

## 2022 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 Mats Ek uses movement to explore the theme of love through the relationship between Juliet and Romeo</li> <li>Uses detailed 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 Mats Ek uses movement to explore the theme of love through the relationship between Juliet and Romeo</li> <li>Uses relevant examples and language to support the response</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of how Mats Ek uses movement to explore the theme of love through the relationship between Juliet and Romeo</li> <li>Uses some examples and language</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides a limited understanding of movement and/or the theme of love and/or the relationship between Juliet and Romeo</li> <li>Uses basic examples and/or language</li> <li>Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about aspects of <i>Juliet and Romeo</i></li> <li>Presents a minimal response</li> </ul>	1–2

**Answers could include:**

Love can be referred to but not limited to:

- Romance
- Intense passion
- Maturing love
- Powerful emotion

- Conflict/destruction
- Dominance.

Movement can be referred to but not limited to:

- Physical connection/contact between Juliet and Romeo
- Romeo supporting Juliet in lifts
- Lateral arm/leg rotations towards one another
- Dancing in unison
- Protection by Romeo with slicing arm in front of Juliet
- Shaking and bouncing shoulders and torsos
- Quirky movement
- Open shapes of Juliet being lifted by Romeo
- Circling their heads around each other, while lying on the ground
- Rolling across the floor
- Circular movement, pathways and shapes
- Holding hands and playfully kicking feet
- Flicking actions.

## Section I (continued)

### Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how the use of both traditional Aboriginal and contemporary dance is evident in <i>Terrain</i></li> <li>Uses detailed 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 use of both traditional Aboriginal and contemporary dance is evident in <i>Terrain</i></li> <li>Uses relevant examples and language to support the response</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of how the use of both traditional Aboriginal and contemporary dance is evident in <i>Terrain</i></li> <li>Uses some examples and language</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides a limited understanding of the use of traditional Aboriginal and/or contemporary dance in <i>Terrain</i></li> <li>Uses basic examples and/or 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:**

- Movement: traditional Aboriginal technique – grounded, organic, angular shapes – with contemporary technique – spins, extensions, balances, formations
- Aural elements – electronic / strings / accented piano / percussion / Aboriginal language / media voiceover / sound effects
- Inspiration – Kati Thanda / Aboriginal culture mixed with Western influence / aspects of traditional storytelling presented to a present-day audience
- Background of the work – Kati Thanda / land rights / human disruption / preserving the land / natural fauna / landform
- Setting / costuming – ochre / textural elements of the materials inspired by the landform / backdrop – uses lighting to reflect Kati Thanda in both the past and the present.

## Section II — Major Study Appreciation

### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Crystal Pite communicates personal struggles in <i>Betroffenheit</i></li> <li>Uses detailed 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 Crystal Pite communicates personal struggles in <i>Betroffenheit</i></li> <li>Uses relevant examples and language to support the response</li> <li>Presents a logical response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Provides a general explanation of how Crystal Pite communicates personal struggles in <i>Betroffenheit</i></li> <li>Uses some examples and language</li> <li>Attempts to present a structured response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides a limited understanding of <i>Betroffenheit</i></li> <li>Uses basic examples and/or language</li> <li>Presents a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Provides information about aspects of <i>Betroffenheit</i></li> <li>Presents a minimal response</li> </ul>	1–4

**Answers could include:**

Components of dance:

- Movement
- Spatial elements
- Dynamic elements
- Dancers
- Setting and environment.

Organising the dance:

- Repetition
- Formal structure.

Dance styles and theatrical elements:

- Contemporary dance
- Tap dance
- Cabaret
- Musical theatre
- Vaudeville
- Voice – portrayal of internal voices in his head – ‘alter ego’
- Props, set and staging
- Music
- Lighting

- Costuming
- Repetition, rigid structure, systematic deconstruction and reconstruction.

Personal struggles could include but are not limited to:

- The aftermath of the circumstance of Young's loss of daughter, niece and nephew in accidental fire
- Internal process that follows after the event itself in 'coming to terms'
- Grief
- Anger
- Emptiness
- Escapism
- Coping mechanisms
- Psychological impact
- Despair
- Humour
- Denial
- Masking pain
- Finding the thing worth saving which is the memory of those lost.

## Section II (continued)

### Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Merce Cunningham extended the boundaries of dance to reflect the era 1955–1975</li> <li>Uses detailed 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 Merce Cunningham extended the boundaries of dance to reflect the era 1955–1975</li> <li>Uses relevant examples and language to support the response</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of how Merce Cunningham extended the boundaries of dance to reflect the era 1955–1975</li> <li>Uses some examples and language</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides a limited understanding of Merce Cunningham and/or the era 1955–1975</li> <li>Uses basic examples and/or language</li> <li>Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about aspects of Merce Cunningham</li> <li>Presents a minimal response</li> </ul>	1–2

**Answers could include:**

- Forefront of modern dance for over 50 years due to innovative practices
- Merce Cunningham Dance Company
- Collaborative process that relies on the autonomy of music, dance and design
- Rejected psychological and dramatic content
- Collaborated with renowned musicians, graphic artists and fashion designers to move beyond the world of dance (profound impact on Avant-Garde art)
- Profound influence on modern dance – many dancers who trained with him formed their own companies
- Manipulated space and time (Points in Space)
- Rejected 'front and centre', instead encouraging audiences to look at the whole stage
- Challenged traditional ideas of dance
- Challenged traditional role of dancers and audience
- The idea of chance and randomness as a creative tool
- Challenged the storytelling in dance itself and believed dance did not need a beginning, middle and end
- Developed his own dance notation for recording choreography
- The human body as the source of inspiration – too many shapes, patterns and rhythms to explore without including narratives
- Cunningham used the i ching, dice or flip a coin – the dancers were not informed of the order of sequences of movements until the night of the performance

- Embraced technology, creating dance films and later, Lifeforms
- Had audiences sit in non-traditional forms
- Developed his own technique to develop strength and flexibility in both the body and the mind.

## Section II (continued)

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Lucinda Childs' ideas about dance have established her as a seminal artist</li> <li>Uses detailed 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 Lucinda Childs' ideas about dance have established her as a seminal artist</li> <li>Uses relevant examples and language to support the response</li> <li>Presents a logical response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a general explanation of how Lucinda Childs' ideas about dance have established her as a seminal artist</li> <li>Uses some examples and language</li> <li>Attempts to present a structured response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides a limited understanding of Lucinda Childs' ideas about dance and/or being a seminal artist</li> <li>Uses basic examples and/or language</li> <li>Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about aspects of Lucinda Childs</li> <li>Presents a minimal response</li> </ul>	1–2

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

- American postmodern dancer and choreographer
- Challenged the scope of movement by manipulating movements and complex transitions
- Site-specific works for the first thirteen years of her choreographic journey
- Took dance to various locations such as churches, museums, galleries and streets
- Alters the slightest movements into the most intricate choreography
- Patterns, repetition and dialect are characteristics unique to her style of choreography
- Dance style described as conceptual dance
- Where the dancers are in space, the arrangement of sections and the order of movements are free
- Beauty lies in spatial exploration and design
- Uses pedestrian movement such as skipping or turning to create locomotor patterns across the stage
- Often pairs movement with monologue (*Street Dance*, 1964)
- Uses music as her source of inspiration
- Musical collaboration with Philip Glass
- Non-traditional audiences eg occupants of a nearby loft
- Challenged audiences with non-traditional dance – often audiences vacating before the performance had concluded
- Lucinda Childs Dance Company was created
- Worked in Opera and Ballet as well as her own productions.

# 2022 HSC Dance

## Mapping Grid

### Written Examination Section I — Core Appreciation (Compulsory)

Question	Marks	Content	Syllabus outcomes
Q1	10	<i>Juliet and Romeo</i> – Mats Ek	H1.1, H4.1, H4.2, H4.4
Q2	10	<i>Terrain</i> – Frances Rings	H1.1, H4.1, H4.2, H4.4

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

Question	Marks	Content	Syllabus outcomes
Q1	20	<i>Betroffenheit</i> – Crystal Pite	H1.1, H4.1, H4.2, H4.4
Q2	10	Era 1955–1975 – Merce Cunningham	H1.1, H4.1, H4.2, H4.4
Q3	10	Seminal artist – Lucinda Childs	H1.1, H4.1, H4.2, H4.4

### Practical Examination Section III — Core performance (Compulsory)

Question	Marks	Content	Syllabus outcomes
	12	Criteria 1: Dance Technique incorporating Safe Dance Practice	H1.1, H1.2, H2.1, H2.2
	8	Criteria 2: Performance Quality	H1.1, H1.2, H2.1, H2.2

### Practical Examination Section IV — Major Study Performance (Optional)

Question	Marks	Content	Syllabus outcomes
	20	Criteria 1: Dance Technique incorporating Safe Dance Practice	H1.1, H1.2, H2.1, H2.2
	20	Criteria 2: Performance Quality	H1.1, H1.2, H2.1, H2.2

### Practical Examination Section V — Core Composition (Compulsory)

Question	Marks	Content	Syllabus outcomes
	4	Criteria 1: Generating and organising movement 1 (a) – Generating movement in relation to dance composition based on a concept/intent	H1.1, H1.2, H3.1, H3.2
	8	Criteria 1: Generating and organising movement 1 (b) – Organising movement in relation to concept/intent	H1.1, H1.2, H3.1, H3.2
	8	Criteria 2: Dance structure	H1.1, H1.2, H3.1, H3.2

### Practical Examination Section VI — Major Study Composition (Optional)

Question	Marks	Content	Syllabus outcomes
	8	Criteria 1: Choreographing and organising movement 1 (a) – Generating movement in relation to dance composition for 2 or 3 dancers based on a stated concept/intent	H1.1, H1.2, H3.1, H3.2
	16	Criteria 1: Choreographing and organising movement 1 (b) – Organising movement for 2 or 3 dancers in relation to a stated concept/intent	H1.1, H1.2, H3.1, H3.2
	16	Criteria 2: Dance structure	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: Choreographing the Virtual Body	8	Criteria 1: Choreographing virtual movement 1 (a) – Generating movement in relation to dance composition for 2 or 3 virtual dancers relative to the selected 3D animation software, based on a concept/intent	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Criteria 1: Choreographing virtual movement 1 (b) – Organising movement for 2 or 3 virtual dancers relative to the selected 3D animation software, in relation to a stated concept/intent	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Criteria 2: Organising virtual movement	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
Option 2: Film and Video	8	Criteria 1: Composing and organising film movement 1 (a) – Generating movement in relation to dance composition for 2 or 3 dancers based on a concept/intent in a film medium	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Criteria 1: Composing and organising film movement 1 (b) – Organising and filming movement for 2 or 3 dancers in relation to a stated concept/intent, in the film medium	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Criteria 2: Organising and editing	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4