



DANCE

ATAR course examination 2018

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% (40 Marks)

Question 1

(11 marks)

- (a) Explain, in detail, how Natalie Weir has interpreted the classic story of *Romeo and Juliet* in her dance work, *R&J*. (5 marks)

Description	Marks
Explains, in detail, how Natalie Weir has interpreted the classic story of <i>Romeo and Juliet</i> in her dance work, <i>R&J</i> . Uses specific, supporting information, including reference to the three acts, eras and theme/s.	5
Makes relevant comments about how Natalie Weir has interpreted the classic story of <i>Romeo and Juliet</i> in her dance work, <i>R&J</i> . Uses supporting information, including reference to the three acts, eras and theme/s.	4
Outlines how Natalie Weir has interpreted the classic story of <i>Romeo and Juliet</i> in her dance work, <i>R&J</i> . Makes some relevant comments about the structure and theme/s of the work.	3
Makes general comments about the classic story of <i>Romeo and Juliet</i> and the structure and/or theme/s of <i>R&J</i> .	2
Makes superficial links between the classic story of <i>Romeo and Juliet</i> and <i>R&J</i> .	1
Total	5
<p>Answers could include:</p> <ul style="list-style-type: none"> • Weir investigates how love plays a major role in all our lives, but as Shakespeare knew too well, does not always guarantee a fairytale ending. She focuses on how love and life are cyclical, whereby time passes and history repeats itself, but each repetition brings something new. • <i>R&J</i> tells three moving love stories across three short contrasting acts to question what is real, human and inevitable: <ul style="list-style-type: none"> ◦ Act One: an ominous story set in a pulsing nightspot of a modern day Fortitude Valley where passion and desire erupt in a dangerous and tragic love triangle ◦ Act Two: romance blossoms in this tale of young love and divided class-dominated 1800's household. In an attempt to seal the lovers' devotion to each other, a secret wedding is devised, however Fate hands them a devastating ending ◦ Act Three: a couple set deep within 1950's suburban bliss happily play out the daily routine of their life until they are interrupted by a heartbreaking inevitability • this dance work enforces the notion that, no matter what age you are, or what age you are in – love is eternal and everlasting. 	

- (b) Explain how **two** choreographic devices have been used in Act Three of the dance work to reflect the choreographic intent. (6 marks)

Description	Marks
For each of the two choreographic devices:	
Explains how the choreographic device has been used in Act Three of the dance work to reflect the choreographic intent. Uses relevant examples.	3
Outlines how the choreographic device has been used in Act Three of the dance work to reflect the choreographic intent. Uses some relevant examples.	2
Makes superficial comment/s related to the choreographic device in Act Three of the dance work and choreographic intent.	1
Total	6
<p>Answers could include:</p> <p>Movement in Act Three of the dance work has been manipulated through the use of choreographic devices as following:</p> <ul style="list-style-type: none"> • through the imagery of playful <i>gesture</i> combined with quiet moments of comfort, the couple represents contentment, ease and familiarity. Candidates may also describe specific <i>motifs</i> used in this scene that are repeated throughout. Candidates may also refer to the fragmentation of some motifs • <i>repetition</i> is used to highlight an established relationship and the familiar rituals the couple engage with – playing, tickling, teasing • movements that represent intimacy and trust are also <i>repeated</i> – open, sustained lifts, supportive movements over and under each other's bodies, and gestures over areas of vulnerability (for example, the throat, forehead, eyes) • as J sends R off a <i>motif</i> of peeling away from one another establishes the point of disconnect • when R returns, previous movement <i>motifs</i> are repeated as the cycles of daily life are initiated, developed and resumed. This develops ideas related to contentment, belonging and inter-dependency • as the <i>repetitive</i> cycle of movement increases in tempo, a level of tension builds towards an inevitable ending • J slowly reaches towards the empty armchair and rests her head on the top of it. She performs <i>inverted</i> movements on top of the armchair and shifts it back towards its mate • R pushes them together, knocks them apart ... repeats and collapses on the ground between them. The use of <i>inversion</i> and <i>repetition</i> here depict a life turned upside down and a strong sense of grief. 	

Question 2

(10 marks)

Analyse how movement and set design have been integrated in **two** acts of the dance work to support the choreographic intent.

Description	Marks
For each of the two acts:	
Analyses how movement and set design have been integrated in the act of the dance work. Uses specific, supporting information.	5
Explains how movement and set design have been integrated in the act of the dance work. Uses supporting information.	4
Makes relevant comments how movement and set design have been integrated in the act of the dance work.	3
Outlines how movement and set design have been used in the act of the dance work.	2
Makes comment/s about movement and/or set design in the act of the dance work.	1
Total	10
<p>Answers could include:</p> <p>Act One</p> <ul style="list-style-type: none"> white rectangular varied sized boxes around perimeter of stage set the stage as a modern day nightclub – the ensemble perform undulating movements within these walls dance takes place downstage and is lit whereas the musicians are upstage and mostly in shadow the red bag and shoes are placed on one of the boxes and highlighted so that the audience is reminded of the presence of J at various points R and J (separately) move in between, behind and in front of the boxes to unobtrusively observe the actions of others, developing the tension between them as well as with Fate Fate observes R and J from between the boxes – there is something both voyeuristic and foreboding in this action. <p>Act Two</p> <ul style="list-style-type: none"> the boxes now stand erect across the back of the stage and appear white. This is representative of a graveyard and tombstones. One box lies on its side as a coffin this act opens with two groups standing amongst tombstones. This is representative of the Capulet and Montague families from the original play and sets the time period (1800's) the rectangular box is lit from within and becomes the altar for a secret wedding – reference to the original event from the Shakespearean version of <i>Romeo and Juliet</i>. Couple unite on top of rectangular box as they caress and touch each other's hands and face J enters the lit, upright, rectangular box and appears trapped or imprisoned. R tries to prise open the box and performs a solo, which uses space/levels as well as explosive, off-balance movements that transition into and out of the floor. Gestural hand movements add to the externalisation of his internal torture J's hands are pressed against the box and R continually moves between the floor and the trapped J. The dancers outline and trace each other's hands and faces as they kneel to the ground, separated by the walls of the box R opens the coffin, climbs in and extends his gaze upward. R sinks slowly into the coffin and closes the lid. This signals his imminent demise J escapes and runs to the coffin. Her anguish is apparent in her movements that lengthen and then contract. She opens the coffin, climbs in, caresses R, extends her arms up to the light and lies next to R. Fate closes the lid representing the end of their love story. 	

Act Three

- the boxes now form part of the peripheral space and are less prominent. In this act the boxes may represent the walls of a 'home' in which R and J need only one another
- similarly, during this act, the boxes signify that this love is no longer bound by external boundaries or forces
- the couple sits in an armchair watching static on television, performing playful gestures designed to represent contentment, ease and familiarity
- the dancers spin the chairs to the front and sit facing the audience. They perform a repetition of the previous playful sequence. The chairs are symbolic of a comfortable place, somewhere familiar to both dancers. It provides an established setting to which both dancers return repeatedly. This depicts both ritual and routine
- J shoves one armchair forward in the space – what was once connected has now been separated, although she moves at a low level between the two as a means to reconcile the break (physical and emotional) The armchairs are eventually left separated in the space despite her attempts to unite them with her body
- J slowly reaches towards the empty armchair and rests her head on the top of it. She performs inverted movements on top of the armchair and shifts it back towards its mate. She pushes them together, knocks them apart ... repeats and collapses on the ground between them
- J returns the armchairs to their original position and sits alone in her chair, her head inclined towards the place of her missing partner.

Question 3

(11 marks)

- (a) Outline how the costumes in the dance work convey meaning and effect. (3 marks)

Description	Marks
Outlines how the costumes in the dance work convey meaning and effect.	3
Makes general comments about costumes in the dance work and meaning and effect.	2
Makes superficial comment/s about costume/s in the dance work.	1
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • dramaturgical tool for the audience to identify who J is and her context • red reinforces the cycle of love • red is symbolic of love, passion and death • design of red shoes and bag represent a modern day setting • J's dress style changes throughout to suit the context of the act. For example, Verona dress style and length to evoke 1800's, and Valley red dress – modern, no sleeve, cross-over, short and vintage 1950's dress of housewife • R dressed in black pant and white collared shirt to represent a formal night out on the town. Removes shirt in Act Two to represent vulnerability • symbolism of ensemble and Fate in black to represent danger or shadows and foreboding presence • ensemble wearing black masks and gloves in Act Two – links to the masquerade ball scene in the original ballet. 	

- (b) Explain the significance of the music and the musicians in the dance work. (4 marks)

Description	Marks
Explains the significance of the music and the musicians in the dance work. Provides specific, supporting information.	4
Makes relevant comments about the significance of the music and the musicians in the dance work. Provides supporting information.	3
Describes the music and the musicians in the dance work.	2
Makes superficial comment/s about the the music and/or the musicians in the dance work.	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • Topology band in view above the dancers – part of the set and dance work. The live musicians create ambience, urgency and tension • musicians integrated as part of the performance, this adds resonance and depth to each setting • the placement of musicians upstage allows them to be observers at times or witnesses, telling the story of <i>R&J</i> through music • musical score creates and supports the three different contexts of this infamous love story, for example, modern day nightclub scene, romantic Shakespearean era and the 1950's • specific instruments associated with characters, for example, saxophone signature motif of Fate and solo violin creates and signifies the discourse of events to follow • repetitive melodies heighten and intensify the tension of the characters and their intent • score is melodious and lyrical adding an empathetic layer to the audience experience • musical instruments are representative of the choreographic choices, for example, duet in Act Two between piano and violin, whilst J is trapped in box and R tries to free her • tumbling notes of piano in Act Two suggest a world falling apart as R and J are separated by the set • in Act Three the musicians are lit – reference to love where nothing is hidden • repetitive cycle of movement phrase between R and J is supported by the repetitive music while the increased tempo creates a sense of urgency • slow, deliberate solo piano externalises the movement gestures and motifs of J waiting for her love R to return and the grief that accompanies the realisation that he will not. 	

Question 3 (continued)

- (c) Explain the effectiveness of the lighting in **one** of the acts of the dance work. (4 marks)

Description	Marks
Explains the effectiveness of the lighting in one of the acts of the dance work. Uses supporting examples.	4
Makes relevant comments about the effectiveness of the lighting in one of the acts of the dance work. Provides supporting information.	3
Describes the lighting in one of the acts of the dance work.	2
Makes superficial comment/s about the lighting in one of the acts of the dance work.	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> the multifunctional boxes are enhanced by a lighting design which creates different contexts of time in each act. The set, illuminated by the lighting, supports the cycle of life and phases of love. <p>Act One</p> <ul style="list-style-type: none"> red and blue wash with flashing coloured lights represent the night club scene creates a cityscape in a modern context creates a night club scene spotlight identifies R and J to audience ensemble in silhouette light – creates sense of mystery red lighting of boxes supports the theme of passion, love and sensuality, for example shoes placed on red lit box blue hue symbolises dramatic tension during fight scene between Fate and R. <p>Act Two</p> <ul style="list-style-type: none"> a graveyard/tombs in 1800's Verona – boxes lit like lanterns two angular lights used to identify two separate families but unite the couple centre stage box represents an altar for the marriage between R and J one box converts to a coffin – lit within with red light spot and downlight used to highlight the duo and the trio dark stage whilst coffin lit creates suspense and heightens the falling world of R and J fading light when R and J are inside the boxes (coffins) suspends the couple in time. <p>Act Three</p> <ul style="list-style-type: none"> static TV – representative of time period spotlight on couple in their arm chairs illuminating the comfort, closeness and contentment of the couple's relationship and love corridor of light used as the repetitive, gesture of daily routine playout by couple (a corridor of time) at the end of Act Three a spotlight is used to highlight two empty chairs, then J sitting on her own in this act the boxes may represent the walls of a 'home' in which R and J need only one another. Red wash on the boxes creates the intimacy of the home walls musicians are lit – representative of an enduring love and having nothing to hide. 	

Question 4

(8 marks)

Discuss **two** ways in which a developing dancer can sustain their wellbeing.

Description	Marks
For each of the two ways:	
Discusses a way in which a developing dancer can sustain their wellbeing.	4
Explains in some detail a way in which a developing dancer can sustain their wellbeing.	3
Outlines a way in which a developing dancer can sustain their wellbeing.	2
Makes superficial comment/s about a developing dancer and their wellbeing.	1
Total	8
<p>Answers could include:</p> <ul style="list-style-type: none"> • correct combination of nutrition, physical training strategies and rest and recovery will result in optimal performance for a dancer • healthy eating (the right balance of carbohydrate, fat, protein, micronutrients and fluids) and ensuring that energy intake matches energy expenditure will facilitate physical wellbeing as well as mental focus in rehearsal and performances • dancers' bodies are the instruments through which the art of movement is created; correct training techniques (and use of safe dance practices such as warm-up and cool down) will enable physical dance capability; enhancing performance, understanding of alignment principles and biomechanical principles • physical fitness will assist the dancer to achieve their dance performance goals and work opportunities (strength, cardiovascular endurance, stamina, technique and flexibility) • emotional and mental wellbeing is as important as physical capabilities for optimum performance level (candidates may discuss motivation, stress, performance anxiety, mindfulness, use of imagery for performance) • awareness of limitations and strengths to avoid stressing/straining the body which could result in injury (optimising work load); fatigue management • if injured, dancers should seek medical advice or referral. 	

Section Two: Extended answer

60% (48 Marks)

Question 5

(24 marks)

Youth dance works often reflect points of view relating to time, place, gender, age, culture, religion, politics or the environment. Discuss this statement with reference to an Australian youth dance company and **one** of its dance works.

- Provide an historical background of the company. (4 marks)
- Outline the youth perspective that is the focus of the dance work. (4 marks)
- Explain how the choreography supports the choreographic intent of the dance work. (5 marks)
- Explain how design concepts in the dance work convey meaning and effect. (5 marks)
- Discuss the significance of the dance work to the company. (6 marks)

Description	Marks
Provide an historical background of the company.	
Provides a detailed historical background of the company.	4
Provides a mostly accurate historical background of the company.	3
Provides some relevant comments about the history of the company.	2
Makes superficial comment/s about the history of the company.	1
Subtotal	4
Outline the youth perspective that is the focus of the dance work.	
Outlines the youth perspective that is the focus of the dance work.	4
Makes some relevant comments about the youth perspective that is the focus of the dance work.	3
Makes general comments about the youth perspective that is the focus of the dance work.	2
Makes superficial comment/s about the youth perspective that is the focus of the dance work.	1
Subtotal	4
Explain how the choreography supports the choreographic intent of the dance work.	
Explains how the choreography supports the choreographic intent of the dance work. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the choreography supports the choreographic intent of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the choreography supports the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the choreography supports the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to how the choreography and the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Subtotal	5
Explain how design concepts in the dance work convey meaning and effect.	
Explains how design concepts in the dance work convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how design concepts in the dance work convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how design concepts in the dance work convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about design concepts in the dance work and meaning and effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concept/s in the dance work and meaning and/or effect. Uses minimal or no dance terminology.	1
Subtotal	5
Discuss the significance of the dance work to the company.	
Discusses the significance of the dance work to the company.	6
Provides some detail about the significance of the dance work to the company.	5
Outlines the significance of the dance work to the company.	4
Provides some relevant points about the significance of the dance work to the company.	3
Makes general comments about the dance work and the company.	2
Makes superficial comment/s about the dance work and the company.	1
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 2018 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)

Technologies are used to extend and enhance dance design.

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

- Provide an historical background of the choreographer. (4 marks)
- Outline the choreographic intent of the dance work. (4 marks)
- Explain how the choreography supports the choreographic intent of the dance work. (5 marks)
- Explain how technologies in the dance work convey meaning and effect. (5 marks)
- Discuss how the choreographer's use of technologies has contributed to innovation in dance. (6 marks)

Description	Marks
Provide an historical background of the choreographer.	
Provides a detailed historical background of the choreographer of the dance work.	4
Provides a mostly accurate historical background of the choreographer of the dance work.	3
Provides some relevant comments about the history of the choreographer of the dance work..	2
Makes superficial comment/s about the history of the choreographer of the dance work..	1
Subtotal	4
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
Subtotal	4
Explain how the choreography supports the choreographic intent of the dance work.	
Explains how the choreography supports the choreographic intent of the dance work. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the choreography supports the choreographic intent. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the choreography supports the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the choreography supports the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the choreography and the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Subtotal	5
Explain how technologies in the dance work convey meaning and effect.	
Explains how technologies in the dance work convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how technologies in the dance work convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how technologies in the dance work convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about technologies in the dance work and meaning and effect. Uses some dance terminology.	2
Makes superficial comment/s related to technologies in the dance work and meaning and/or effect. Uses minimal or no dance terminology.	1
Subtotal	5
Discuss how the choreographer's use of technologies has contributed to innovation in dance.	
Discusses how the choreographer's use of technologies has contributed to innovation in dance.	6
Provides some detail about how the choreographer's use of technologies has contributed to innovation in dance.	5
Outlines how the choreographer's use of technologies has contributed to innovation in dance.	4
Provides some relevant points about how the choreographer's use of technologies has contributed to innovation in dance.	3
Makes general comments about how the choreographer's use of technologies has contributed to innovation in dance.	2
Makes superficial comment/s related to the choreographer's use of technologies and innovation in dance.	1
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 2018 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)

Choreographers create dance works that reflect personal style.

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

- Provide an historical background of the choreographer. (4 marks)
- Outline the choreographic intent of the dance work. (4 marks)
- Explain how the choreography supports the choreographic intent of the dance work. (5 marks)
- Explain how design concepts in the dance work convey meaning and effect. (5 marks)
- Discuss how the personal style of the choreographer has extended the boundaries of dance. (6 marks)

Description	Marks
Provide an historical background of the choreographer.	
Provides a detailed historical background of the choreographer of the dance work.	4
Provides a mostly accurate historical background of the choreographer of the dance work.	3
Provides some relevant comments about the history of the choreographer of the dance work.	2
Makes superficial comment/s about the history of the choreographer of the dance work.	1
Subtotal	4
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
Subtotal	4
Explain how the choreography supports the choreographic intent of the dance work.	
Explains how the choreography supports the choreographic intent of the dance work. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the choreography supports the choreographic intent of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the choreography supports the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the choreography supports the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the choreography and the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Subtotal	5
Explain how design concepts in the dance work convey meaning and effect.	
Explains how design concepts in the dance work convey meaning and effect. Provides specific, supporting examples. Uses dance terminology effectively.	5
Provides some detail about how design concepts in the dance work convey meaning and effect. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how design concepts in the dance work convey meaning and effect. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about design concepts in the dance work and meaning and effect. Uses some dance terminology.	2
Makes superficial comment/s related to design concepts in the dance work and meaning and/or effect. Uses minimal or no dance terminology.	1
Subtotal	5
Discuss how the personal style of the choreographer has extended the boundaries of dance.	
Discusses how the personal style of the choreographer has extended the boundaries of dance.	6
Provides some detail about how the personal style of the choreographer has extended the boundaries of dance.	5
Outlines how the personal style of the choreographer has extended the boundaries of dance.	4
Provides some relevant points about how the personal style of the choreographer has extended the boundaries of dance.	3
Makes general comments about how the personal style of the choreographer has extended the boundaries of dance.	2
Makes superficial comment/s related to the personal style of the choreographer and extending the boundaries of dance.	1
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 2018 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)

Text under 'Answers could include' adapted from: Expressions Dance Company. (2011). *Art without fear. 2011 Annual Report* (p. 15). Retrieved September, 2018, from <http://expressionsdancecompany.org.au/edc/about-edc/>

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