

2016 HSC Dance Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1 – Sue Healey, *Fine Line*

Criteria	Marks
<ul style="list-style-type: none"> Explains, demonstrating detailed knowledge and understanding, how Healey uses the elements of dance to create contrast in <i>Fine Line</i> Uses appropriate movement examples and language to clearly support the response Presents a consistently logical and cohesive response 	9–10
<ul style="list-style-type: none"> Explains, demonstrating sound knowledge and understanding, how Healey uses the elements of dance to create contrast in <i>Fine Line</i> Uses appropriate movement examples and language, with inconsistencies, to support the response Presents a logical and cohesive response 	7–8
<ul style="list-style-type: none"> Describes, demonstrating adequate knowledge and understanding, how Healey uses the elements of dance to create contrast in <i>Fine Line</i> Uses adequate movement examples and language, with inconsistencies Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding about the elements of dance and/or contrast in <i>Fine Line</i> Uses basic movement examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about aspects of <i>Fine Line</i> Presents a minimal response 	1–2

Answers could include:

References to the elements of dance:

- Space, time, dynamics

Use of the elements of dance to create contrast:

Use of space

- Shape
 - Straight/curved lines
 - Curved string at opening / straight horizontal lines on the floor and vertical lines
 - Angular bent legs while the torso rotates in a circular pattern (solo dancer)
- Dimension
 - Small detailed hand movements (scribbling, piano fingering, rubbing, hand wave) / expansive movements (long extended leg circle)
- Level
 - Kneeling / falling to floor / standing
 - Minimal partnered lifts into high level / medium and low level actions
- Direction
 - Dancers facing each other / same direction / different directions
- Pathways
 - Vertical air patterns / floor patterns (moving around and through the strings)
 - Circular / straight floor patterns (solo male dancer running through the performance space)
- Spatial relationships
 - Solo / groups
 - Intimate, closeness with others / Solitary individuals separated in the crowd
 - Separate / entangled

Use of time

- Tempo
 - Continuous brisk movement / abrupt stop and moment of stillness (first phrase solo female dancer)
 - Slow / fast
 - Slow motion in transitions / real time
- Duration
 - Short, small flicking movements / long drawn out leg extension

Use of dynamics

- Undulating, rippling whole body (torso) / sharp body part movement
- Heavy weight supporting each other / gathering tension in female through torso, arms and hands raising above (male / female couple)
- Vibratory / sustained
- Floppy / direct movements

Section I (continued)**Question 2**

Criteria	Marks
<ul style="list-style-type: none"> • Explains, demonstrating detailed knowledge and understanding, how Kylian’s use of aural elements enhances an interpretation of <i>Sarabande</i> • Uses appropriate examples and language to clearly support the response • Presents a consistently logical and cohesive response 	9–10
<ul style="list-style-type: none"> • Explains, demonstrating sound knowledge and understanding, how Kylian’s use of aural elements enhances an interpretation of <i>Sarabande</i> • Uses appropriate examples and language, with inconsistencies, to support the response • Presents a logical and cohesive response 	7–8
<ul style="list-style-type: none"> • Describes, demonstrating adequate knowledge and understanding, how Kylian’s use of aural elements enhances an interpretation of <i>Sarabande</i> • Uses adequate examples and language, with inconsistencies • Presents a logical response 	5–6
<ul style="list-style-type: none"> • Provides limited knowledge and/or understanding about aural elements and/or an interpretation in <i>Sarabande</i> • Uses basic examples and language • Presents a limited response 	3–4
<ul style="list-style-type: none"> • Provides information about aspects of <i>Sarabande</i> • Presents a minimal response 	1–2

Answers could include:**Aural elements:**

- Bach Violin Partita
 - *Sarabande* – the music and the dance
- Electronic score
 - Synthesised chords
 - Pitch deviation
 - Atmospheric echoing
- Silence
- Body percussion
 - Slapping, rubbing, clapping, stamping, snapping fingers
- Magnified stage sound
 - Body parts impacting on the stage floor
- Vocals:
 - Yelling, groaning, kissing hand, whistling, laughing
 - Tongue clicking tick tock rhythmic beat
 - Shhhh
- Breathing – inhaling, exhaling
- Whipping shirt through the air

- Fluctuation of aural dynamics (accent and volume)
- Temporal variation (duration)
- Absence of metre/beat
- Irregular versus regular

Interpretation

Could be context, genre, meaning, subject matter, significance, such as

- Birth
- Life and death
- Love
- Quest for meaning in an irrational world
- Time
- The mixed emotions of men:
 - Anger
 - Fear
 - Aggression
 - Frustration
 - Hopelessness
 - Façade of strength, fake confidence
 - Blame
 - Emotional insecurity and vulnerability
- Sexuality
- ‘Caught with their pants down’
- Big questions in life — ‘What is it to be male?’

Section II — Major Study Appreciation

Question 1 – Bausch and Khan

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed discussion about how the presentation and the subject matter give relevance to the artist's work Uses appropriate examples and language to clearly support the response Presents a consistently logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound discussion about how the presentation and the subject matter give relevance to the artist's work Uses appropriate examples and language, with inconsistencies, to support the response Presents a logical and cohesive response 	7–8
<ul style="list-style-type: none"> Provides an adequate discussion about how the presentation and the subject matter give relevance to the artist's work Uses adequate examples and language, with inconsistencies Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited information about presentation and/or subject matter and/or relevance Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the question Presents a minimal response 	1–2

Answers could include:

Pina Bausch

Selected works and subject matter could include:

- *Sacre du Printemps/Rite of Spring* (1975)
 - Sacrificial rite
- *Bluebeard* (1977)
 - The desolation of male/female relationships
- *Nelken* (1982)
- *Cafe Muller* (1978)
 - Male/female relationships within a cafe setting
- *Arien* (1979)
 - Water themes
- *1980* (1980)
 - Coping with loss, remembering the past
- *Palermo, Palermo* (1990)
 - Shattered ruins of post war Europe

Presentation of subject matter

- Used text, song, dramatic action
- Used realistic, pedestrian movement
- Explored personal relationships
- Brought natural elements onto the stage

Relevance:

- Breaking new ground
- Presenting a new viewpoint
- Enhanced the movement/intent
- Experimenting with new techniques
- Engaging the audience
- Educating the audience
- Making a statement

Akram Khan

Selected works and subject matter could include:

- *Sacred Monsters* (2000)
 - Living up to expectations of the audience to be perfect
- *Gnosis* (2010)
 - Hindu story of Queen Gandhari
 - Inner and outer battles of characters
- *Vertical Road* (2010)
 - The earthly nature of humans, their rituals and the consequences of their actions
- *Desh* (2011)
 - Homeland, resistance and convergence
 - Trying to find balance in an unstable world
 - Fragility and resilience of the human spirit
- *iTMOi* (2013)
 - Inspired by Stravinsky's music
 - Evoking emotions through patterns rather than expression

Presentation of subject matter

- Uses movement to present metaphors
- Presents different cultural perspectives
- Juxtaposes dance genres

Relevance

- Breaking new ground
- Presenting a new viewpoint
- Expanding boundaries
- Broadening audience awareness and acceptance of dance

Section II (continued)**Question 2 – Tharp and Naharin**

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed discussion about the artist's work and contribution to dance as an artform within the era Uses appropriate examples and language to clearly support the response Presents a consistently logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound discussion about the artist's work and contribution to dance as an artform within the era Uses appropriate examples and language, with inconsistencies, to support the response Presents a logical and cohesive response 	7–8
<ul style="list-style-type: none"> Provides an adequate discussion about the artist's work and contribution to dance as an artform within the era Uses adequate examples and language, with inconsistencies Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited information about the artist's work and/or the contribution to dance as an artform and/or the era Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the question Presents a minimal response 	1–2

Answers could include:**Twyla Tharp**

Aspects of the era in her works (1960–1980)

- Use of music of the time (Beach Boys, Scott Joplin/ragtime, Phillip Glass ...)
- Use of important dancers (eg Baryshnikov)
- Drawing on a broad variety of dance styles (ballet, jazz, pedestrian post-modern, break dancing ...)
- Using the mass audience of television to showcase dance – Dance on TV (Dance in America, Making Television Dance)
- Social and political issues (1960s, nuclear family, nuclear power)

Contribution to dance as an artform

- Developed a unique eclectic dance style
- Broadened the audience for dance – TV, Broadway
- Broadened the link between dance and music accompaniment

Works

- Tank Dive* (1965) [Petula Clark]
- Eight Jelly Rolls* (1971) [Jelly Roll Morton, Red Hot Peppers]
- Bix Pieces* (1972) [Bix Beiderbecke and The Paul Whiteman Orchestra]

- *Deuce Coupe* (1973) [Beach Boys]
- *Push Comes to Shove* (1976) [Joseph Lamb and Haydn's Symphony No. 82]
- *Hair* (1979) film version of the musical [Galt MacDermot]
- *Catherine Wheel* (1981) [David Byrne/Talking Heads]
- *In the Upper Room* (1986) [Phillip Glass]

Ohad Naharin (1990 – present)

Aspects of the era in his work (1990 – present)

- Artistic influences:
 - Martha Graham technique
 - Jiri Kylian/Netherlands Dans Theatre
- Social and political influences:
 - Kibbutz life, Kibbutz Contemporary Dance Company
- Use of contemporary music
 - Israeli rock group, the Tractor's Revenge 1990
- Use of technology
 - Edited soundtracks and film scores: *Anaphase* (1985–1995)

Contribution to dance as an artform

- Batsheva Dance Company
 - created two distinct companies: Batsheva Young Ensemble Dancers/Batsheva Dance Company
 - mentors young dancers
 - characterises Israeli dance
- Continual development of repertoire, eg *Anaphase* (1985–1995)
- Created Gaga dance language and pedagogy
 - Develops knowledge and self-awareness of the body
- Teaches disabled students

Works

- *Anaphase* (1985–1995)
- *Three* (2005)
- *Fuvo* (2006)
- *Max* (2007)
- *Mamootoot* (2003)
- *Sadeh 21* (2011)
- *The Hole* (2013)
- *Last work* (2015)

Section II (continued)**Question 3**

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation about how Ek uses movement to communicate ideas in <i>Appartement</i> Uses appropriate examples and language to clearly support the response Presents a consistently logical and cohesive response 	17–20
<ul style="list-style-type: none"> Provides a sound explanation about how Ek uses movement to communicate ideas in <i>Appartement</i> Uses appropriate examples and language, with inconsistencies, to support the response Presents a logical and cohesive response 	13–16
<ul style="list-style-type: none"> Provides an adequate explanation about how Ek uses movement to communicate ideas in <i>Appartement</i> Uses adequate examples and language, with inconsistencies Presents a logical response 	9–12
<ul style="list-style-type: none"> Provides limited information about movement and/or ideas in <i>Appartement</i> Uses basic examples and language Presents a limited response 	5–8
<ul style="list-style-type: none"> Comments on some ideas that may relate to some aspect of the question Presents a minimal response 	1–4

Answers could include:**Movement**

- Pedestrian movement
- Athleticism of the movement
- Twisting and squirming/contortionist low level movement
- Motifs
- Genre
 - Ek’s choreographic style as a reinterpretation (mix) of ballet and diverse contemporary dance techniques
 - Prolongation and extension of the movements
 - Foot or head stays in position while the body goes to the next movement
 - Manipulation of the body’s centres of gravity

Communication of ideas:

- A snapshot of society through life in an apartment
- Everyday life
- Relationships
- Gender roles
- Generation roles
- Household tasks
- Emotional response
- The simplicity/complexity of everyday life

2016 HSC Dance

Mapping Grid

Written Examination Section I — Core Appreciation (Compulsory)

Question	Marks	Content	Syllabus outcomes
Q1	10	<i>Fine Line</i> by Sue Healey	H1.1, H1.2, H4.1, H4.2, H4.4
Q2	10	<i>Sarabande</i> by Jiri Kylian	H1.1, H1.2, H4.1, H4.2, H4.4

Written Examination Section II — Major Study Appreciation (Optional)

Question	Marks	Content	Syllabus outcomes
Q1	10	Prescribed artists Pina Bausch or Akram Khan	H1.1, H1.2, H4.1, H4.2, H4.4
Q2	10	Prescribed era 1960s to 1980s or 1990 to present: Twyla Tharp or Ohad Naharin	H1.1, H1.2, H4.1, H4.2, H4.4
Q3	20	Mandatory seminal work — <i>Appartement</i>	H1.1, H1.2, H4.1, H4.2, H4.4

Practical Examination Section III — Core performance (Compulsory)

Question	Marks	Content	Syllabus outcomes
	12	Core Performance Criterion 1	H1.1, H1.2, H2.1, H2.2
	8	Core Performance Criterion 2	H1.1, H1.2, H2.1, H2.2

Practical Examination Section IV — Major Study Performance (Optional)

Question	Marks	Content	Syllabus outcomes
	20	Major Study Performance Criterion 1	H1.1, H1.2, H2.1, H2.2
	20	Major Study Performance Criterion 2	H1.1, H1.2, H2.1, H2.2

Practical Examination Section V — Core Composition (Compulsory)

Question	Marks	Content	Syllabus outcomes
	4	Core Composition Criterion 1 (a)	H1.1, H1.2, H3.1, H3.2
	8	Core Composition Criterion 1 (b)	H1.1, H1.2, H3.1, H3.2
	8	Core Composition Criterion 2	H1.1, H1.2, H3.1, H3.2

Practical Examination Section VI — Major Study Composition (Optional)

Question	Marks	Content	Syllabus outcomes
	8	Major Study Composition Criterion 1 (a)	H1.1, H1.2, H3.1, H3.2
	16	Major Study Composition Criterion 1 (b)	H1.1, H1.2, H3.1, H3.2
	16	Major Study Composition Criterion 2	H1.1, H1.2, H3.1, H3.2

Practical Examination Section VII — Major Study Dance and Technology (Optional)

Question	Marks	Content	Syllabus outcomes
Option 1	8	Option 1: Choreographing the Virtual Body Criterion 1 (a)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Option 1: Choreographing the Virtual Body Criterion 1 (b)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Option 1: Choreographing the Virtual Body Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
Option 2	8	Option 2: Film and Video Criterion 1 (a)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Option 2: Film and Video Criterion 1 (b)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Option 2: Film and Video Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4