

## 2021 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 the connection between people and land is demonstrated by Frances Rings' use of space in <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 the connection between people and land is demonstrated by Frances Rings' use of space in <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 the connection between people and land is demonstrated by Frances Rings' use of space in <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>Demonstrates a limited knowledge and/or understanding of the connection between people and land and Frances Rings' use of space in <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:**

*Connection between people and land*

- Sociocultural context – past, present and future, The Land–Lake Eyre (Kati Thanda)
- Recognition of the importance of the connection between Aboriginal people and land
  - representation of spirit connecting people and land
  - significance of males and females within sections
- Nine interconnected sections with variations on a theme
- Environmental features linked to the culture of the people
- Sculptured bodies representing the land
- Spatial manipulation throughout the sections
- Transformation of land throughout time
- Visual representation of belonging to Country.

*Space*

- Shape
- Dimension
- Level
- Direction
- Pathways / floor patterns
- Spatial relationships
- Dancers' formations, relationships and staging
- Performance space
- Personal space
- Design in space
- Active space
- Locomotor / non-locomotor.

## Section I (continued)

### Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Jiri Kylian uses sequencing to communicate the subject matter of his work <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 uses sequencing to communicate the subject matter of his work <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 uses sequencing to communicate the subject matter of his work <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 a limited knowledge and/or understanding of sequencing and <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:**

##### *Sequencing*

- Syllabus definition – ‘the organisation of single movement to short and long phrases, to sequences and sections, to a completed dance’
- Distinct sections created by:
  - Music (accompaniment directs the organisation of sections and movement within)
  - Movement qualities
  - Elements of dance
  - Motif/s (motif, phrase, motif into phrase, development of phrases within sections)
  - Relationships between dancers
- Episodic / collage structure
- Logical ordering of sections, cohesion
- Importance of sequencing in organisation of the dance
  - Sequencing
  - Transition
  - Repetition
  - Variation and contrast
  - Formal structure
  - Unity

*Subject matter*

- Façade of strength, bravado
- Masculinity – aggression, alpha male, vulnerability, sexuality, frivolity, frustration, anger, fear, emotional insecurity, sensitivity
- Gender issues
- Questions what it is to be a male
- Contrast of opposites
- The Black and White Ballets are all part of Kylian’s choreographic quest for meaning in an irrational world.

## Section II — Major Study Appreciation

### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how the artist’s choreographic practices contributed to her/him being recognised as a seminal artist</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’s choreographic practices contributed to her/him being recognised as a seminal artist</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’s choreographic practices contributed to her/him being recognised as a seminal artist</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 of the artist’s choreographic practices and/or being recognised as a seminal artist</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**

- Used improvisation and collaboration with the dancers in the choreographic process. She established a mutual trust with her dancers by encouraging them to bring individualism to the choreography
- Played with conventional and nonconventional – eg switching gender roles
- Transformed dance from the balletic world to the raw contemporary world incorporating body percussion and vocals eg Fritz
- Tanztheater, combining dance and theatre
- Brought dance, theatre and German expressionism together – influenced by choreographers Kurt Jooss and Rudolph von Laban
- Experimenting with new techniques, breaking new ground
- Reworking original works eg Rite of Spring, Le Sacre du Printemps
- Other choreographers continuing to take inspiration from her works
- Explores the power of relationships.

Selected works could include:

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

### **Ohad Naharin**

- Naharin always has a clear social and political conscience in his works, but his dances are not meant to be political
- Israeli background
- He is more interested in a person's ability to use texture and multi-layered movement rather than storytelling of suffering and the world's problems
- 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 free movement
- Gaga language presents itself as a movement language rather than a movement technique
- Sensed where the body is in space without using mirrors – interested in the 'how' not the 'what'
- Provided a framework for discovering and strengthening the body
- Choreographed with access for all to dance eg disabled
- Created Batsheva Dance Company
- Increasing use of technology eg computer coding, the internet
- Globalisation – wider dance audiences and working with companies worldwide (preCovid), eg training Natalie Portman for *Black Swan*.

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 statement demonstrating knowledge and understanding of the chosen artist's works and the 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 statement demonstrating knowledge and understanding of the chosen artist's works and the 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 chosen artist's works and the 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 of the chosen artist's works and/or 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 chosen artist or works or era</li> <li>Presents a minimal response</li> </ul>	1–2

**Answers could include:**

**Twyla Tharp**

**Major events of the 1960s–1980s (US)**

- Examples – 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 movement, social activism, 1968 Martin Luther King Jnr and Robert Kennedy assassinated, 1969 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 – postwar affluence
- Changing nature of music eg protest music, Beatles, Woodstock
- Technological development/revolution
- Postmodernists challenged the boundaries of the modern era in dance – time of experimental dance – no rules, no boundaries
- 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 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 fusion 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 audiences' 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 explanation of how Mats Ek uses dance and theatrical elements to explore the emotions of everyday situations in <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 explanation of how Mats Ek uses dance and theatrical elements to explore the emotions of everyday situations in <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 explanation of how Mats Ek uses dance and theatrical elements to explore the emotions of everyday situations in <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>Demonstrates limited knowledge of Mats Ek’s use of dance and theatrical elements and/or emotions of everyday situations in <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 Mats Ek and/or <i>Appartement</i></li> <li>Presents a minimal response</li> </ul>	1–4

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

##### **Dance elements**

- Pedestrian movement layered with dynamics to create emotion
- A fusion of ballet, diverse contemporary and acting genres
- Several signature movements including flexed feet and hands, use of demi and grand plies, lunges, contractions to show off torso movements etc
- Unique use of space, time and dynamics
- Movement chosen for expression/meaning, not purely aesthetics – often angular, shaky, disturbing
- The movements are strongly controlled by the dancers showing an amazing use of their core to be able to manage the numerous weight / directional / speed changes throughout that clearly show the idea / feeling being portrayed (sad, happy, humorous, new love and emotional struggles).

##### **Theatrical elements**

- Costumes
- Props
- Set/staging
- Lighting
- Music (live band)
- Voice.

### **Emotions / everyday situations**

- Staging – is symbolised by a piece of furniture – toilet, armchair, stove, door and pedestrian crossing (lighting)
- Uses tragedy and humour in his interpretation of human situations
- Importance of characters and relationships in creating movement and expressing subtle emotions – portrayed by the dancers
- Human nature of being ‘close yet separate’ – intimacy, arguments, love, anger, feelings and actions
- Mats Ek’s work said to be “emotion made motion”, both thrilling and unsettling.

### **Mats Ek**

- Internationally acclaimed for shifting between dance and theatre (a popular exponent of dramatic dance)
- Influences and background and training in his early life contributed to his strong use of theatrical elements within his choreography eg father acclaimed actor, mother dancer and choreographer with the Culberg ballet, drama education and German expressionism.

# 2021 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 Artist – 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 Khan	H1.1, H4.1, H4.2, H4.4
Q3	20	Analysis – Mats Ek – <i>Appartement</i>	H1.1, 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, 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, H3.1, H3.2, H3.4
	16	Option 1: Choreographing the Virtual Body Criterion 1 (b)	H1.1, H1.2, H3.1, H3.2, H3.4
	16	Option 1: Choreographing the Virtual Body Criterion 2	H1.1, H1.2, H3.1, H3.2, H3.4
Option 2	8	Option 2: Film and Video Criterion 1 (a)	H1.1, H1.2, H3.1, H3.2, H3.4
	16	Option 2: Film and Video Criterion 1 (b)	H1.1, H1.2, H3.1, H3.2, H3.4
	16	Option 2: Film and Video Criterion 2	H1.1, H1.2, H3.1, H3.2, H3.4