NSW Education Standards Authority

2023 HSC Dance
Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1

Criteria	Marks
• Provides a detailed explanation of how Mats Ek uses spatial elements to communicate the theme of rebellion in *Juliet and Romeo* • Uses appropriate examples and language to clearly support the response • Presents a logical and cohesive response	9–10
• Provides a sound explanation of how Mats Ek uses spatial elements to communicate the theme of rebellion in *Juliet and Romeo* • Uses appropriate examples and language to support the response • Presents a logical response	7–8
• Provides a general explanation of how Mats Ek uses spatial elements to communicate the theme of rebellion in *Juliet and Romeo* • Uses general examples and language • Presents some elements of a structured response	5–6
• Provides a limited understanding of spatial elements and/or theme of rebellion and/or *Juliet and Romeo* • Uses basic examples and language • Presents a limited response	3–4
• Provides some relevant information	1–2

Answers could include:

Spatial elements can refer to but not limited to:
- Shape
- Dimension
- Level
- Direction
- Pathways
- Spatial relationships
- Performance space
- Active space.

Rebellion can be seen through but not limited to:
- Juliet's rebellion against her parents
- Romeo's rebellion against his parents
- Nurses protection of Juliet
- Rebellion against law and order
- Fathers betrayal of Juliet
- Defiance or conflict between characters
- Reference to significant parts of the narrative.

Section I (continued)

Question 2

Criteria	Marks
• Provides a detailed explanation of how Frances Rings portrays Kati Thanda-Lake Eyre as a place of both threat and natural beauty in *Terrain* • Uses appropriate examples and language to clearly support the response • Presents a logical and cohesive response	9–10
• Provides a sound explanation of how Frances Rings portrays Kati Thanda-Lake Eyre as a place of both threat and natural beauty in *Terrain* • Uses appropriate examples and language to support the response • Presents a logical response	7–8
• Provides a general explanation of how Frances Rings portrays Kati Thanda-Lake Eyre as a place of both threat and natural beauty in *Terrain* • Uses general examples and language • Presents some elements of a structured response	5–6
• Provides a limited understanding of Kati Thanda-Lake Eyre and/or *Terrain* • Uses basic examples and language • Presents a limited response	3–4
• Provides some relevant information	1–2

Answers could include:

Threat and natural beauty can refer to but not limited to:
• Individual episodes and themes
• Physical, emotional, environmental, kinship, political
• Context of Kati Thanda-Lake Eyre – connection to land, land rights, impact of human activity, protecting the land, fauna and landform
• Context of creating *Terrain*
• Use of space/time/dynamics
• Use of props/costumes/back drops
• Aural elements
• Choice of dancers
• Relationships between the dancers
• Movement.

Section II — Major Study Appreciation

Question 1

Criteria	Marks
• Provides a detailed explanation of how Crystal Pite uses styles of dance to communicate ideas in *Betroffenheit* • Uses appropriate examples and language to clearly support the response • Presents a logical and cohesive response	17–20
• Provides a sound explanation of how Crystal Pite uses styles of dance to communicate ideas in *Betroffenheit* • Uses appropriate examples and language to support the response • Presents a logical response	13–16
• Provides a general explanation of how Crystal Pite uses styles of dance to communicate ideas in *Betroffenheit* • Uses general examples and language • Presents some elements of a structured response	9–12
• Provides a limited understanding of styles of dance and/or ideas and/or *Betroffenheit* • Uses basic examples and language • Presents a limited response	5–8
• Provides information about aspects of *Betroffenheit* • Presents a minimal response	1–4

Answers could include:

Styles of dance could include but are not limited to:
• Abstract movement, literal gestures and facial expression
• Musical theatre
• Tap dance
• Contemporary dance
• Physical theatre – partner work, group work, falling and catching
• Cabaret
• Voice – aural elements
• Vaudeville.

Communicate ideas could include but are not limited to:
• Loss
• Sadness
• Struggle
• Survival
• Anger
• Emptiness
• Coping mechanisms
• Despair/denial
• Humour/absurdism

- Pain/masking pain
- Trauma
- Death
- Concealing emotions
- Destruction
- Memories.

Section II (continued)

Question 2

Criteria	Marks
• Provides a detailed explanation of how dance as an artform was challenged in the era 1955–1975 • Uses appropriate examples and language to clearly support the response • Presents a logical and cohesive response	9–10
• Provides a sound explanation of how dance as an artform was challenged in the era 1955–1975 • Uses appropriate examples and language to support the response • Presents a logical response	7–8
• Provides a general explanation of how dance as an artform was challenged in the era 1955–1975 • Uses general examples and language • Presents some elements of a structured response	5–6
• Provides a limited understanding of the era 1955–1975 and/or challenges of dance as an artform • Uses basic examples and language • Presents a limited response	3–4
• Provides some relevant information	1–2

Answers could include:

Events could include but are not limited to:
• Influence of popular culture
• Changing nature of music, protest, Beatles, Woodstock
• Post-modern art movement
• Civil rights movement/ racial discrimination
• Technology advances through transportation, medicine and the arts/media
• Post WW2 women replacing men in the labour force
• Baby boomers
• Vietnam war
• Swinging sixties
• Protest movement and social activism
• Feminist change
• American influence in Europe
• Combination of Theatre and Dance eg Brecht
• Emergence of the musical as an artform
• Eclectic dance styles
• Collaboration with established arts eg Classical Ballet
• Influences of mentors, teachers and choreographers eg artists below.

Artists could include but are not limited to:
•   Second generation of modern dancers/choreographers
•   Merce Cunningham
•   Jose 'Limon'
•   Katherine Dunham
•   Alvin Ailey
•   Jiri Kylian
•   Christopher Bruce
•   Mark Morris
•   Anna Halprin
•   Paul Taylor
•   Jerome Robbins
•   Yvonne Rainer
•   Twyla Tharp
•   Gertrud Bodenwieser
•   Pina Bausch.

Companies could include but are not limited to:
•   The Joffrey Ballet
•   Nederland's Dans Theatre
•   Judson Dance Theatre
•   Alvin Ailey Dance Company
•   The American Ballet Theatre
•   Ballet Rambert.

Question 3

Criteria	Marks
• Provides a detailed explanation of how the distinctive choreographic style of Merce Cunningham/Lucinda Childs has led him/her to become a seminal artist • Uses appropriate examples and language to clearly support the response • Presents a logical and cohesive response	9–10
• Provides a sound explanation of how the distinctive choreographic style of Merce Cunningham/Lucinda Childs has led him/her to become a seminal artist • Uses appropriate examples and language to support the response • Presents a logical response	7–8
• Provides a general explanation of how the distinctive choreographic style of Merce Cunningham/Lucinda Childs has led him/her to become a seminal artist • Uses general examples and language • Presents some elements of a structured response	5–6
• Provides a limited understanding of Merce Cunningham/Lucinda Childs and/or distinctive choreographic style and/or seminal artist • Uses basic examples and language • Presents a limited response	3–4
• Provides information about aspects of Merce Cunningham/Lucinda Childs • Presents a minimal response	1–2

Answers could include:

Merce Cunningham:
- American dancer/choreographer on the forefront of American modern dance
- Part of second generation of modern dancers
- Works on a collaborative process that relies on the autonomy of music, dance and design eg visual artists, architects
- Influenced many choreographers who came after him
- 1953 Merce Cunningham dance company begins (MCDC)
- Non-representational choreographic – no historical or emotional situation or idea, non-descript
- Created Life Forms in 1991
- Embraced technology within his choreographic style
- Manipulation of space and time/rejected front and centre/traditional role of dancer and audience
- Devised his own choreographic language/notation
- Challenged choreographic form – 'Chance choreography'
- The idea of randomness as a creative tool
- The human body as the source of inspiration
- Worked with musician John Cage where they explored the principals of chance choreography
  No interest in telling stories on stage or inventing characters
- Avant-Garde

- Works include: Sixteen Dancers for Soloist and Company of Three 1951, Variations V 1965, Story 1963, Canfield 1969, Points in Space 1986, Beach Birds 1982.

Lucinda Childs:
- American post-modern dancer and choreographer
- Complex transitions
- Collaborative background – dancers and musicians
- Dance style described as 'Conceptual Dance'
- Opera ballet
- Changing slightest movements into intricate choreography
- Beauty lies in her spatial design
- Basic locomotor movements of skipping and turning, minimalist quality to movement
- Pattern, repetition and dialect, simple geometric patterns
- Classical ballet background/actor
- Worked with Merce Cunningham
- Site specific works for the first 13 years of her choreographic journey eg churches, galleries, streets
- Use of monologue eg Street Dance 1964
- Music as a source of inspiration and working with famous musicians eg Phillip Glass
- Influenced by media artists eg Jackson Pollock
- Plots each dancer in space
- Opened Lucinda Childs Dance Company 1973, disbanded in 2018
- Works include: Past time 1963, Three-piece 1963, Carnation 1964, Street Dance 1964, Letter to a Man, Einstein on a Beach 1976.

2023 HSC Dance
Mapping Grid

Written Examination Section I — Core Appreciation (Compulsory)

Question	Marks	Content	Syllabus outcomes
Q1	10	*Juliet and Romeo* – Mats Ek	H1.1, H4.1, H4.2, H4.4
Q2	10	*Terrain* – 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	*Betroffenheit* – Crystal Pite	H1.1, H4.1, H4.2, H4.4
Q2	10	Era 1955–1975	H1.1, H4.1, H4.2, H4.3 H4.4
Q3	10	Seminal Artists – Merce Cunningham and Lucinda Childs	H1.1, H4.1, H4.2, H4.3, 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: Choreo-graphing 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