

## 2020 HSC Dance Marking Guidelines — Written Examination

### Section I — Core Appreciation

#### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Frances Rings explores movement to create variation and contrast throughout <i>Terrain</i></li> <li>Uses appropriate examples and language to clearly support the response</li> <li>Presents a logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a sound explanation of how Frances Rings explores movement to create variation and contrast throughout <i>Terrain</i></li> <li>Uses appropriate examples and language to support the response with inconsistencies</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of how Frances Rings explores movement to create variation and contrast throughout <i>Terrain</i></li> <li>Uses adequate AND/OR general examples and language with inconsistencies</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides a limited knowledge AND/OR understanding of the movement AND/OR variation AND/OR contrast throughout <i>Terrain</i></li> <li>Uses basic examples and language</li> <li>Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about aspects of <i>Terrain</i></li> <li>Presents a minimal response</li> </ul>	1–2

**Answers could include:**

Reference to movement

- Space, time and dynamics

- Space:
  - Shape
  - Dimension
  - Level
  - Direction
  - Pathways
  - Spatial Relationships
  - Performance Space
  - Active Space.
- Time:
  - Tempo
  - Duration
  - Regular/Irregular
  - Natural Rhythms.
- Dynamics:
  - Release of energy
  - Weight/Force.

Reference to variation and contrast:

- How the elements of dance are used within the different sections
- Choreographic devices – canon, unison, repetition
- Fusion of Indigenous and contemporary styles of movement
- Motif – angular movement, flexed feet, flowing and intertwining movements, repetition
- Sections, phrases within sections
- Dancers, formations, relationships and staging
- The variety of content that appears in the work
- Sociocultural context – past, present and future.

## Section I (continued)

### Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Jiri Kylian’s influences contribute to his movement choices in <i>Sarabande</i></li> <li>Uses appropriate examples and language to clearly support the response</li> <li>Presents a logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a sound explanation of how Jiri Kylian’s influences contribute to his movement choices in <i>Sarabande</i></li> <li>Uses appropriate examples and language to support the response with inconsistencies</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of how Jiri Kylian’s influences contribute to his movement choices in <i>Sarabande</i></li> <li>Uses adequate AND/OR general examples and language with inconsistencies</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides limited knowledge AND/OR understanding of Jiri Kylian’s influences AND/OR movement choices in <i>Sarabande</i></li> <li>Uses basic examples and language</li> <li>Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about aspects of <i>Sarabande</i></li> <li>Presents a minimal response</li> </ul>	1–2

#### **Answers could include:**

Reference to influences:

- Music – illustrates Kylian’s wide musical knowledge and plays a huge role in his work
- Dance styles eg Slavic Folk Dance, Classical Ballet, Neo-Classical, Eclectic Style, Contemporary Dance and connection to the Baroque period
- Humour often incorporated into his works
- Background – eg early life, life experience, sociohistorical context, folk dance
- Training – eg Prague Conservatory, Royal Ballet School, Stuttgart Ballet and NDT
- Mentors – eg John Cranko and Glen Tetley
- Paradox, juxtaposition and absurdity
- The Black and White Ballets are all part of Kylian’s choreographic quest for meaning in an irrational world
- Concepts of masculinity – aggression, vulnerability, sexuality, frivolity, self-constraint, sensitivity, fear, anger, frustration, hopelessness, façade of strength, fake confidence, blame, the alpha male.

Reference to movement:

- Unexpected movement eg erratic shaking, explosive arms and abrupt movement
- Dialogue between music and sound
- Complexity in the application of space, time and dynamics to the movement
- Choice of gesture, body percussion and use of face and hands to communicate meaning
- Movement choice in relation to staging/performance space
- Use of symmetrical shapes many of which are at low level
- Angularity and sharpness
- Gender coded movement
- Isolation of different body parts and use of the upper body torso
- Blended elements of classical ballet with contemporary dance.

## Section II — Major Study Appreciation

### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how the artist has developed dance as an artform</li> <li>Uses appropriate examples and language to clearly support the response</li> <li>Presents a logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a sound explanation of how the artist has developed dance as an artform</li> <li>Uses appropriate examples and language to support the response with inconsistencies</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of how the artist has developed dance as an artform</li> <li>Uses adequate AND/OR general examples and language with inconsistencies</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides limited knowledge AND/OR understanding of the artist AND/OR developments in dance as an artform</li> <li>Uses basic examples and language</li> <li>Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about aspects of the artist AND/OR their Work</li> <li>Presents a minimal response</li> </ul>	1–2

**Answers could include:**

**Pina Bausch**

- Bausch sensed that the world had irretrievably changed and she was determined to reinvent the language of dance to release it from traditional confines
- The two main focuses that shaped how Pina Bausch created her productions were the leaders of the German Expressionist Movement, choreographer Kurt Jooss and Rudolph von Laban
- She brought dance, theatre and German expressionism together
- A blend of raw emotionalism, stark movement, earthy pathos and humour
- Used improvisation and collaboration with the dancers in the choreographic process. She established a mutual trust with her dancers by encouraging them to bring their own individual lives to the work
- Bausch was more concerned with what moved the dancers rather than the way they moved
- Transformed dance from the balletic world to the raw contemporary world
- She changed dance fundamentally by removing the idea of a stereotypical ballerina and replaced this image with a fusion of radical interactive theatre, surreal imagery and ‘danced body language’
- Reworked old dances and made 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
- Her influence and collaborations included film makers such as Wenders and Almodovar whose movie *Hable Con Ella* opens with segments from *Café Muller*
- Explored the power of relationships
- Looked at alternative representations of reality
- Expressed emotions as a starting point for dance eg fears, needs, wishes and desires
- Played 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 continue her ideas.

Selected works could include:

- *Le Sacre du Printemps / Rite of Spring* (1975)
- *Seven Deadly Sins* (1976)
- *Bluebeard* (1977)
- *Café Muller* (1978)
- *Arien* (1979)
- *1980* (1980)
- *Nelken* (1982)
- *Palermo, Palermo* (1989).

### **Ohad Naharin**

- Developed a new movement vocabulary, which relies on concepts and abstract interpretation to make movement.
- Gaga Language emphasised the exploration of sensation and availability for movement
- Sensed where the body is in space without using mirrors
- Provided a framework for discovering and strengthening the body
- Increased use of technology eg computer coding, the internet, globalisation
- Collaborated with contemporary musicians and other artists
- Choreographed with access for all to dance eg disabled
- Conscious of being a member of society and being a mentor to other dancers
- Developed new ideas and approaches, challenging what had been done before eg breaking away from ballet technique to more authentic and free movement
- Explored ideas about multiculturalism, human relationships
- Challenged political, cultural and social views
- Emphasised creativity and uniqueness of dancers
- Connected with universal audiences
- Encouraged audiences to question difficult topics through the use of humour and abstract choreographic choices.

Selected works could include:

- *Anaphase* (1985–1995)
- *Mamootot* (2003)
- *Three* (2005)
- *Max* (2007)
- *Sadeh21* (2011)
- *The Hole* (2013)
- *Last work* (2015)
- *Mr Gaga* (Netflix) (2015)
- *Deca Dance* (current).

## Section II (continued)

### Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of the relationship between the artist and the major events of the chosen era</li> <li>Uses appropriate examples and language to clearly support the response</li> <li>Presents a logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a sound explanation of the relationship between the artist and the major events of the chosen era</li> <li>Uses appropriate examples and language to support the response with inconsistencies</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of the relationship between the artist and the major events of the chosen era</li> <li>Uses adequate AND/OR general examples and language with inconsistencies</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides limited knowledge AND/OR understanding of the artist AND/OR their works AND/OR the era</li> <li>Uses basic examples and language</li> <li>Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about aspects of the artist AND/OR their works AND/OR the era</li> <li>Presents a minimal response</li> </ul>	1–2

**Answers could include:**

**Twyla Tharp**

*Major events of the 1960s – 1980s*

- 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, the Cold War
- America becoming a superpower – post-war affluence
- Changing nature of music eg protest music, Beatles, Woodstock, influence of European music on USA
- Technological development/revolution
- Postmodernists challenged the boundaries of the modern era in dance – time of experimental dance – no rules, no boundaries, happenings
- Pop art and popular culture
- Emergence of the Broadway musical as an artform
- Influences from mentors, teachers and choreographers eg Cunningham, Hawkins, Graham and Taylor.

*With reference to:*

- Eclectic dance style – drawing on a broad variety of dance styles in ballet, jazz, pedestrian, postmodern, break dance (*In The Upper Room* 1986 and *The Catherine Wheel* 1981)
- Dance as art shared by a wider audience eg choices of movement – pedestrian style connected with ballet, dance, film (*Hair* – film version 1979 and *Ragtime* 1981)
- Choreographed for dance on television (*Sue’s Leg* 1976, *Making Television Dance* 1977, *The Catherine Wheel* – for television 1983 and *Baryshnikov by Tharp* 1984)
- Worked on Broadway (*When We Were Very Young* 1980 and *The Catherine Wheel* 1981)
- Created public credibility for use of popular music (*Deuce Coupe* 1973 Music of the Beach Boys)
- Collaboration with important ballet dancers eg Baryshnikov, pop stars, different artforms. (*Push Comes To Shove* 1976)

**Akram Khan**

- 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 artform
- 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 vocabulary that is a result of eastern and western cultures – Indian Kathak 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 used for more traditional dance and theatre.

Selected works could include:

- *Loose in Flight* (2000)
- *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"> <li>Provides a detailed evaluation of how Mats Ek's choreographic style has been used to communicate the central ideas of <i>Appartement</i></li> <li>Uses appropriate examples and language to clearly support the response</li> <li>Presents a logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Provides a sound evaluation of how Mats Ek's choreographic style has been used to communicate the central ideas of <i>Appartement</i></li> <li>Uses appropriate examples and language to support the response with inconsistencies</li> <li>Presents a logical response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Provides a general evaluation of how Mats Ek's choreographic style has been used to communicate the central ideas of <i>Appartement</i></li> <li>Uses adequate AND/OR general examples and language with inconsistencies</li> <li>Attempts to present a structured response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides limited knowledge AND/OR understanding of Mats Ek's choreographic style AND/OR central ideas of <i>Appartement</i></li> <li>Uses basic examples and language</li> <li>Presents a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Provides information about aspects of the artist AND/OR <i>Appartement</i></li> <li>Presents a minimal response</li> </ul>	1–4

**Answers could include:**

*Reference to choreographic style:*

- Ek's choreographic style as a reinterpretation (mix of ballet and diverse contemporary dance techniques)
- Stylised pedestrian movements, raw movement, manipulation of the body's centre of gravity, athleticism, twisting and squirming/contortionist low level movement
- Distinctive for its imaginative interpretation of storylines, in combination with a lyrical approach, which conveys through movement the underlying emotions rather than just narrative detail
- Unique use of space, time and dynamics
- Movement style is characterised by several signature steps: flexed feet, grand plie a la seconde, lunges, 'wavy' backs, all designed with the same aim/expression
- Fluidity – prolongation and extension of the movements
- Use of humour, irony and shock tactics eg use of toilet, vacuum cleaner and the couch
- Individual expression and emotion are more important than the aesthetics of the movement
- Quirkiness or unusual use of movement or choreographic style and production elements – costumes, props, set, lights, music, voice, unusual involvement of dancers
- Use of the curtain for multiple purposes – entrances and exits and the relationship of the band to the dancers.

*Reference to the central ideas:*

- A snapshot of society through life in an apartment – the extraordinary expression of the ordinary and mundane through 11 scenes in a non-narrative form
- Gender roles
- Generation roles
- Household tasks
- Emotional response
- The simplicity/complexity of everyday life
- Commentary on modern life
- The concept of relationships and society through life in an apartment, relatable situations which create empathy and sympathy with the characters
- Human nature of being close and separate communicated through arguments, intimacy, love, anger, thoughts, feelings, actions.

# 2020 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, H4.1, H4.2, H4.4
Q2	10	<i>Sarabande</i> – Jiri Kylian	H1.1, H4.1, H4.2, H4.4,

## Written Examination Section II — Major Study Appreciation (Optional)

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

## 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)**

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
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