

2017 HSC Dance Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1 – Sue Healey, *Fine Line*

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed discussion of the statement demonstrating knowledge and understanding of <i>Fine Line</i> Uses appropriate examples and language to clearly support the response Presents a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound discussion of the statement demonstrating knowledge and understanding of <i>Fine Line</i> Uses appropriate examples and language with inconsistencies to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides a general discussion of the statement demonstrating adequate knowledge and understanding of <i>Fine Line</i> Uses adequate and/or general examples and language with inconsistencies to support the response Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of <i>Fine Line</i> Uses basic 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:

Students discuss success of the work in terms of:

Emotional impact

- Could refer to the candidate's personal emotional response, likes or dislikes – feeling empathetic, ambivalent, indifferent, content, dissatisfied, overwhelmed, annoyed, interested, confused
- In relation to:

- Isolation, being alone, solitude and the associated feelings
- Relationships, sharing space/encroaching on space, sense of belonging
- Communication/connection, tension/conflict, order/chaos
- Fragility/strength, playfulness, sensuality, intimacy
- An emotional impact from the dancers performing it – what they feel and how they show it
- Emotional impact through the film medium – framing of movement, switching of perspective, camera angles, editing, lighting, colour, use of string prop, auditory component.

Communicating

- Candidate's understanding of the ideas(s)/concept(s)/intent
- Social commentary/inference – how others live, how society works, how others feel
- Nature of space – its geometry, space as a choreographic construct and the impact on our lives
- Nature of relationships
- Nature of the movement itself, props, music, structure, choreographic choices
- Healey's influences, background/training which contributed to the work and what it means to her
- The work as part of a series
- Use of the film medium
- The metaphor of a 'fine line'
- Movement as a medium of communication.

Section I (continued)

Question 2 – Jiri Kylian, *Sarabande*

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how Jiri Kylian’s choreographic style is represented in <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"> Provides a sound explanation of how Jiri Kylian’s choreographic style is represented in <i>Sarabande</i> Uses appropriate examples and language with inconsistencies to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides a general explanation of how Jiri Kylian’s choreographic style is represented in <i>Sarabande</i> Uses adequate and/or general examples and language with inconsistencies to support the response Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of Jiri Kylian’s choreographic style or <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> or Jiri Kylian Presents a minimal response 	1–2

Answers could include:

Choreographic style

- Relationship to accompaniment: auditory elements – musical inspiration
- Classical techniques, modern technique, Slavic Folk Dance – ‘eclectic’ style, connection with the Baroque period
- Complexity in the application of space, time and dynamics in the movement
- Individual’s merging and emerging with groups
- Symbolism and metaphor – abandonment of colour, link to the ‘Black and White Ballets’
- Bizarre, unexpected movement, lyrical phrases which are contrasted with sharp angular movement – twitches, spasms, grimaces
- Body percussion gestures and use of hands to communicate meaning
- Humour often incorporated into his works
- Movement into and out of darkness on stage – lighting framing the dancers, no sets
- Themes – questions of life and death, love, quest for meaning, sexual identity and sexuality, human frailty and gender issues
- Possible links to dance works of Aboriginal and Torres Strait Islander people.

Section II — Major Study Appreciation

Question 1 – Tharp and Khan

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how sociocultural influences of the era are reflected in aspects of the artist’s works Uses appropriate examples and language to clearly support the response Presents a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound explanation of how sociocultural influences of the era are reflected in aspects of the artist’s works Uses appropriate examples and language with inconsistencies to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides a general explanation of how sociocultural influences of the era are reflected in aspects of the artist’s works Uses adequate and/or general examples and language with inconsistencies to support the response Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of sociocultural influences or the artist’s works Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about aspects of the artist’s and/or era and/or works Presents a minimal response 	1–2

Answers could include:

Twyla Tharp

Sociocultural influences of the 1960s–80s

Significant events in American history

- eg JFK as President and his assassination, civil rights movements, racial discrimination Martin Luther King Jnr ‘I have a dream’ speech, free speech, Vietnam War, women’s rights, anti-authoritarian and protest movements, social activism, 1968 Martin Luther King Jnr and Robert Kennedy assassinated, Apollo 11 lands on the moon – ‘one small step for man, one giant leap for mankind’ Neil Armstrong, first black woman elected to Congress, Cold War
- Post war affluence.

Pop music and associated culture

- 1964 Beatles rock the world
- Influence of European music on USA
- 1969 Woodstock – a weekend of music, love and peace
- Psychoactive drugs and recreational drug culture.

Artistic developments

- Postmodernism coined for 1960s onwards – postmodernists challenged the boundaries of the modern era in dance – time of experimental dance – no rules, no boundaries – ‘happenings’
- Emergence of the Broadway musical as an art form
- Pop Art, new non-elitist art styles which achieved popular recognition.

Tharp’s contributions

- Eclectic dance style seen through: *In the Upper Room* (1986) *The Catherine Wheel* (1981)
- 1973 *Deuce Coup* – music of the Beach Boys – created public credibility for use of popular music
- 1976 *Push Comes to Shove* – choreographed for Mikhail Baryshnikov to Haydn’s Symphony 82 – incorporation of balletic technique into contemporary choreography
- Choreographed dances for the film version of the ‘60s rock musical *Hair* (1979) and *Ragtime* (1980)
- Worked on Broadway eg *When We Were Very Young* (1980) and *The Catherine Wheel* (1981)
- Choreographed for dance on television eg *Sue’s Leg* (1976), *Making Television Dance* (1977), *The Catherine Wheel* (1983), *Baryshnikov by Tharp* (1984).

Akram Khan

Sociocultural influences of the 1990s–now

Significant events in history

- Connection between Britain and the subcontinent
- Emergence of issues surrounding race, multiculturalism, sexuality and economics
- Technology and the internet – globalisation
- Aftermath of the Cold War – opening of international borders and breaking down of barriers
- Conflict in the Middle East
- Emergence of terrorism.

Artistic developments

- Music videos using dance as an art form
- Development of contemporary companies with merging of dance styles, ballet, cultural and modern contemporary influences
- Dance becoming minimalistic and pedestrian – incorporating text, speech and gesture to communicate ideas
- Use of technology to support communication of ideas
- Aim to engulf the senses
- Audiences have a broader view of what ‘dance’ means – TV shows like *So you think you can Dance* and *Dancing with the Stars* impacted our traditional ideas.

Khan’s contributions

- Connections to his culture and other non-western cultures
- Use of traditional stories, movements, characters being explored in modern ways
- Created a diverse movement vocab that is a result of his eastern and western cultures – Indian Katak and contemporary

- Collaboration with other artists – sculptor Antony Gormley, visual artist Anish Kapoor, Sylvie Guillem, national ballet of China, Kylie Minogue.

Works

- *Loose in Flight* (1996) and *Rush* (2000)
- *Sacred Monsters* (2006)
 - Living up to expectations of the audience to be perfect
- *Kaash* (2002)
- *Ma* (2004)
- *Zero Degrees* (2005)
- *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.

Section II (continued)

Question 2 – Bausch and Naharin

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how the artist’s innovative themes and approaches are represented in their works 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 explanation of how the artist’s innovative themes and approaches are represented in their works Uses appropriate examples and language with inconsistencies to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides a general explanation of how the artist’s innovative themes and approaches are represented in their works Uses adequate and/or general examples and language with inconsistencies to support the response Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding the artist’s themes and/or approaches and/or work(s) Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about aspects of the artist and/or works Presents a minimal response 	1–2

Answers could include:

Pina Baush

Themes

- Human frailty and brutality
- The power and pity of personal relationships – particularly men and women
- The force of desire
- An alternate representation of reality
- Haunted souls and precarious sanity
- Subtle humour.

Approaches

- Explores the notion of expression as a starting point for dance
- Ideas pared down to motivating impulse
- Uses text, song and drama
- Pedestrian movement and in realistic contexts
- Explores personal relationships
- Concentrated on one essential image or gesture
- Questions dancers to get input from their personal experience
- Loosened the boundaries between dance and theatre, text and movement, character and performer.

Selected works and subject matter could include

- *Le Sacre du Printemps / Rite of Spring* (1975)
 - Sacrificial rite
- *Bluebeard* (1977)
 - The desolation of male/female relationships
- *Nelken* (1982)
- *Café Müller* (1978)
 - Male/female relationships within a cafe setting
- *Arien* (1979)
 - Water themes
- *1980* (1980)
 - Coping with loss, remembering the past
- *Palermo, Palermo* (1989)
 - Shattered ruins of post-war Europe.

Ohad Naharin

Themes

- Clarity of form, sense of movement and self-awareness
- Making it meaningful to the dancers – being comfortable in their own skins
- Storytelling of suffering and the world’s problems
- Themes can be movement – developing work itself – structure, power of repetition, laughing at ourselves, energy and groove
- Movement charged with tension and drama
- Reference to Israeli politics in a universal human context.

Approaches

- Use of contemporary music
 - Israeli rock group, the Tractor’s Revenge 1990
- Use of technology
 - Edited soundtracks and film scores: *Anaphase* (1985–1995)
- 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
- Not using a mirror in rehearsals
- Approaches each project with a sense of adventure collaborating with innovative musicians and visual artists
- Ongoing choreography and development of work that changes and evolves.

Works

- *Anaphase* (1985–1995)
- *Three* (2005)
- *Furo* (2006)
- *Max* (2007)
- *Mamootot* (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 of how Mats Ek represents ‘imaginative interpretations’ rather than just a narrative 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 of how Mats Ek represents ‘imaginative interpretations’ in <i>Appartement</i> Uses appropriate examples and language with inconsistencies to support the response Presents a logical response 	13–16
<ul style="list-style-type: none"> Provides a general explanation of how Mats Ek represents ‘imaginative interpretations’ in <i>Appartement</i> Uses adequate and/or general examples and language with inconsistencies to support the response Attempts to present a structured response 	9–12
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of <i>Appartement</i> Uses basic examples and language Presents a limited response 	5–8
<ul style="list-style-type: none"> Provides information about aspects of the artist and/or <i>Appartement</i> Presents a minimal response 	1–4

Answers could include:

Imaginative interpretations

- Embellishment of occurrences within everyday situation – use of humour, irony and shock tactics eg use of toilet, vacuum cleaner and couch
- Ek’s choreographic style as a reinterpretation (mix) of ballet and diverse contemporary dance techniques
- The extraordinary expression of the ordinary and mundane through 11 scenes in a non-narrative form
- Concept of symbolism – image – idea – emotion as opposed to storyline/narrative
- Commentary on modern living
- Relatable situations which create empathy with the characters
- Incorporation of the voice and music.

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.

Movement, emotions and feelings

- Stylised pedestrian movement
- Athleticism of the movement
- Twisting and squirming/contortionist low-level movement
- Motifs
- Genre
 - Elongation and extension of the movements
 - Foot or head stays in position while the body goes to the next movement
 - Manipulation of the body's centre of gravity
- Unique use of space, time and dynamics to produce from the audience an emotional response to everyday experiences – shock, laughter, empathy, crying, worry
- Dancers create emotions through performance to support interpretation of ideas.

2017 HSC Dance Mapping Grid

Written Examination Section I — Core Appreciation (Compulsory)

Question	Marks	Content	Syllabus outcomes
Q1	10	<i>Fine Line</i> – Sue Healey	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5
Q2	10	<i>Sarabande</i> – Jiri Kylian	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5

Written Examination Section II — Major Study Appreciation (Optional)

Question	Marks	Content	Syllabus outcomes
Q1	10	Era 1960s–1980s and 1990–Present Twyla Tharp and Akram Kahn	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H 4.5
Q2	10	Seminal Artists – Pina Bausch and Ohad Naharin	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H 4.5
Q3	20	Analysis – Mats Ek – <i>Appartement</i>	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H 4.5

Practical Examination Section III — Core performance (Compulsory)

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