

2019 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 how movement has been used to explore spirit of place in <i>Terrain</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 movement has been used to explore spirit of place in <i>Terrain</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 movement has been used to explore spirit of place in <i>Terrain</i> Uses adequate and/or general examples and language with inconsistencies Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of the movement and/or spirit of place in <i>Terrain</i> Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about aspects of <i>Terrain</i> Presents a minimal response 	1–2

Answers could include:

Movement Characteristics

- How they are used within the different sections
- Use of elements of dance – space, time, dynamics
- Choreographic style – mix of Indigenous and universal dance languages
- Variation and contrast

- Motif – angular movement, flexed feet, flowing and intertwining movements, repetition
- Sections, phrases within sections
- Dancers, formations, relationships, staging to support the ideas around spirit and place

Spirit of place

- Cultural significance, spirit, place
- Connections of Aboriginal people to the land
- Sociocultural context – past, present and future
- Dreamtime and storytelling link to the spirit and Aboriginal people
- Storytelling and passing on life principles to a contemporary audience
- Experiencing the emotion and power of the landscape
- Geography/landscape of Lake Eyre
- Recognition of land rights and impact on Indigenous people
- Transformation of land throughout time, treatment by humans and nature in the past and present and how it will be regarded in the future

Section I (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how spatial elements are used to communicate ideas of masculinity 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 spatial elements are used to communicate ideas of masculinity 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 spatial elements are used to communicate ideas of masculinity in <i>Sarabande</i> Uses adequate and/or general examples and language with inconsistencies Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of the spatial elements and/or ideas of masculinity 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:

Spatial Elements

- Use of shapes – eg use of second positions, closed shapes with limbs covering body, angular and circular shapes
- Level, direction, pathways, spatial design, floor pattern, size
- Spatial relationships between dancers and props
- Stage space, active space, personal space, dimension

Masculinity

- Concepts of masculinity – aggression, vulnerability, sexuality, frivolity, self-constraint, sensitivity, fear, anger, frustration, hopelessness, façade of strength, fake confidence, blame, the alpha male
- Choice of all male dancers
- Questions ‘what it is to be male’
- Gender issues
- Stereotypes in society
- Insecurities
- Difference between being a boy and a man
- Ideas about sense of responsibility as a man

Section II — Major Study Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of the artist's impact on dance as an artform 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 artist's impact on dance as an artform 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 artist's impact on dance as an artform Uses adequate and/or general examples and language with inconsistencies Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of the artist and/or their impact on dance as an artform 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 their Work Presents a minimal response 	1–2

Answers could include:

Pina Bausch

- Reworking old dances and making them more theatrical eg *Le Sacre du Printemps / Rite of Spring* (1975)
- Blurred lines between dance and theatre – Tanztheater eg Shakespeare's *Macbeth*, stage design to make her point visually
- Transforming dance from the balletic world to the much more raw contemporary world
- Explores the power of relationships
- Looks at alternative representations of reality
- Expression of emotions as a starting point for dance eg fears, needs, wishes and desires
- Use of improvisation and collaboration with the dancers in the choreographic process
- Playing with the conventional and nonconventional eg switching gender roles, use of dialogue, gibberish and song by dancers, props such as soil and flowers
- 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 and educating the audience
- Making a statement

Selected works could include:

- Le Sacre du Printemps / Rite of Spring (1975)
- Bluebeard (1977)
- Nelken (1982)
- Café Muller (1978)
- Arien (1979)
- 1980 (1980)
- Palermo, Palermo (1989)

Ohad Naharin

- Increasing use of technology eg computer coding, the internet, globalisation
- Collaboration eg with contemporary 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 – Gaga technique
- Consciousness of being a member of society, personal political views
- Being a mentor to other dancers
- Development of new ideas and approaches, challenging what has been done before eg breaking away from ballet technique to more authentic and free movement
- Explore ideas about multiculturalism, human relationships
- Challenging political, cultural and social views
- Emphasis on creativity and uniqueness of dancers
- Connects with universal audiences
- Encourages audiences to question difficult topics through the use of humour and abstract choreographic choices.

Selected works could include:

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

Section II (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how the artist's works reflect the era in which they were choreographed 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 artist's works reflect the era in which they were choreographed 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 artist's works reflect the era in which they were choreographed Uses adequate and/or general examples and language with inconsistencies Attempts to present a structured response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of the artist and/or their works and/or the era 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 their works and/or the era Presents a minimal response 	1–2

Answers could include:

Twyla Tharp

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

Selected works could include:

- The Fugue* (1971)

- *Deuce Coupe* (1973)
- *Sue's Leg* (1976)
- *Push Comes To Shove* (1976)
- *Making Television Dance* (1977)
- *Hair* – film version (1979)
- *When We Were Very Young* (1980)
- *Ragtime* (1980)
- *The Catherine Wheel* (1981)
- *The Catherine Wheel* – for television (1983)
- *Baryshnikov* by Tharp (1984)

Akram Khan

- Connection between Britain and the subcontinent
- Emergence of issues surrounding race, multiculturalism, sexuality and economics
- Technology and the internet – globalisation, environmental awareness
- Aftermath of the Cold War – opening of international borders and breaking down of barriers
- Conflict in the Middle East, emergence of terrorism
- Music videos using dance as an art form
- Development of contemporary dance 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
- Emotional effects of migration, aim to engulf the senses, disconnected relationships
- Connections to his culture and non-western cultures
- Use of traditional stories, movements, characters being explored in modern ways
- Created a diverse movement vocab that is a result of 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, influencing emerging artists
- Broadening audience's awareness and acceptance of dance
- Breaking the ground in being a choreographer in various theatre spaces which have been utilised for more traditional dance and theatre

Selected works could include:

- *Loose in Flight* (1996)
- *Rush* (2000)
- *Kaash* (2002)
- *Ma* (2004)
- *Zero Degrees* (2005)
- *Sacred Monsters* (2006)
- *Gnosis* (2010)
- *Vertical Road* (2010)
- *Desh* (2011)
- *The Olympics London* (2012)

Section II (continued)

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed evaluation of why Mats Ek's <i>Appartement</i> continues to be regarded as a seminal work 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 evaluation of how Mats Ek's <i>Appartement</i> continues to be regarded as a seminal work 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 evaluation of Mats Ek's <i>Appartement</i> as a seminal work Uses adequate and/or general examples and language with inconsistencies Attempts to present a structured response 	9–12
<ul style="list-style-type: none"> Provides limited knowledge and/or understanding of Mats Ek's <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:

- Agreeing or disagreeing with the statement and making judgement of the Work's merit and as a seminal work
- Embellishment of occurrences within everyday situations through space, time and dynamics – use of humour, irony and shock tactics appeals to a broader audience
- Ek's unique choreographic style as a reinterpretation (mix) of ballet and diverse contemporary dance techniques supports its recognition as a seminal work
- The extraordinary expression of the ordinary and mundane through 11 scenes in a non-narrative form creating interest for an audience
- Concept of symbolism – image – idea – emotion as opposed to storyline/narrative
- Use of solos/duos/trios to demonstrate close relationships living simultaneously next to strangers reflecting real life
- Pedestrian movement reflective of everyday domestic happenings
- Quirkiness or unusual use of movement or choreographic style and production elements – costumes, props, set, lights, costume, music, voice, unusual involvement of dancers
- The concept of relationships and society through life in an apartment, relatable situations which create empathy with the characters
- Episodic structure demonstrating simultaneous happenings, similar to common entertainment eg television movies, social media, books
- Images and actions which show the disconnected nature and relationships of people living together under the same roof

- Human nature of being close and separate communicated through arguments, intimacy, love, anger, thoughts, feelings, actions
- Athleticism of the movement
- Combining of dance and theatre increasing the accessibility to audiences
- Importance of the ability of the dancer to accurately present Ek's ideas
- Individual expression and emotion are more important than the aesthetics of the movement.

2019 HSC Dance Mapping Grid

Written Examination Section I — Core Appreciation (Compulsory)

Question	Marks	Content	Syllabus outcomes
Q1	10	<i>Terrain</i> – Frances Rings	H1.1, H1.2, H1.3, H1.4, H4.2, H4.3, H4.4, H4.5
Q2	10	<i>Sarabande</i> – Jiri Kylian	H1.1, H1.2, H1.3, H1.4, H4.2, H4.3, H4.4, H4.5

Written Examination Section II — Major Study Appreciation (Optional)

Question	Marks	Content	Syllabus outcomes
Q1	10	Seminal Artists – Pina Bausch and Ohad Naharin	H1.1, H1.2, H1.3, H1.4, H4.2, H4.3, H4.4, H4.5
Q2	10	Era 1960s–1980s and 1990-present – Twyla Tharp and Akram Kahn	H1.1, H1.2, H1.3, H1.4, H4.2, H4.3, H4.4, H4.5
Q3	20	Analysis – Mats Ek – <i>Appartement</i>	H1.1, H1.2, H1.3, H1.4, 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