

DANCE

ATAR course examination 2020

Marking key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Short answer

40% (41 Marks)

Question 1

(7 marks)

- (a) Explain how Cadi McCarthy explored the choreographic intent of *That Place In Between*. (3 marks)

Description	Marks
Explains how Cadi McCarthy explored the choreographic intent of <i>That Place In Between</i> .	3
Makes some relevant comments about how Cadi McCarthy explored the intent of <i>That Place In Between</i> .	2
Makes superficial comments about how Cadi McCarthy explored the intent of <i>That Place In Between</i> .	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	3
<p>Answers could include:</p> <p>Cadi McCarthy:</p> <ul style="list-style-type: none"> interviewed over 50 people across demographics, ranged from 14–80 years, regarding the most pivotal transitional moments in their lives, times that made them re-think direction and pushed them to look into their lives. These interviews laid the foundations of the creative process, and the stories that are intertwined throughout the work used dance as a vehicle to tell the human story, to unravel the human condition to which all audiences can relate that provides an accessible bridge to contemporary dance; used dance, language, text and humour to bridge the gap between the performance on stage and the intimate experiences of people in their own lives used various design choices (such as boxes) that demonstrate being confined. The use of projections, choreography and structure also assist with the exploration of the intent used boxes to represent the inner and outer worlds. 	
Accept other relevant answers.	

(b) Explain in detail the choreographic structure of the dance work.

(4 marks)

Description	Marks
Explains in detail the choreographic structure of the dance work.	4
Explains the choreographic structure of the dance work.	3
Makes general comments related to the choreographic structure of the dance work.	2
Makes superficial comments about the choreographic structure of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> vignettes are used to support the choreographic structure of the dance work. They relate to the stories and themes which intertwine. The vignettes and themes are shown through the various solos, duets and group ensembles throughout the dance work the dance work has a narrative thread. It uses text, props and humour. It looks at the moments when we don't know what to do next; the moments when we can shift direction and take a risk or stay in our old ways and not progress. The characters are all stuck in <i>That Place In Between</i> the old and pushing forwards the dance work examines the masks and devices we use to deal with the aftermath of life-changing transitions. Based on a series of characters, the dance work unravels the many faces we use to stay in 'control', deal with memories and keep functioning during the packing and unpacking of our lives the dance work uses personal stories from the interviews and each dancer's personal journeys. For example, the dancer uses paper to portray the overwhelming sense of no matter how much paper we have to get through in life, it always seems to be piling up around us. 	
Accept other relevant answers.	

Question 2

(9 marks)

- (a) Describe how text, language and/or humour have been used to support the choreographic intent of the dance work. Use examples to support your answer. (3 marks)

Description	Marks
Describes how text, language and/or humour have been used to support the choreographic intent of the dance work. Uses pertinent example/s from the dance work.	3
Outlines how text, language and/or humour have been used to support the choreographic intent of the dance work. Uses relevant example/s from the dance work.	2
Makes superficial comments about how text, language and/or humour have been used to support the choreographic intent of the dance work. Uses example/s from the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • uses dance, language, text, and/or humour to bridge the gap between the performance on stage and the intimate experiences of people in their own lives • current catastrophic global situations, and the world's political stance, is causing millions of people to be disconnected, without home and freedom. When change occurs, our 'stuff', or lack of it, is at the forefront; a blockade to moving forwards. Why do we keep or need 'stuff'? A constant reminder of relationships, memories, home; there is weight to it, both physically and psychologically • voice – always in between, "I like being there", choices to continually make; what to eat and what to do with career • monologue finishes with "I don't know", sense of indecision. Music changes – beat-like finger tapping, looped, repeated constant, being on the spot • typical sayings spoken when faced with a dilemma or challenge to overcome. The tone is somewhat sarcastic, satirical and light-hearted. "Build a bridge and get over it", "things happen for a reason", "there's a light at the end of the tunnel", "what doesn't kill you will make you stronger", etc. • narrator – "filing life and work", "revisited after seven years", etc. • relating directly to the narration, the dancers' movements are exaggerated and literal, providing comedy and humour to further engage the audience. 	
Accept other relevant answers.	

- (b) Explain how **two** design concepts support the meaning of the dance work. (6 marks)

Description	Marks
For each of two design concepts:	
Explains how the design concept supports the meaning of the dance work.	3
Outlines how the design concept supports the meaning of the dance work.	2
Makes superficial comments about how the design concept supports the meaning of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	6
<p>Answers could include:</p> <p>Rotating set:</p> <ul style="list-style-type: none"> change and moving on or remaining stuck sea container (internal – domestic, external – outside), wardrobe, fence, white board for example, female leaves male on the floor after their duet/struggle and moves set around to new facing: what will he do next – choice, impact, transition. <p>Projected image:</p> <ul style="list-style-type: none"> for example, crowd walking in background, no room, screen is fractured – heads trapped behind bars – sense of remaining trapped/stuck, an inability to move forward, no freedom within, falling woman <p>Projected text on set:</p> <ul style="list-style-type: none"> text projected onto metal wall – continually flicking and changing, with no complete sentence or structure, just short phrases such as ‘hopeless stupidity’, ‘alive and perfectly able’, ‘not able to live’, ‘alive but couldn’t see’. <p>Black box:</p> <ul style="list-style-type: none"> coffin-like, filled with papers – reference to ‘stuff’ the man is still consumed by his work – the situation he finds unpleasant – his papers (and issues) are still stuffed in the bottom of the box the girl begins to rise from the floor as the man teeters on the edge of the box <ul style="list-style-type: none"> taking a risk – he climbs down, using her for support choosing a different path – new choice/direction in life – interlinking stories. <p>Reams of paper:</p> <ul style="list-style-type: none"> life, work, career, study. <p>Costume:</p> <ul style="list-style-type: none"> the girl changes from red shirt to navy dress with red underlining – relationships can define who you are – catalyst for change. <p>Clothes:</p> <ul style="list-style-type: none"> thrown – collision/collapse in relationship picking up clothes – putting things back together, re-order, carry on. <p>Lighting:</p> <ul style="list-style-type: none"> fractured lighting across floor on ‘catch and fall’ duet – fractured/broken relationship, fractured mind/wellbeing. <p>Music:</p> <ul style="list-style-type: none"> interrupting melodies, static, repetitive and mundane for example, when image of girl is projected onto wardrobe – running somewhere and going nowhere – stuck in that place in between at the end, the music is calm and melodic as the decision to let go ensues. <p>Accept other relevant answers (refer to supporting document).</p>	

Question 3

(17 marks)

- (a) Discuss in detail how Cadi McCarthy has manipulated **two** dance elements to support the themes within the dance work. (8 marks)

Description	Marks
For each of two dance elements:	
Discusses in detail how Cadi McCarthy has manipulated the dance element to support the themes within the dance work.	4
Provides some relevant comments about how Cadi McCarthy has manipulated the dance element to support the themes within the dance work.	3
Provides general comments about how Cadi McCarthy has manipulated the dance element to support the themes within the dance work.	2
Makes superficial comments about the dance element used within the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	8
<p>Answers could include:</p> <p>Space:</p> <ul style="list-style-type: none"> • use of direction and levels: the quartet repeat the phrase while the man is left to climb the wall – he hangs on by the arm from the man above. He drops back down and joins the ensemble, who continue to run/move up and down the space • shadowing and mirroring • use of space and formation: group ensemble of six – finding the space in between – canon, unison duets and trios. <p>Space and/or time:</p> <ul style="list-style-type: none"> • ensemble commences: dancers perform various duets, trios, solos and group phrases. The phrases and motifs are built from the choreography to this point and manipulated through various choreographic devices and elements of dance, including: changes in level and direction; use of space and formations; repetition; unison; canons; changes in connection points; and size of movements • movements include lifts, dancers rotating around one another and pushing and pulling, creating a constant sense of back and forth and around – can't escape, held back. <p>Body:</p> <ul style="list-style-type: none"> • duet: fall, catch and recover – this action repeats a few times interchangeably as each one leaves and runs around the back of the space, just in time to catch the other falling backwards – pushing forwards and falling back • female dancer climbing over the male dancer, short duo, manipulation changing control • ensemble in a line – holding each other back, making barriers. <p>Energy:</p> <ul style="list-style-type: none"> • female solo – lunges, pushing, fingers crawling up face, throws clothes again. She appears frustrated and annoyed through her dynamic energy • female solo at the beginning – the girl performs twitching and jittery movements in static position (links to thoughts), closed and open/extended movements also explored • the male dancer is frantic and desperate – his thoughts and actions are spiralling out of control (the text, music and movement correlate to reflect the same theme). 	

<p>Time:</p> <ul style="list-style-type: none"> walking phrase – dancers walk, pause, look at one another and change direction or facing they move around the set and are faced with different pathways and crossings – which way do they turn, what choice do they make? (time and space) towards the end, a couple perform a slow-motion version of the duet originally seen near the beginning of the piece – revisiting old memories the quartet repeat the phrase while the man is left to climb the wall – again he hangs on by the arm from the man above. He drops back down and joins the ensemble, who continue to run/move up and down the space with increasing pace and sense of urgency – impending choice/decision.
<p>Accept other relevant answers.</p>

(b) Describe the use of solos, duos/duets and groups to reinforce the choreographic intent of the dance work. Use examples to support your answer. (9 marks)

Description	Marks
For each of solos, duos/duets and groups:	
Describes how it is used to reinforce the choreographic intent of the dance work. Uses pertinent example/s.	3
Describes how it is used to reinforce the choreographic intent of the dance work. Uses an example.	2
Makes superficial comment/s about how it is used to reinforce the choreographic intent of the dance work.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	9
<p>Answers could include:</p> <p>Solos:</p> <ul style="list-style-type: none"> man in red shirt in front of door/wall commences a solo, he appears stressed. This is seen through the grasping of head in his hands and sharp, fast, disconnected movements which remain in the same place in the space. There is one other male dancer in the background watching. Vibratory movement as papers fall dancers perform solos, in turn, in front of the wardrobe, each pushing the other out of the way to have their turn. The movements are exaggerated and literal, providing comedy and humour, relating directly to the narration and further engaging the audience. <p>Duos/duets:</p> <ul style="list-style-type: none"> two x duos/duets – male/female canon, then female/female unison. Movements move forwards and backwards in motion/direction with notions of pulling and connection further explored female dancer climbing over the male dancer, short duo/duet, manipulation changing control two dancers emerge (cast as shadows) against the set, one male and one female – they dance either side of the wardrobe, confined to the space. They appear to be in a dark place. Movements include the slow climbing of the walls and crouching to a still, seated position. The image in the background, combined with the dancers in the space, suggests decisions to be made regarding relationships and work duo/duet – fall, catch and recover. This action repeats a few times interchangeably as each one leaves and runs around the back of the space, just in time to catch the other falling backwards. Life’s low points – can you stop yourself or others falling into depression? 	

Question 3(b) (continued)

Groups/ensemble:

- ensemble commences: dancers perform various duos/duets, trios, solos and group phrases. The phrases and motifs are built from the choreography to this point and manipulated through various choreographic devices and elements of dance, including: changes in level and direction; use of space and formations; repetition; unison; canons; changes in connection points; and size of movements
- movements include lifts, dancers rotating around one another, and pushing and pulling, creating a constant sense of back and forth and around. Can't escape, held back. Ensemble in a line – holding each other back, making barriers
- four dancers, one duo/duet. Repeat the line and centre duo/duet. The phrases and motifs are built from the choreography to this point and manipulated through various choreographic devices and elements of dance, including: changes in level and direction; use of space and formations; repetition; unison; canons; changes in connection points; and size of movements. Movements include lifts, dancers rotating around one another, and pushing and pulling, creating a constant sense of back and forth and around. Can't escape, held back
- three dancers in space, one female dancer (upstage left) speaks for second time, stuck in that place in between
- another dancer (centre stage) performs a gestural sequence which is frantic, yet static, thus relating to the theme of the spoken narrative, one dancer enters and climbs, hangs from the metal panel sea container – stuck/limbo (stage right).

Accept other relevant answers.

Question 4

(8 marks)

(a) Identify the dance position performed.

(1 mark)

Description	Marks
Correctly identifies the dance position performed.	1
Does not meet the above specified performance level for this criterion.	0
Total	1
The dance position is a (grande) plie in 4 th position.	

(b) Explain the use of **one** biomechanical principle in achieving this dance position.

(3 marks)

Description	Marks
Explains the use of the biomechanical principle in achieving this dance position.	3
Outlines the use of the biomechanical principle in achieving this dance position.	2
Provides superficial comments about the biomechanical principle in achieving this dance position.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	3
<p>Answers could include:</p> <ul style="list-style-type: none"> • balance • stability • centre of gravity • base of support <p>Name of the biomechanical principle you will explain: Balance</p> <p>Balance:</p> <ul style="list-style-type: none"> • a wide base of support is used to achieve stability • the body's centre of gravity falls within the boundaries of the base of support • low centre of mass • sum of forces acting on the body equal zero. <p>Accept other relevant answers.</p>	

Question 4 (continued)

- (c) Explain in detail the importance of applying alignment and biomechanical principles of movement for dance. (4 marks)

Description	Marks
Explains in detail the importance of applying alignment and biomechanical principles of movement for dance.	4
Outlines the importance of applying alignment and biomechanical principles of movement for dance.	3
Makes general comment about the importance of applying alignment and/or biomechanical principles of movement for dance.	2
Makes superficial comments about the importance of applying alignment and/or biomechanical principles of movement for dance.	1
Does not meet any of the above specified performance levels for this criterion.	0
Total	4
<p>Answers could include:</p> <p>Biomechanics provides information not only for analysis of motion, but for understanding muscle use, forces acting on the body, issues of motor control, and the interaction between any one body part and the body as a whole, while also assisting in skill enhancement, and injury prevention.</p> <p>Examples of the importance of applying alignment and biomechanical principles of movement for dance include:</p> <ul style="list-style-type: none"> • skill and technique development, such as looking at the movement and using the correct technique/s required for the specific skill • injury prevention, such as proper alignment principles to ensure that the core is engaged and weight is distributed evenly across the body during various movements (plumb line, bending of knees in landing from jumps, etc.) • correct control, placement and alignment of body in movement – this keeps bones and joints in the correct alignment so that muscles are used properly • efficiency of movement, such as the degree that body parts move through space without exerting too much energy, making the movement look effortless. <p>Accept other relevant answers.</p>	

Section Two: Extended answer

60% (48 Marks)

Question 5

(24 marks)

Dance works created for youth offer social commentary on political, gender, cultural and/or environmental issues.

Discuss this statement with reference to **one** dance work created for youth from **one** dance company and/or choreographer.

- Provide an historical overview of the dance company or choreographer. (4 marks)
- Summarise the choreographic intent of the dance work. (4 marks)
- Explain how the choreographic **structure** supports the choreographic intent of the dance work. (5 marks)
- Explain how the use of design concepts supports the meaning of the dance work. (5 marks)
- Explain the significance of the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues. (6 marks)

Description	Marks
Provide an historical overview of the dance company or choreographer.	
Provides a detailed and accurate historical background of the dance company or choreographer.	4
Provides a mostly accurate historical background of the dance company or choreographer.	3
Provides some relevant comments on the historical background of the dance company and/or choreographer.	2
Makes superficial comments about the dance company and/or the choreographer.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Summarise the choreographic intent of the dance work.	
Summarises 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
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Explain how the choreographic structure supports the choreographic intent of the dance work.	
Explains how the choreographic structure supports the choreographic intent of the dance work. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the choreographic structure supports the choreographic intent of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the choreographic structure supports the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the choreographic structure supports the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the choreographic structure and/or the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

Description	Marks
Explain how the use of design concepts supports the meaning of the dance work.	
Explains how the use of design concepts supports the meaning of the dance work. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the use of design concepts supports the meaning of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the use of design concepts supports the meaning of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the use of design concepts supports the meaning of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to how the use of design concept/s supports the meaning of the dance work. Uses minimal or no dance terminology.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
Explain the significance of the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues.	
Explains in detail the significance of the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues.	6
Explains the significance of the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues.	5
Outlines broadly the significance of the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues.	4
Provides some relevant points about the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues.	3
Makes general comments about the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues.	2
Makes superficial comment/s about the dance work in relation to offering social commentary on political, gender, cultural and/or environmental issues.	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 2020 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)

Choreographers use technologies to extend the boundaries of dance.

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

- Provide an historical overview of the dance company. (4 marks)
- Summarise the choreographic intent of the dance work. (4 marks)
- Explain how the choreographic **structure** supports the choreographic intent of the dance work. (5 marks)
- Explain how the use of design concepts supports the meaning of the dance work. (5 marks)
- Explain the impact the use of technologies has had on extending the boundaries of dance. (6 marks)

Description	Marks
Provide an overview of the dance company.	
Provides a detailed and accurate overview of the dance company.	4
Provides a mostly accurate overview of the dance company.	3
Provides some relevant comments about the dance company.	2
Makes superficial comments about the dance company.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Summarise the choreographic intent of the dance work.	
Summarises 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
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Explain how the choreographic structure supports the choreographic intent of the dance work.	
Explains how the choreographic structure supports the choreographic intent of the dance work. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the choreographic structure supports the choreographic intent of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the choreographic structure supports the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the choreographic structure supports the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the choreographic structure and/or the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

Description	Marks
Explain how the use of design concepts supports the meaning of the dance work.	
Explains how the use of design concepts supports the meaning of the dance work. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the use of design concepts supports the meaning of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the use of design concepts supports the meaning of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the use of design concepts supports the meaning of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to how the use of design concept/s supports the meaning of the dance work. Uses minimal or no dance terminology.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
Explain the impact the use of technologies has had on extending the boundaries of dance.	
Explains in detail the impact the use of technologies has had on extending the boundaries of dance.	6
Explains the impact the use of technologies has had on extending the boundaries of dance.	5
Outlines broadly how the impact the use of technologies has had on extending the boundaries of dance.	4
Provides some relevant points about the impact the use of technologies has had on extending the boundaries of dance.	3
Makes general comments about the impact the use of technologies has had on extending the boundaries of dance.	2
Makes superficial comment/s about the impact the use of technologies has had on extending the boundaries 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 2020 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)

As an art form, dance provides a platform for choreographers and dance companies to explore current trends in dance.

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

- Provide an historical overview of the dance company. (4 marks)
- Summarise the choreographic intent of the dance work. (4 marks)
- Explain how the choreographic **structure** supports the choreographic intent of the dance work. (5 marks)
- Explain how the use of design concepts supports the meaning of the dance work. (5 marks)
- Explain how the dance work explores current trends in dance. (6 marks)

Description	Marks
Provide an overview of the dance company.	
Provides a detailed and accurate overview of the dance company.	4
Provides a mostly accurate overview of the dance company.	3
Provides some relevant comments about the dance company.	2
Makes superficial comments about the dance company.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Summarise the choreographic intent of the dance work.	
Summarises 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
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	4
Explain how the choreographic structure supports the choreographic intent of the dance work.	
Explains how the choreographic structure supports the choreographic intent of the dance work. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the choreographic structure supports the choreographic intent of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the choreographic structure supports the choreographic intent of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the choreographic structure supports the choreographic intent of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to the choreographic structure and/or the choreographic intent of the dance work. Uses minimal or no dance terminology.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5

Description	Marks
Explain how the use of design concepts supports the meaning of the dance work.	
Explains how the use of design concepts supports the meaning of the dance work. Provides specific supporting examples. Uses dance terminology effectively.	5
Provides some detail about how the use of design concepts supports the meaning of the dance work. Provides some supporting examples. Uses appropriate dance terminology.	4
Makes some relevant comments about how the use of design concepts supports the meaning of the dance work. Provides some relevant examples. Uses some appropriate dance terminology.	3
Makes general comments about how the use of design concepts supports the meaning of the dance work. Uses some dance terminology.	2
Makes superficial comment/s related to how the use of design concept/s supports the meaning of the dance work. Uses minimal or no dance terminology.	1
Does not meet any of the above specified performance levels for this criterion.	0
Subtotal	5
Explain how the dance work explores current trends in dance.	
Explains in detail how the dance work explores current trends in dance.	6
Explains how the dance work explores current trends in dance.	5
Outlines broadly how the dance work explores current trends in dance.	4
Provides some relevant points about how the dance work explores current trends in dance.	3
Makes general comments about how the dance work explores current trends in dance.	2
Makes superficial comment/s about how the dance work explores current trends in dance.	1
Does not meet any of the above specified performance levels for this criterion.	
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 2020 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)** Dot point 2 from: McCarthy, C. (2018). *That place in between*. Retrieved July, 2020, from <https://www.catapultdance.com.au/modern-dance/catapult-company-main-page/that-place-full-page/>
- Question 1(b)** Dot point 3 from: McCarthy, C. (2018). *That place in between*. Retrieved July, 2020, from <https://www.catapultdance.com.au/modern-dance/catapult-company-main-page/that-place-full-page/>
- Question 4(c)** Paragraph 1 from: Wilson, M., & Young-Hoo, K. (2008). *The role of biomechanics in understanding dance movement: A review*. Retrieved July, 2020, from <https://pubmed.ncbi.nlm.nih.gov/19618586/>
- Dot point 6 adapted from: The Open University. (2020). *Dance skills: Posture, alignment and balance*. Retrieved July, 2020, from <https://www.open.edu/openlearn/education/dance-skills/content-section-2>
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