

2018 HSC Dance Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation 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 explanation of the statement demonstrating knowledge and understanding of <i>Fine Line</i> Uses appropriate examples and language to support the response with inconsistencies Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides a general explanation of the statement demonstrating 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:

- Aspects of space and their link to the subject matter
- Interpretation – links to interest and meaning
- Accumulation and relationships (number of dancers)
- Groups and formations
- Time and/or dynamics to support the intent

- Sections
- Sequencing
- Form and structure
- Use of the house
- Variation and contrast
- Repetition
- Camera editing.

Section I (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how the subject matter is reinforced by the movement choices in <i>Sarabande</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 explanation of how the subject matter is reinforced by the movement choices in <i>Sarabande</i> Uses appropriate examples and language to support the response with inconsistencies Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides a general explanation of how the subject matter is reinforced by the movement choices 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 the subject matter and/or movement choices 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:

Subject matter

- Birth
- Life and death
- Love
- Finding meaning in an irrational world
- Mixed emotions of men:
 - Anger
 - Fear
 - Aggression
 - Frustration
 - Hopelessness
 - Façade of strength, fake confidence
 - Blame
 - Emotional insecurity and vulnerability
- Sexuality
- Big questions in life – ‘What is it to be male?’
- Gender issues
- Human frailty

Movement choices

- Body percussion
 - Slapping, rubbing, clapping, stamping, snapping fingers, gestures (pointing fingers)
- Dance styles
 - Slavic folk dance, modern technique, classical technique, eclectic style, connection to the Baroque period and possible links to Aboriginal and Torres Strait Islander influences
- Application of space or time or dynamics
- Motifs
- Repetition
- Strong and forceful weighted movements
- Explosive arms / abrupt movements
- Slow twisting of the shirt between the legs
- Soaring, sustained movement
- Erratic shaking
- Choice of phrasing, sequencing or structure.

Section II — Major Study Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed discussion of how the artist’s works reflect the voices of their society 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 how the artist’s works reflect the voices of their society Uses appropriate examples and language to support the response with inconsistencies Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides a general discussion of how the artist’s works reflect the voices of their society 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 society’s voices and/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 works Presents a minimal response 	1–2

Answers could include:

Twyla Tharp

Voices of society of 1960s–1980s

- Women’s liberation
- Social and political issues eg American Civil Rights movement, protest movement, anti-authoritarianism
- America becoming a super power – Cold War, post-war affluence
- Changing nature of music
- Technological development/revolution
- Post-modernism art movement and experimentation
- Pop art
- Fusion of art and commercial entertainment genres (Broadway musicals)
- Influences from mentors, teachers and choreographers eg Cunningham, Hawkins, Graham and Taylor
- Collaboration eg famous ballerinas, pop stars, different art forms
- Dance as art shared by a wider audience eg her choices of movement – pedestrian style connected with ballet, dance, TV, film.

Tharp's contributions

- 1973 *Deuce Coupe* – music of the Beach Boys – created public credibility for use of popular music
- 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)
- 1976 *Push Comes to Shove* – choreographed for Mikhail Baryshnikov to Haydn's Symphony 82 – incorporation of balletic technique into contemporary choreography.

Ohad Naharin

Voices of society of 1990s–present

- Increasing use of technology eg computer coding, the internet
- Globalisation
- Political turmoil – Arab–Israeli conflict
- Compulsory military service in Israel
- Collaboration eg with contemporary music musicians and other artists
- Access for all to dance eg disabled
- Development of self-awareness and body awareness, physical activity being important part of overall health
- Consciousness as a member of society, personal political views, being a mentor
- Development of new ideas and approaches, challenging what's been done before eg breaking away from ballet technique to more authentic and free movement
- Multiculturalism, human relationships.

Naharin's contributions

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

Section II (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed evaluation of the statement demonstrating knowledge and understanding of the artist's works Uses appropriate examples and language which generally support the response Presents a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound evaluation of the statement demonstrating knowledge and understanding of the artist's works Uses appropriate examples and language to support the response with inconsistencies Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides an evaluation of the statement demonstrating knowledge and understanding 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 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 works Presents a minimal response 	1–2

Answers could include:

Pina Bausch

- Reworking old dances and making them more theatrical eg *Rite of Spring*
- Blurred lines between dance and theatre eg Shakespeare's *Macbeth*
- Explores the power of relationships
- Looking at alternative representations of reality
- Expression of emotions as a starting point for dance eg fears, needs, wishes and desires
- Playing with the conventional and nonconventional eg switching gender roles
- Other choreographers take inspiration from her works
- Theatrical dance and Broadway musicals continuing her ideas
- Breaking new ground
- Presenting a new viewpoint
- Experimenting with new techniques
- Engaging an audience
- Educating the audience
- Making a statement.

Selected works could include:

- *Sacre du Printemps/Rite of Spring* (1975)
- *Bluebeard* (1977)
- *Café Muller* (1978)
- *Arien* (1979)
- *1980* (1980)
- *Nelken* (1982)
- *Palermo, Palermo* (1990).

Akram Khan

- Connection between Britain and the subcontinent
- 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 Anthony Gormley, visual artist Anish Kapoor, Sylvie Guillem, National Ballet of China, Kylie Minogue
- Presents different cultural perspectives
- Broadening audience's awareness and acceptance of dance
- Presenting a new viewpoint
- Breaking the ground in being a choreographer in various theatre spaces which have been utilised for more traditional dance and theatre
- Influencing emerging artists.

Selected works could include:

- *Loose in Flight* (1996)
- *Rush* (2000)
- *Sacred Monsters* (2000)
- *Kaash* (2002)
- *Ma* (2004)
- *Zero Degrees* (2005)
- *Gnosis* (2010)
- *Vertical Road* (2010)
- *Desh* (2011)
- *iTMOi* (2013).

Section II (continued)

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how Mats Ek's choreographic choices in <i>Appartement</i> convey meaning to the audience Uses appropriate examples and language to clearly support the response Presents a logical and cohesive response 	17–20
<ul style="list-style-type: none"> Provides a sound explanation of how Mats Ek's choreographic choices in <i>Appartement</i> convey meaning to the audience Uses appropriate examples and language to support the response with inconsistencies Presents a logical response 	13–16
<ul style="list-style-type: none"> Provides a general explanation of how Mats Ek's choreographic choices in <i>Appartement</i> convey meaning to the audience 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 Mats Ek's choreography in <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:

Choreographic choices may include:

- pedestrian movement
- athleticism of the movement
- twisting and squirming/contortionist low level movement
- motifs
- unique use of space, time and dynamics
- relationships between the dancers
- dancers showing emotion to support meaning
- genre
 - Ek's choreographic styles as a reinterpretation of ballet and diverse contemporary dance technique
 - extension of the movements
 - foot or head staying in a position while the body moves onto the next position
 - manipulation of the centre of gravity

- spatial design, formations, positioning of the dancers
- performance space – props, set, costumes
- lighting design
- sound design.

Meaning:

- 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
- a commentary on modern life
- relatable situations.

2018 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 Ohad Naharin	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5
Q2	10	Seminal Artists – Pina Bausch and Akram Kahn	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5
Q3	20	Analysis – Mats Ek – <i>Appartement</i>	H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5

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