the dance work *Rainbow Vomit*. (2 marks)

| Description | Marks |
|---|----------|
| Outlines the social context explored in the dance work <i>Rainbow Vomit</i> | 2 |
| Makes a superficial comment on the social context explored in the dance work | 1 |
| Total | 2 |
| Answers could include: <ul style="list-style-type: none"> • research on the effects of digital media technology on developing brains • fascination with the cognitive impact of the increasing time young people spend on screens and how it affects them creatively • inspire kids to go home and play and to be creative in their own space • comments on the technological world we live in today, and how technology is dampening our imagination and creative capacity. Accept other relevant answers. | |

- (b) Describe how **two** elements of dance have been used to communicate meaning through movement in the dance work *Rainbow Vomit*. (6 marks)

| Description | Marks |
|---|----------|
| For each element (2 x 3 marks) | |
| Describes how an element of dance has been used to communicate meaning through movement in the dance work <i>Rainbow Vomit</i> | 3 |
| Outlines how an element of dance has been used to communicate meaning through movement in the dance work <i>Rainbow Vomit</i> | 2 |
| Makes a superficial comment on an element of dance | 1 |
| Total | 6 |
| Answers could include: <p>Body</p> <ul style="list-style-type: none"> • Small gestural movements are performed with the dancers' hands. Actions performed are grasping gestures where the hands are brought to the mouth as if the dancers are shocked by what they see on the TV. This is followed by actions mimicking using an iPad which sees fingers swiping, scrolling and taps reflective of a child using the technology. • The dancers stack on top of each other creating a curved shape with their heads hanging forwards and hair hanging down. The shape is reflective of an imaginative creature that comes to life. They perform a sequence of arm movements while in this vertical curved shape. The movements are symmetrical in nature resulting in mirroring, which sees the creature pose multiple limbs in an imaginative way. • A monster is created by manipulating parts of the body from all five dancers that incorporates the fit balls. • A female dancer rolls forwards into the floor creating a horizontal linear line with the fit ball on their back representing a snail. • The dancers all use angled shapes to connect to one another reflective of a machine or ball run. | |

Energy

- Their posture is slumped and heavy as they sit stationary on the fit balls. Tension and strain come over their faces as their eyes widen in animated amazement. The sustained holding of this expression is like that of a child who has been glued to watching the TV for a prolonged period of time.
- As laughter breaks out, the movement becomes fluid and buoyant as the dancers stamp their feet, throw their heads back laughing, and bounce with a loose quality in a seated position. Dancers continue to bounce on the fit balls with a loose quality. Heads turn sharply as the first movement sequence begins. A sustained quality is added as the whole body begins to roll across the fit ball. Bouncing returns in a joyous childlike way reminding the audience of the innocence and humour children poses.
- A swaying quality of the arms and hips naturally builds from the percussive marching. The continuous motion of the sway is hypnotic and has a kaleidoscope sense while watching through the fireworks glasses.
- A female dancer licks the ping pong ball and then inserts it into her mouth. She stands and shuffles around in a strong and stiff stance reflective of a machine.

Space

- Five dancers appear sitting centre stage in a clump formation on fit balls all looking in the same downstage direction. Their proximity to one another is close, but in a staggered position for the audience to see all the dancers' faces. The formation and position convey to the audience a close connection where the dancers are all watching the TV together.
- The female collapses at the knees lowering to the floor withdrawing from the helmet as if descending back to reality. She rebounds to a standing position, returning her head inside the helmet returning to the imaginative world.
- The duet travels in a linear pathway diagonally across the stage at a low level. Still manipulated by the helmet, the movement of the female dancer begins to spiral as if the helmet is taking over the body.
- In close proximity, the dancers create a line of their heads in a tight linear formation. The positions of the heads act as duplicates of one another when viewed through the fireworks glasses resulting in a hypnotic shape.
- The off balanced movement is performed at a low level supported by the fit balls. The humorous nature of this explorative movement is an introduction to the playful imaginative world that the audience is about to be exposed to.

Time

- The female dancer forcefully places her hand on the top of the helmet and uses her other hand to lift the visor. The female dancer makes various embellished facial reactions to each swipe; the pace and occurrence are uneven and responsive to the music reflective of a child-like playfulness and awe for what she is seeing.
- Four dancers enter and slowly walk downstage left as the male soloist begins to spin faster and faster out of control. The male dancer moves towards the group and is pulled in and held in stillness, as if he was a molecule of kinetic energy that escaped.
- A moment of super slow-motion suspended movement is performed representing time standing still.
- Echoing the hypnotic, kaleidoscope world, the pace increases as a diagonal line formation is created. An angular collapsed upper body canon then pauses all movement.
- The trio move in time with the words spoken pausing in stillness when no words are heard symbolic of the dependence between children and technology, frozen when there is a glitch.

Accept other relevant answers.

Note: answers must link back to social context.

Question 2

(16 marks)

- (a) Explain the purpose of the 'firework glasses' in the dance work *Rainbow Vomit*. (4 marks)

| Description | Marks |
|--|----------|
| Explains the purpose of the 'firework glasses' in the dance work <i>Rainbow Vomit</i> | 4 |
| Describes the purpose of the 'firework glasses' in the dance work <i>Rainbow Vomit</i> | 3 |
| Outlines the purpose of the 'firework glasses' in the dance work <i>Rainbow Vomit</i> | 2 |
| Makes a superficial comment about on the 'firework glasses' | 1 |
| Total | 4 |
| <p>Answers could include:</p> <ul style="list-style-type: none"> • audience members are invited to watch the performance through their own pair of 'fireworks glasses', which refracts light into all colours of the spectrum, generating a myriad of rainbows. Their participation becomes key in a totally unexpected way, and the title makes perfect (non)sense. The choreographers aim to shape the way young people see the world, with the goal of creating a more desirable future, by influencing and affecting their mental capacity • the audience wears kaleidoscopic glasses which use holographic film to reflect light, causing their eyes to see a spectrum of colours and a myriad of rainbows • the camera filming the dance work now begins to show the point of view of the audience wearing the fireworks glasses • audience participation becomes key in a totally unexpected way, and the title makes perfect (non)sense. <p>Accept other relevant answers.</p> | |

- (b) Explain why the following design concepts have been used in the dance work *Rainbow Vomit*. (12 marks)

| Description | Marks |
|---|-----------|
| For each design concept (3 x 4 marks) | |
| Explains why the design concept has been used in the dance work <i>Rainbow Vomit</i> | 4 |
| Describes why the design concept has been used in the dance work <i>Rainbow Vomit</i> | 3 |
| Outlines why the design concept has been used in the dance work <i>Rainbow Vomit</i> | 2 |
| Makes a superficial comment about why the design concept has been used in the dance work <i>Rainbow Vomit</i> | 1 |
| Total | 12 |
| <p>Answers could include:</p> <p>Props</p> <ul style="list-style-type: none"> • Fit balls are manipulated and used in creative ways transforming into a caterpillar, a snail, monster and a car. The imaginative play used to create each shape reflects the creative and curious minds of children when free play is encouraged. • In a dream-like state, the clear fit ball is magically transformed and replaced by a black fit ball. The magic tricks continue as a colourful beach ball, blonde wig, tennis ball and white ping pong ball each replace the previous object. The audience respond in awe as they watch this unfold right in front of their eyes. • A silver helmet is placed on the male soloist's head transporting him to an imaginative world. • Two dancers have ping pong balls in their mouths and pan their head from right to left much like a clown game in a carnival. • Two people wearing unicorn masks engage in a slapping fight. The humour of these imaginative creatures acting as naughty children sends a rupture of laughter through the audience. <p>Lighting</p> <ul style="list-style-type: none"> • Bright white fluorescent lights reflect onto the dancer's face. The lighting state here is symbolic of the flicking of a TV when the viewer is sitting very close. • The entire section is performed in a blackout where the dancers move holding small torches. The visual kaleidoscope effect of this is transfixing to the audience where the tessellation of light is mesmerising and meditative to watch. • Blue, green and red washes alternate on stage at a steady pace. These occur at each transition with the helmet representing the different space the person wearing the helmet is experiencing. • Much like an arcade game, a grided pattern is seen on the stage from the overhead lighting. • A series of blackouts occur with bright white lighting returning to centre stage highlighting the magical disappearing act of objects. <p>Music/sound</p> <ul style="list-style-type: none"> • A distorted voiceover of a child talking about what happens to their body when they watch TV plays throughout the theatre. A hum and eerie echo play behind the voice which is at times haunting and humorous. Hearing these words spoken by the child highlights their innocence yet, it's highly concerning to hear how the iPad makes them physically feel. • When the ping pong ball is removed, each dancer makes various 'whoa' and 'wow' sounds by projecting their voice in sharp, fluid and continuous ways. As the pace increases, all dancers begin to perform the same sound. This reflects a machine that had individual parts, but works together to create one output. | |

Question 2 (continued)

- | |
|--|
| <ul style="list-style-type: none">• Music flickers between peaceful singing birds and loud white noise as the dancer is transported into their imagination and back to reality.• An instrumental version of the opening music is heard minus the child speaking. This symbolises the child is no longer playing on their iPad, rather engaging in creative and imaginative play.• 'Wow' and 'whoa' is spoken by each dancer live on stage. Their pace, tone and projection change repetitively as their authentic responses reflect that of a child. |
| Accept other relevant answers. |

Question 3

(12 marks)

Select **three** choreographic devices that have been used in *Rainbow Vomit*. Explain how each device has been used to enhance meaning and effect in the dance work.

| Description | Marks |
|--|-----------|
| For each device (3 x 4 marks) | |
| Explains how a choreographic device has been used in the dance work to enhance meaning and effect | 4 |
| Describes how a choreographic device has been used in the dance work to enhance meaning and effect | 3 |
| Outlines a choreographic device that has been used in the dance work and/or how movement has been manipulated | 2 |
| Makes a superficial comment on a choreographic device and/or how movement has been manipulated | 1 |
| Total | 12 |
| <p>Answers could include:</p> <p>Fragmentation</p> <ul style="list-style-type: none"> A male performs a solo with a fluid quality that takes him into and out of the floor while travelling around the stage. Even and uneven time is seen as moments of pause and slow motion are executed. Movement becomes fragmented and broken as the shapes become angular and percussive. The movements gradually break down into smaller components, creating complexity and interest. This alludes to the effects of digital media technology on developing brains. In addition, the manipulation of rhythm and pace through fragmentation, create a sense of breakdown and rigidity, relating directly to the theme of a child's diminishing creative capacity in the ever-advancing technological world. <p>Canon</p> <ul style="list-style-type: none"> 3-6 minutes into the work, the application of canon is explored in conjunction with the use of the fit balls as a prop. Their expert physicality and playful exploration of movement on the fit balls alongside the manipulation of time and space through the application of canon, signal a journey into a creative and more free state. For example, a continuous canon is performed in a diagonal line as the dancers fall and catch rebounding off the floor while holding the fit balls. Shortly after, three dancers perform a locomotor canon upstage holding the fit balls. This canon has a clear linear pathway taking them across the stage, creating the effect of a moving caterpillar. The audience both young and old are challenged to engage with the idea of the ill effects technology has on the developing brain, as previous generations experienced a less elaborate childhood, free from technology. A trio begins and is performed in canon. Dancers are in a vertical line and perform the movement with a loose, uncontrolled quality. As the pace slows down and the dancers lower to the floor, the remaining two dancers roll on stage together. This creates interest within the choreography. <p>Motif</p> <ul style="list-style-type: none"> Two dancers enter the stage rolling across the floor while physically connected. The threading motif has been manipulated to a larger size where a female threads herself through an enclosed circular shape created by the other two dancers, where previously a female dancer performed a solo that featured the threading of her leg through an enclosed circular arm shape. The exploration and application of motif development in the choreography allows for deeper engagement and expansion of the themes in the work. In this instance, the dancers in their jail bird black and white institution-like attire grapple with confinement and restraint and later a sense of development, connection, and expansion through space (and imagination) ensues. | |

Question 3 (continued)

- A female dancer performs a solo that features a motif of threading her leg through enclosed, circular arm shape. The solo has a continuous swing quality and moves in and out of suspended movements showing that walking can change and be creative and fun. The pace slowly increases. A repeat of the dancer's walking motif.
- Two dancers enter the stage rolling across the floor while physically connected. The three dancers meet downstage left and begin a trio. The threading motif has now been manipulated to a larger size where a female threads herself through a shape created by the other two dancers creating fun with the threading motif.

Unison

- Holding the fit balls, three dancers move upstage as two solos are performed in unison. The two solos see linear and curved movements performed around the fit ball. The trio then shuffles downstage.
- Wearing the firework glasses, an angular swinging arm sequence is performed in unison and repeated with a jumping and elbow and shoulder rolling sequence where the dancers travel around the stage gradually following each other returning to a tight line formation showing that the dancers are having fun together with the rainbow glasses on.
- Dancers bounce on the fit balls with a loose quality in unison, heads turn sharply as the first movement sequence begins after the 'wows' showing the fun they are having on the fit balls.
- In unison, dancers creep with embellished hand ripples towards down stage right having fun with the ping pong balls still in their mouths and finally spitting out the ping pong balls
- An upper body drop in unison sees the dancers perform whipping/head-banging movements repeatedly in a buoyant quality continuing to have fun as a group finish off slowly spitting out the ping pong balls.

Embellishment

- A dancer body rolls up and down in an embellished way as another female dancer makes her way to the pair and lifts her fist bumping the helmet on top causing the female to throw herself to the floor ejecting out of the helmet showing that the helmet is giving certain creative aspects to the dancer wearing the helmet.
- The female dancer wearing the helmet makes various embellished facial reactions to each swipe of the visor, showing that various faces, such as sad, crying and tongue sticking out, can change during each visor swipe and be fun. The pace and occurrence of these are uneven and responsive to the music.
- Wearing the rainbow glasses, an angular swinging arm sequence is performed in unison and repeated with a jumping and elbow and shoulder rolling sequence where the dancers travel around the stage gradually following each other returning to a tight line formation showing that the dancers are having fun together with the rainbow glasses on. This sequence is repeated and embellished and grows before it changes again showing the developing creativity and fun.
- With ping pong balls in the dancers mouths the dancers freeze in response to the beginning of the music. They maintain a tight huddle formation and dancers move individually with their own energy quality (smooth, percussive, bouncy). These are embellished and repeated in time with the music showing creative and fun ways of moving with a ping pong ball in the mouth.

Accept other relevant answers.

Question 4

(8 marks)

- (a) Outline, with reference to dance, what a 'performance persona' is. (2 marks)

| Description | Marks |
|--|----------|
| Outlines performance persona with reference to dance | 2 |
| Makes a superficial comment about performance persona | 1 |
| Total | 2 |
| <p>Answers could include:</p> <p>Performance personas are a personification of the dancers' own thoughts, feelings, and emotions as they embody and express them through movement.</p> <p>Accept other relevant answers.</p> | |

- (b) Evaluate how the dancers in *Rainbow Vomit* engage the audience through their performance persona. (6 marks)

| Description | Marks |
|---|----------|
| Evaluates how the dancers in <i>Rainbow Vomit</i> engage the audience through their performance persona | 6 |
| Discusses how the dancers in <i>Rainbow Vomit</i> engage the audience through their performance persona | 5 |
| Explains how the dancers in <i>Rainbow Vomit</i> engage the audience through their performance persona | 4 |
| Describes how the dancers in <i>Rainbow Vomit</i> use a performance persona | 3 |
| Outlines how the dancers use a performance persona | 2 |
| Makes a superficial comment on performance persona | 1 |
| Total | 6 |
| <p>Answers could include:</p> <p>Performance persona: The characters (children, monsters, mythical creatures, motor cyclists etc.) are used by the dancers to immerse themselves in the performance and connect to the themes explored in the work, successfully creating a deeper emotional connection with the audience. The performance personas are a personification of the dancers' own thoughts, feelings, and emotions as they embody and express them through movement.</p> <p>Use of voice and movement In the first two minutes of the work, in an uneven canon, dancers take turns isolating parts of their body, such as the neck and torso in a sharp and sudden way. The pace begins slowly and then builds in speed. 'Wow' and 'whoa' are spoken by each dancer. Synaesthesia begins to envelop the mind as rhythm and voice shape the movement, successfully giving the audience an insight into the ever-changing landscape of bewilderment and wonder explored in the work.</p> <p>Examples include:</p> <ul style="list-style-type: none"> • 'wow' and 'whoa' are spoken by each dancer • dancers all laugh • laughter breaks out, the movement becomes fluid and buoyant as the dancers stamp their feet, throw their heads back, and bounce with a loose quality in a seated position. | |

Question 4 (continued)**Body language and facial expression**

The female dancer looks in confusion as she takes her glasses on and off touching her arms and face as she looks around in a variety of directions. An electronic drone like sound effect accompanies her. She performs a skip on the spot with angular swinging arms. This is performed in a forward, sideways, and backward direction. This reaction symbolises the eruption of colour from the darkness as she enters a space of tangled imagination, where light and sound collide in a familiar yet distant world, one in which the audience soon become further immersed in through the wearing of the glasses.

Integrated use of props and costume with movement and expression (helmet, balls, glasses, unicorn head, wide pants etc.)

Female soloist is revealed standing behind the helmet with her arms wide open. She reaches for the helmet and places it on her head as a male dancer is running towards her and reaches for her to not put it on. The helmet is used to enhance audience perspective on the exploration of creativity in a child's mind.

Accept other relevant answers.

Section Two: Extended answer

60% (46 Marks)

Question 5

(23 marks)

Complete the following by referring to **one** dance company and **one** of their dance works that you have studied.

- Describe the cultural and/or historical context of the dance work. (3 marks)
- Explain the significance of the dance work for the dance company. (4 marks)
- Discuss how the use of choreographic devices support the cultural and/or historical context in which the dance work was created. (5 marks)
- Discuss how the music/sound supports the cultural and/or historical context of the dance work. (5 marks)
- Evaluate the contribution of the dance work to society through its cultural and/or historical context. (6 marks)

| Description | Marks |
|---|----------|
| The cultural and/or historical context of the dance work | |
| Describes the cultural and/or historical context of the dance work | 3 |
| Outlines the cultural and/or historical context of the dance work | 2 |
| Makes a superficial comment on context of the dance work | 1 |
| Does not meet any of the above specified performance levels for this criterion | 0 |
| Subtotal | 3 |
| The significance of the dance work for the dance company | |
| Explains the significance of the dance work for the dance company | 4 |
| Describes the significance of the dance work for the dance company | 3 |
| Outlines the significance of the dance work for the dance company | 2 |
| Makes a superficial comment on the dance work and/or the dance company | 1 |
| Does not meet any of the above specified performance levels for this criterion | 0 |
| Subtotal | 4 |
| How the use of choreographic devices support the cultural and/or historical context in which the dance work was created | |
| Discusses how the use of choreographic devices support the cultural and/or historical context of the dance work in which it was created | 5 |
| Explains how the use of choreographic devices support the cultural and/or historical context of the dance work in which it was created | 4 |
| Describes how the use of choreographic devices support the cultural and/or historical context of the dance work in which it was created | 3 |
| Outlines the use of choreographic devices in which the dance work was created | 2 |
| Makes a superficial comment on choreographic devices | 1 |
| Does not meet any of the above specified performance levels for this criterion | 0 |
| Subtotal | 5 |
| How the music/sound supports the cultural and/or historical context of the dance work | |
| Discusses how the music/sound supports the cultural and/or historical context of the dance work | 5 |
| Explains how the music/sound supports the cultural and/or historical context of the dance work | 4 |
| Describes how the music/sound supports the cultural and/or historical context of the dance work | 3 |
| Outlines the music/sound used in the dance work | 2 |
| Makes a superficial comment on the music/sound | 1 |
| Does not meet any of the above specified performance levels for this criterion | 0 |
| Subtotal | 5 |

Question 5 (continued)

| The contribution of the dance work to society through its cultural and/or historical context | |
|---|-----------|
| Evaluates the contribution of the dance work to society through its cultural and/or historical context | 6 |
| Discusses the contribution of the dance work to society through its cultural and/or historical context | 5 |
| Explains the contribution of the dance work to society through its cultural and/or historical context | 4 |
| Describes the contribution of the dance work to society through its cultural and/or historical context | 3 |
| Outlines the contribution of the dance work to society | 2 |
| Makes a superficial comment on the contribution of the dance work and/or to society | 1 |
| Does not meet any of the above specified performance levels for this criterion | 0 |
| Subtotal | 6 |
| Total | 23 |
| Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2023 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

(23 marks)

Complete the following by referring to **one** dance company and **one** of their dance works that you have studied.

- Describe the context of the dance work in terms of time and place. (3 marks)
- Explain the significance of the dance work for the dance company. (4 marks)
- Discuss how the use of choreographic devices reflect the time and place in which the dance work was created. (5 marks)
- Discuss how the set/costumes/props support the time and place of the dance work in which the dance work was created. (5 marks)
- Evaluate the contribution of the dance work as social commentary with reference to time and place. (6 marks)

| Description | Marks |
|---|----------|
| The context of the dance work in terms of time and place | |
| Describes the context of the dance work in terms of time and place | 3 |
| Outlines the context of the dance work in terms of time and place | 2 |
| Makes a superficial comment on the context of the dance | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 3 |
| The significance of the dance work for the dance company | |
| Explains the significance of the dance work for the dance company | 4 |
| Describes the significance of the dance work for the dance company | 3 |
| Outlines the significance of the dance work for the dance company | 2 |
| Makes a superficial comment on the dance work for the dance company | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 4 |
| How the use of choreographic devices reflect the time and place in which the dance work was created | |
| Discusses how the use of choreographic devices reflect the time and place in which the dance work was created | 5 |
| Explains how the use of choreographic devices reflect the time and place in which the dance work was created | 4 |
| Describes how choreographic devices reflect the time and place in which the dance work was created | 3 |
| Outlines the use of choreographic devices reflect the time and place in which the dance work was created | 2 |
| Makes a superficial comment on choreographic devices | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 5 |
| How the set/costumes/props support the time and place in which the dance work was created | |
| Discusses how the set/costumes/props support the time and place in which the dance work was created | 5 |
| Explains how the set/costumes/props support the time and place in which the dance work was created | 4 |
| Describes how the set/costumes/props support the time and place in which the dance work was created | 3 |
| Outlines the set/costumes/props used in the dance work | 2 |
| Makes a superficial comment on the set/costumes/props | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 5 |

Question 6 (continued)

| The contribution of the dance work as social commentary with reference to time and place | |
|---|-----------|
| Evaluates the contribution of the dance work as social commentary with reference to time and place | 6 |
| Discusses the contribution of the dance work as social commentary with reference to time and place | 5 |
| Explains the contribution of the dance work as social commentary with reference to time and place | 4 |
| Describes the contribution of the dance work as social commentary with reference to time and place | 3 |
| Outlines the dance work in terms of social commentary and/or time and place | 2 |
| Makes a superficial comment on the dance work and/or time and place | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 6 |
| Total | 23 |
| Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2023 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)

Complete the following by referring to **one** dance company and **one** of their dance works that you have studied.

- Describe the role of technology in the dance work. (3 marks)
- Explain the significance of the dance work for the dance company. (4 marks)
- Discuss how the use of choreographic devices support the thematic concepts explored in the dance work. (5 marks)
- Discuss how multimedia supports the thematic concepts explored in the dance work. (5 marks)
- Evaluate the contribution of technology to dance as an art form. (6 marks)

| Description | Marks |
|---|----------|
| The role of technology in the dance work | |
| Describes the role of technology in the dance work | 3 |
| Outlines the role of technology in the dance work | 2 |
| Makes a superficial comment on technology in the dance work | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 3 |
| The significance of the dance work for the dance company | |
| Explains the significance of the dance work for the dance company | 4 |
| Describes the significance of the dance work for the dance company | 3 |
| Outlines the significance of the dance work for the dance company | 2 |
| Makes a superficial comment on the dance work for the dance company | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 4 |
| How the use of choreographic devices support the thematic concepts explored in the dance work | |
| Discusses how the use of choreographic devices support the thematic concepts explored in the dance work | 5 |
| Explains how the use of choreographic devices support the thematic concepts explored in the dance work | 4 |
| Describes how the use of choreographic devices support the thematic concepts explored in the dance work | 3 |
| Outlines the use of choreographic devices and the dance work | 2 |
| Makes a superficial comment on choreographic devices | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 5 |
| How multimedia supports the thematic concepts explored in the dance work | |
| Discusses how multimedia supports the thematic concepts explored in the dance work | 5 |
| Explains how multimedia supports the thematic concepts explored in the dance work | 4 |
| Describes how multimedia supports the thematic concepts explored in the dance work | 3 |
| Outlines the multimedia used in the dance work | 2 |
| Makes a superficial comment on multimedia | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 5 |

Question 7 (continued)

| The contribution of technology to dance as an art form | |
|--|-----------|
| Evaluates the contribution of technology to dance as an art form | 6 |
| Discusses the contribution of technology to dance as an art form | 5 |
| Explains the contribution of technology to dance as an art form | 4 |
| Describes the contribution of technology to dance as an art form | 3 |
| Outlines the contribution of technology to dance | 2 |
| Makes a superficial comment on technology and dance | 1 |
| Does not meet any of the specified performance levels for the above criterion | 0 |
| Subtotal | 6 |
| Total | 23 |
| <p>Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2023 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> | |

ACKNOWLEDGEMENTS

- Question 1(a)** Dot points 1–2 adapted from: Dancenorth. (2020). [Presenter pack for Rainbow Vomit dance]. Retrieved August, 2023, from <https://static1.squarespace.com/static/5649170fe4b08e2c06f3bc6a/t/5faa1ace3347d35ff698dfca/1%20604983510982/Dancenorth+-+Rainbow+Vomit+-+Presenter+Pack+-+2020.pdf>
- Dot points 2–3 Quotes adapted from: Haines, A. (2018). *Rainbow Vomit: Break Free of Your Technological Bubble*. Retrieved August, 2023, from <https://www.monash.edu/performing-arts-centres/behind-the-scenes/rainbow-vomit-break-free-technological-bubble/>
- Question 2(a)** Dot point 1 (sentence 1) and dot point 2 adapted from: Dancenorth. (2020). [Presenter pack for Rainbow Vomit dance]. Retrieved August, 2023, from <https://static1.squarespace.com/static/5649170fe4b08e2c06f3bc6a/t/5faa1ace3347d35ff698dfca/1%20604983510982/Dancenorth+-+Rainbow+Vomit+-+Presenter+Pack+-+2020.pdf>

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