



DANCE

ATAR course examination 2022

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% (42 Marks)

Question 1

(12 marks)

- (a) Describe the purpose of using fit balls in the dance work *Tectonic*. (3 marks)

Description	Marks
Describes the purpose of using fit balls in the dance work <i>Tectonic</i> .	3
Outlines the purpose of fit balls in the dance work <i>Tectonic</i> .	2
Makes superficial comment/s about the purpose of fit balls in the dance work <i>Tectonic</i> .	1
Does not meet any requirement of the above specified performance levels for this criterion.	0
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • to enhance meaning and effect: <ul style="list-style-type: none"> ◦ erosion of the surrounding sand ◦ rising sea levels ◦ the very real fear of disappearing into the ocean. • the 180 balls represent the 180 people living on the island, as well as 180 degrees – half a globe – an island in the sea • with each fit ball acting as a mini trampoline, the adventurous stage design provides a literal springboard off which the dancers bounce, twist and weave across the sand, with the ocean as the backdrop • the balls remain buried for the duration of the season, providing a large-scale interactive installation for the public • <i>Tectonic</i> brings dance outside and into nature in the form of a highly physical contemporary performance spectacle and interactive installation. <p>Accept other relevant answers.</p>	

- (b) Describe **three** ways in which the fit balls contribute to the manipulation of the elements of dance in *Tectonic*. (9 marks)

Description	Marks
For each example (3 x 3 marks)	
Describes how the fit balls contribute to the manipulation of an element of dance in <i>Tectonic</i> .	3
Outlines how the fit balls contribute to the manipulation of an element of dance in <i>Tectonic</i> .	2
Makes superficial comment/s on how the fit balls contribute to the manipulation of an element of dance in <i>Tectonic</i> .	1
Does not meet any requirement of the above specified performance levels for this criterion.	0
Total	9
<p>Answers could include:</p> <p>Space</p> <ul style="list-style-type: none"> • using the fit balls as momentum to propel the dancers through space • the rebound action caused from engagement with the fit balls is a central motif used throughout the work to enhance meaning and effect – erosion, sinking, shifts in space and time. <p>Energy</p> <ul style="list-style-type: none"> • fit balls enhance movement and its dynamic energy, creating a unique aesthetic • fit balls enhance the fall and recovery movement – rebound. <p>Body</p> <ul style="list-style-type: none"> • the fit balls contribute to the acrobatic actions, flip, cartwheel and ricocheting off the fit balls and each other • with each fit ball acting as a mini trampoline, the adventurous stage design provides a literal springboard off which the dancers bounce, twist and weave across the sand, with the ocean as the backdrop • new movement vocabulary and aesthetic through use of fit balls. <p>Time</p> <ul style="list-style-type: none"> • the rebound action caused from engagement with the fit balls is a central motif used throughout the work to enhance meaning and effect – erosion, sinking, shifts in space and time. 	
Accept other relevant answers.	

Question 2

(8 marks)

- (a) Explain the choreographer's intent of incorporating the lead dancer in the dance work *Tectonic*. (4 marks)

Description	Marks
Explains why the choreographer has incorporated the lead dancer in the dance work <i>Tectonic</i> .	4
Describes why the choreographer has incorporated the lead dancer in the dance work <i>Tectonic</i> .	3
Outlines why the choreographer has incorporated the lead dancer in the dance work <i>Tectonic</i> .	2
Makes superficial comment/s about the use of the lead dancer in the dance work <i>Tectonic</i> .	1
Does not meet any requirement of the above specified performance levels for this criterion.	0
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • the lead dancer represents a metaphor for mother nature – earth goddess • the link maintaining the relationship to the natural world • provides calm feminine qualities and the link to the natural world • the lead dancer helps us to rediscover this innate connection to the natural world • the lead dancer provides a visual link to the ocean • keeper of the ocean • a warning of what is to come if we don't listen to the signs • transition of the dress from black (the darkness of the future) – to the vivid green (or hope as we come together) – pushing the sequins down transforms the dress. <p>Accept other relevant answers.</p>	

- (b) Explain how the performance space has contributed to the overall intent of the dance work *Tectonic*. (4 marks)

Description	Marks
Explains how the performance space contributes to the overall intent of the work <i>Tectonic</i> .	4
Describes how the performance space contributes to the overall intent of the work <i>Tectonic</i> .	3
Outlines how the performance space contributes to the overall intent of the work <i>Tectonic</i> .	2
Makes superficial comment/s on how the performance space contributes to the overall intent of the work <i>Tectonic</i> .	1
Does not meet any requirement of the above specified performance levels for this criterion.	0
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • <i>Tectonic</i> is site specific performance on the beach on the Townsville Strand • site specific in relation to climate change – performance presented an original concept • climate change as global sea levels begin to rise, Poruma Island is disappearing • shifts in land, time, tide, space and thinking have been activated through manipulation of the performance space • during the kneel and rotation the dancers intentionally kick the sand up • small waves are visible on the shore • the natural environment, ocean, sand, sky and wind surround the dancers, acting as the direct reference to their message • manipulating and throwing the sand. Sand is falling though their fingers. (Time slipping through fingers.) The audience may feel the debris of the shifting sand • Dancenorth's <i>Tectonic</i> is a dynamic examination of shifts: shifts in land and sea, time and tide, space and thinking. Featuring 180 fit balls half-buried in the sand, <i>Tectonic</i> is a confluence of sculpture, movement and sound, unfolding in a dazzling site-specific performance on the beach, contributing to the overall intent • <i>Tectonic</i> brings dance outside and into nature in the form of a highly physical contemporary performance spectacle and interactive installation – a key component of the audience role and engagement with the message. 	
Accept other relevant answers.	

Question 3

(10 marks)

Discuss, using **two** examples, how the dance work *Tectonic* has contributed to an audience's view of the present trends and issues related to the changing environment.

Description	Marks
For each example (2 x 5 marks)	
Discusses, in detail, how the dance work <i>Tectonic</i> has contributed to an audience's view of the present trends and issues related to the changing environment.	5
Discusses how the dance work <i>Tectonic</i> has contributed to an audience's view of the present trends and issues related to the changing environment.	4
Describes how the dance work <i>Tectonic</i> has contributed to an audience's view of the present trends and issues related to the changing environment.	3
Outlines how the dance work <i>Tectonic</i> has contributed to an audience's view of the present trends and issues related to the changing environment.	2
Makes superficial comment/s about the changing environment.	1
Does not meet any requirement of the above specified performance levels for this criterion.	0
Total	10
<p>Answers could include:</p> <p>Examples can be related to movement, staging, design choices:</p> <ul style="list-style-type: none"> • <i>Tectonic</i> breathes life into the stories of the Poruma Island (Torres Strait) community and their struggle to preserve a way of life on an island that is eroding and slowly sinking due to climate change due to rising sea levels • the audience becomes part of the site-specific performance as the lights flicker randomly on the individuals in the audience - they are directly engaged/referenced and have their presence recognised as part of their role in climate change • the audience may feel the debris of the shifting sand – shifts in land, time, tide, space and thinking have been activated • with each chime of the bell, the audience has the light shone onto them – again immersing their presence into the performance • three dancers are precariously balanced on the hands of three dancers holding them up, as they are lying underneath. Creating three standing statues, acting as warning beacons in the ocean and the precarious nature of living on an island. One by one the statue crumbles and rolls forward • dancers begin to roll slowly back towards the ocean, with moments of floating. Balancing momentarily on the balls, teetering on the edge limbs undulating, controlled by the lead dancer who lifts them up to throw them back • electronic game sounds, battle sounds and sounds representative of industrialised/mechanical sounds – highlighting the impact on climate change. Some complimentary to movement and some contrast • natural sounds of the site-specific environment add to the ever-changing weather conditions and relevance of topic • the audience are exposed to the music, costume, lighting, sound, choreography and the immersive site-specific performance experience, where Kyle Page challenges the audience and gains their attention on the pertinent issue of climate change • balls remain in situ for one month – age with the interactive site. Thus, challenging them to further explore the notion of climate change, the impact on the people of Poruma and their contribution to it... and maybe, how they could make a difference • increase the audiences awareness of culture, society and environment in Australia and the contribution this piece makes to the commentary • <i>Tectonic</i> contributes to an audience's understanding of developing perspectives on the changing environment through climate change and rising sea levels • the audience is taken to the specific site – the actual performance space – as the Poruma community has nurtured a deep connection with their natural environment living in concert with the world around them. 	
Accept other relevant answers.	

Question 4

(12 marks)

Explain **three** safe and healthy dance practices the choreographer and dancers needed to consider during the rehearsal and performances of the dance work *Tectonic*.

Description	Marks
For each example (3 x 4 marks)	
Explains a safe and healthy dance practice the choreographer and dancers needed to consider during the rehearsal and performances of the dance work <i>Tectonic</i> .	4
Describes a safe and healthy dance practice the choreographer and dancers needed to consider during the rehearsal and performances of the dance work <i>Tectonic</i> .	3
Outlines a safe and healthy dance practice the choreographer and dancers needed to consider during the rehearsal and performances of the dance work <i>Tectonic</i> .	2
Makes superficial comment/s on a safe and healthy dance practice.	1
Does not meet any requirement of the above specified performance levels for this criterion	0
Total	12
<p>Answers could include:</p> <ul style="list-style-type: none"> • scheduling rehearsals on site at the cooler parts of the day • ensuring dancers are hydrated and sun protected • appropriate warm-up to include specific focus on wrists and ankles both the warmup and strength building • include elements of cardio in the warm-up to build stamina • development of cardio through slow build up and practice of the work • acrobatic training to develop acrobatic and safe takeoff and landing skills • pre-training in a safe environment such as an indoor trampoline centre • use mini trampolines and half fit balls in the studio to practice the takeoff and landing with a focus on correct alignment • practice of the skills on site – building the confidence of the dancers to work with the surface and develop the skills • open dialogue and trust with the dancers to ensure they are confident and comfortable to undertake the challenges of performing in this environment • ensure the stage space is prepared for the safety of the dancers – hardness of the sand and the burying of the balls • mental wellbeing of the dancers. 	
Accept other relevant answers.	

Section Two: Extended answer

60% (48 Marks)

Question 5

(24 marks)

Dance reflects and is shaped by society and its values.

Discuss this statement with reference to **one** dance work from **one** dance company or choreographer you have studied.

- Describe the significance of the dance work for the dance company or choreographer. (4 marks)
- Describe how the choreographic structure supports the choreographic intent of the dance work. (4 marks)
- Explain how the combined elements of dance have been manipulated to create meaning and effect within the dance work. (5 marks)
- Explain how design concepts have been integrated to support the intent of the dance work. (5 marks)
- Discuss how the dance work reflects and is shaped by society and its values. (6 marks)

Description	Marks
The significance of the dance work for the dance company or choreographer.	
Describes the significance of the dance work for the dance company or choreographer.	4
Outlines the significance of the dance work for the dance company or choreographer.	3
Makes some general comments on the significance of the dance work for the dance company or choreographer.	2
Makes superficial comment/s about the dance work for the dance company or choreographer.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
How the choreographic structure supports the choreographic intent of the dance work.	
Describes how the choreographic structure supports the choreographic intent of the dance work.	4
Outlines how the choreographic structure supports the choreographic intent of the dance work.	3
Makes some general comments about the choreographic structure supporting the choreographic intent of the dance work.	2
Makes superficial comment/s about the choreographic structure and/or the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
How the combined elements of dance have been manipulated to create meaning and effect within the dance work.	
Explains how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	5
Describes how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	4
Outlines how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	3
Makes some general comments about the elements of dance have been manipulated to create meaning and effect within the dance work.	2
Makes superficial comment/s about the element/s of dance.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

How design concepts have been integrated to support the intent of the dance work.	
Explains how design concepts have been integrated to support the intent of the dance work.	5
Describes how design concepts have been integrated to support the intent of the dance work.	4
Outlines how design concepts have been integrated to support the intent of the dance work.	3
Makes some general comments about how design concepts have been integrated to support the intent of the dance work.	2
Makes superficial comment/s about design concepts.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
How the dance work reflects and is shaped by society and its values.	
Provides a discussion about how the dance work reflects and is shaped by society and its values.	6
Provides an explanation about how the dance work reflects and is shaped by society and its values.	5
Provides a description about how the dance work reflects and is shaped by society and its values.	4
Provides an outline about how the dance work reflects and is shaped by society and its values.	3
Makes some general comments about how the dance work reflects and/or is shaped by society and its values.	2
Makes superficial comment/s about how the dance work reflects or is shaped by society and its values.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	6
Total	24
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2022 stimulus dance work as a primary reference in their response, a maximum of only 2 marks can be awarded for criterion 1 and a maximum of 1 for each of criterion 2, 3, 4 and 5.	

Question 6

(24 marks)

Dance is a powerful and dynamic artform that can represent social and/or cultural issues of the time.

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

- Describe the significance of the dance work for the Australian dance company or choreographer. (4 marks)
- Describe how the choreographic structure supports the choreographic intent of the dance work. (4 marks)
- Explain how the combined elements of dance have been manipulated to create meaning and effect within the dance work. (5 marks)
- Explain how design concepts have been integrated to support the intent of the dance work. (5 marks)
- Discuss how the dance work represents a social and/or cultural issue of the time. (6 marks)

Description	Marks
The significance of the dance work for the Australian dance company or choreographer.	
Describes the significance of the dance work for the Australian dance company or choreographer.	4
Outlines the significance of the dance work for the Australian dance company or choreographer.	3
Makes some general comments on the significance of the dance work for the Australian dance company or choreographer.	2
Makes superficial comment/s about the dance work for the Australian dance company or choreographer.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
How the choreographic structure supports the choreographic intent of the dance work.	
Describes how the choreographic structure supports the choreographic intent of the dance work.	4
Outlines how the choreographic structure supports the choreographic intent of the dance work.	3
Makes some general comments about the choreographic structure supporting the choreographic intent of the dance work.	2
Makes superficial comment/s about the choreographic structure and/or the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
How the combined elements of dance have been manipulated to create meaning and effect within the dance work.	
Explains how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	5
Describes how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	4
Outlines how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	3
Makes some general comments about the elements of dance have been manipulated to create meaning and effect within the dance work.	2
Makes superficial comment/s about the element/s of dance.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

How design concepts have been integrated to support the intent of the dance work.	
Explains how design concepts have been integrated to support the intent of the dance work.	5
Describes how design concepts have been integrated to support the intent of the dance work.	4
Outlines how design concepts have been integrated to support the intent of the dance work.	3
Makes some general comments about how design concepts have been integrated to support the intent of the dance work.	2
Makes superficial comment/s about design concepts.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
How the dance work represents a social and/or cultural issue of the time.	
Provides a discussion about how the dance work represents a social and/or cultural issue of the time.	6
Provides an explanation about how the dance work represents a social and/or cultural issue of the time.	5
Provides a description about how the dance work represents a social and/or cultural issue of the time.	4
Provides an outline about how the dance work represents a social and/or cultural issue of the time.	3
Makes some general comments about how the dance work represents a social and/or cultural issue of the time.	2
Makes superficial comment/s about how the dance work represents a social and/or cultural issue of the time.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	6
Total	24
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2022 stimulus dance work as a primary reference in their response, a maximum of only 2 marks can be awarded for criterion 1 and a maximum of 1 for each of criterion 2, 3, 4 and 5.	

Question 7

(24 marks)

Dance continues to advance through the use of design concepts and technologies.

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

- Describe the significance of the dance work for the dance company or choreographer. (4 marks)
- Describe how the choreographic structure supports the choreographic intent of the dance work. (4 marks)
- Explain how the combined elements of dance have been manipulated to create meaning and effect within the dance work. (5 marks)
- Explain how design concepts have been integrated to support the intent of the dance work. (5 marks)
- Discuss how the use of design concepts and technologies contribute to the advancement of dance. (6 marks)

Description	Marks
The significance of the dance work for the dance company or choreographer.	
Describes the significance of the dance work for the dance company or choreographer.	4
Outlines the significance of the dance work for dance company or choreographer.	3
Makes some general comments on the significance of the dance work for the dance company or choreographer.	2
Makes superficial comment/s about the dance work for the dance company or choreographer.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
How the choreographic structure supports the choreographic intent of the dance work.	
Describes how the choreographic structure supports the choreographic intent of the dance work.	4
Outlines how the choreographic structure supports the choreographic intent of the dance work.	3
Makes some general comments about the choreographic structure supporting the choreographic intent of the dance work.	2
Makes superficial comment/s about the choreographic structure and/or the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
How the combined elements of dance have been manipulated to create meaning and effect within the dance work.	
Explains how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	5
Describes how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	4
Outlines how the combined elements of dance have been manipulated to create meaning and effect within the dance work.	3
Makes some general comments about the elements of dance have been manipulated to create meaning and effect within the dance work.	2
Makes superficial comment/s about the element/s of dance.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

How design concepts have been integrated to support the intent of the dance work.	
Explains how design concepts have been integrated to support the intent of the dance work.	5
Describes how design concepts have been integrated to support the intent of the dance work.	4
Outlines how design concepts have been integrated to support the intent of the dance work.	3
Makes some general comments about how design concepts have been integrated to support the intent of the dance work.	2
Makes superficial comment/s about design concepts.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
How the use of design concepts and technologies contribute to the advancement of dance.	
Provides a discussion about how the use of design concepts and technologies contribute to the advancement of dance.	6
Provides an explanation about how the use of design concepts and technologies contribute to the advancement of dance.	5
Provides a description about how the use of design concepts and technologies contribute to the advancement of dance.	4
Provides an outline about how the use of design concepts and technologies contribute to the advancement of dance.	3
Makes some general comments about how the use of design concepts and technologies contribute to the advancement of dance.	2
Makes superficial comment/s about how the use of design concepts and technologies contribute to the advancement of dance.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	6
Total	24
Note: If a candidate uses the same dance work as their primary reference for each answer and/or refers to the 2022 stimulus dance work as a primary reference in their response, a maximum of only 2 marks can be awarded for criterion 1 and a maximum of 1 for each of criterion 2, 3, 4 and 5.	

ACKNOWLEDGEMENTS

- Question 1(a)** Answer adapted from: Dancenorth. (2017). *Tectonic: Presenter Pack*. Retrieved April, 2022, from <https://www.dancenorth.com.au/tectonic-presenter-pack>
- Question 1(b)** Body dot point 2 adapted from: Dancenorth. (2017). *Tectonic: Presenter Pack*. Retrieved April, 2022, from <https://www.dancenorth.com.au/tectonic-presenter-pack>
- Question 2(b)** Dot points 3–4 and 10–11 adapted from: Dancenorth. (2017). *Tectonic: Presenter Pack*. Retrieved April, 2022, from <https://www.dancenorth.com.au/tectonic-presenter-pack>
- Question 3** Dot points 1 and 13 adapted from: Dancenorth. (2017). *Tectonic: Presenter Pack*. Retrieved April, 2022, from <https://www.dancenorth.com.au/tectonic-presenter-pack>

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