

2024 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 Mats Ek uses movement to represent Juliet's perspective in <i>Juliet and Romeo</i> Effectively integrates appropriate examples and language to support the response Presents a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound explanation of how Mats Ek uses movement to represent Juliet's perspective in <i>Juliet and Romeo</i> Uses appropriate examples and language to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides some explanation of how Mats Ek uses movement to represent Juliet's perspective in <i>Juliet and Romeo</i> Uses general examples and language in the response Presents a structured response 	5–6
<ul style="list-style-type: none"> Demonstrates a limited understanding of movement and/or Juliet's perspective and/or <i>Juliet and Romeo</i> Uses basic examples and language in the response 	3–4
<ul style="list-style-type: none"> Provides some information 	1–2

Answers could include:

Perspective – Juliet's movement represent her perspective through the themes and ideas of:

- Love
- Defiance against societal expectations
- Protection
- Betrayal
- Fate
- Violence

- Honour
- Rebellion
- Emotional response.

Movement: The use of the elements of dance to communicate meaning.

Space:

- Performance Space – The way in which Juliet uses the performance space (stage/setting/props)
- Personal Space – The space in which Juliet occupies (negative/positive and/or close/far)
- Shape – The shapes that Juliet creates with her body (curved/angular and/or open/close and/or complex/simple and/or gesture and through dance technique)
- Levels – The height of Juliet in relation to the floor, other dancers, prop/setting (high, medium and low)
- Direction – The direction that Juliet faces and/or travels
- Dimension – The size of the movement in relation to Juliet's perspective
- Floor pattern – The floor patterns of Juliet/ensemble/other characters
- Spatial pathways – The direction in which Juliet's body moves.

Time:

- Tempo – Variation of speed to reflect Juliet's perspective
- Duration – The length of movements/phrases/sections to reflect Juliet's perspective
- Accent – Distinctive movements that demonstrates Juliet's perspective
- Stillness – The absence of movement to demonstrates Juliet's perspective
- Aural – The link between movement and the music to enhance Juliet's perspective.

Dynamic:

- The release of energy and weight/force in relation to the way Juliet performs the movement
- Sustained
- Flicking
- Vibratory – Shaking when feeling uncomfortable (the body stiffens)
- Burst of energy – Quick and playful movement
- Changing nature of energy in response to relationships.

Relationships/characters – Depiction of Juliet's complex relationships with her father, Romeo, and other characters, revealing her perspective:

- Mother
- Tybalt
- Duke
- Mercutio
- Paris
- Benvolio
- Rosalinda
- Peter.

Significant parts of the narrative: Highlighting key moments such as Juliet's secret meetings with Romeo, her confrontation with her family, and the tragic climax.

Emotional response: Juliet's emotional journey conveyed through her gestures and expressions, eliciting empathy from the audience.

Organising the movement: Development of motifs and phrases to illustrate Juliet's character development and thematic progression throughout the piece.

- Motif
- Phrase
- Motif into phrase

Organising the dance – The way in which Juliet's perspective is presented through the narrative structure of the work:

- Sequencing
- Transition
- Repetition
- Variation and contrast
- Formal structure
- Unity
- Appraisal and evaluation.

Section I (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how Frances Rings expresses meaning in her work <i>Terrain</i> Effectively integrates appropriate examples and language to support the response Presents a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound explanation of how Frances Rings expresses meaning in her work <i>Terrain</i> Uses appropriate examples and language to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides some explanation of how Frances Rings expresses meaning in her work <i>Terrain</i> Uses general examples and language in the response Presents structured response 	5–6
<ul style="list-style-type: none"> Demonstrates a limited understanding of meaning and/or <i>Terrain</i> Uses basic examples and language in the response 	3–4
<ul style="list-style-type: none"> Provides some information 	1–2

Answers could include:

- Meaning – the worth, attention and importance of Kati Thanda (Lake Eyre) and its impact on the audience within the context of the work
- Meaning can be expressed through individual aspects of the work, the sections of the work and/or whole work.

Connection between Land and Peoples:

- Relationship between the Land and Aboriginal Peoples – Investigating the ancestral ties, connection to Country, generational aspects, and the passing on of customs as a means of connecting
- Interconnectedness of the Land, its treatment, understanding of spirit, and considerations for its future.

Themes and Social Commentary:

- Themes – Analysing the portrayal of displacement, social and political issues, voice, recognition, reconciliation, and the sharing of cultural stories in the context of Kati Thanda.

Movement and Dance Components:

- Relevant Movement Across Sections/Episodes – Delving into how the dance movements across different sections and episodes contribute to the conveyance of the cyclic nature of Kati Thanda.

Depiction of Lake Eyre:

- Lake Eyre – Examining the physical aspects of Lake Eyre, its connection to the land, kinship, and human impact, exploring how these elements are portrayed through dance.

Fusion of Customary and Contemporary:

- Contemporary Aboriginal Dance – Analysing Rings' use of both customary contemporary dance elements, exploring the fusion of these styles in the context of Terrain.

Creative Process and Influences:

- Creation of the Work: Investigating how the work was inspired by the Kati Thanda landscape, the process of going on Country, influences on Rings, and the learning about Country.

Comprehensive Approach to Dance Components:

- Relationship to Dance Components – Evaluating the integration of movement, spatial elements, dynamics, aural aspects, dancers, set design/environment, music, props, and costuming in conveying the cyclic nature of Kati Thanda.

Section II — Major Study Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive explanation of how Crystal Pite achieves the communication of something real and meaningful in her work <i>Betroffenheit</i> Effectively integrates appropriate examples and language to support the response Presents a logical and cohesive response 	17–20
<ul style="list-style-type: none"> Provides a sound explanation of how Crystal Pite achieves the communication of something real and meaningful in her work <i>Betroffenheit</i> Uses appropriate examples and language to support the response Presents a logical response 	13–16
<ul style="list-style-type: none"> Provides some explanation of how Crystal Pite achieves the communication of something real and meaningful in her work <i>Betroffenheit</i> Uses general examples and language Presents a structured response 	9–12
<ul style="list-style-type: none"> Demonstrates a limited understanding and/or meaning in the work <i>Betroffenheit</i> Uses basic examples and language in the response 	5–8
<ul style="list-style-type: none"> Provides some information 	1–4

Sample answer:

Communication of Ideas:

- Real – Use of genuine emotions and experiences, depiction of factual events, incorporation of abstract movement to convey authentic themes
- Meaningful – Conveyance of purposeful messages, exploration of serious and important themes, sincere expression of emotion.

Themes Explored:

- Loss, sadness, struggle, survival, anger, emptiness, coping mechanisms, despair/denial, humour/absurdism, pain/masking pain, trauma, death, concealing emotions, destruction/reconstruction, memories.

In relation to the work:

- Clear choreographic choices, understandable narratives, clarity in movement structure and intent
- The Elements of Dance – Space, time, dynamics
- Organisation of movement – Motif, phrase, transitioning between motifs and phrases
- Organisation of the dance – Transition, repetition, variation, contrast, formal structure, unity, sequencing, appraisal/evaluation.

Setting and Theatrical Elements:

- Consideration of costumes, props, and music to enhance the narrative and emotional impact
- The deliberate choice and combination of styles of dance such as contemporary, physical theatre, tap dance, and musical theatre
- Incorporation the deliberate choice of physical theatre including partner work, group work, falling and catching
- The deliberate choice of Cabaret/Vaudeville Genre which includes specific use of voice and other aural elements.

Section II (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how as an artform, dance demonstrates creativity and exploration in the era 1955–1975 Effectively integrates appropriate examples and language to support the response Presents a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound explanation of how as an artform, dance demonstrates creativity and exploration in the era 1955–1975 Uses appropriate examples and language to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides some explanation of how as an artform, dance demonstrates creativity and exploration in the era 1955–1975 Uses general examples and language in the response Presents a structured response 	5–6
<ul style="list-style-type: none"> Demonstrates a limited understanding of creativity and/or exploration and/or the era 1955–1975 Uses basic examples and language in the response 	3–4
<ul style="list-style-type: none"> Provides some information 	1–2

Answers could include:

The period from 1955 to 1975 witnessed a transformative era in dance, characterised by a spirit of creativity and exploration that reshaped the artform’s boundaries and possibilities.

Seminal Artists of the Time:

- The pioneering contributions of influential choreographers and dancers such as Martha Graham, Alvin Ailey, and Merce Cunningham, who introduced innovative techniques and styles.

Artistic, Cultural, Social, Historical Context:

- Specific examples illustrating how dance responded to and reflected the artistic, cultural, social, and historical dynamics of the period, including movements like the civil rights movement and feminist activism.

Creativity/Exploration in Forms of Movement:

- Examples of where dance embraced new forms of movement, experimented with fusion of styles and genres, and explored unconventional performance venues.

Influence of Popular Culture:

- Dance was influenced by popular culture phenomena like the swinging sixties, changing music trends exemplified by artists like the Beatles, and cultural events such as Woodstock, protest movements, illustrating the dynamic interaction between dance and broader societal shifts.

Post-modern Art Movement:

- Dance engaged with the post-modern art movement, incorporating elements of abstraction, deconstruction, and interdisciplinary collaboration.

Social Movements and Activism:

- Dance served as a platform for social commentary and activism, addressing issues such as racial discrimination and gender equality through choreographic expression.

Technology Advances and Collaboration:

- Advancements in technology, as well as collaborations with other art forms like theatre and classical ballet, contributed to the evolution and diversification of dance.

Rise of Independent Dance Companies and Artists:

- Examples of how independent dance companies and artists emerged during this period, challenging traditional norms, and exploring diverse styles and expressions.

Section II (continued)

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how Merce Cunningham/Lucinda Childs portray artistic individuality through their work(s) Effectively integrates appropriate examples and language to support the response Presents a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a sound explanation of how Merce Cunningham/Lucinda Childs portray artistic individuality through their work(s) Uses appropriate examples and language to support the response Presents a logical response 	7–8
<ul style="list-style-type: none"> Provides some explanation of how Merce Cunningham/Lucinda Childs portray artistic individuality through their work(s) Uses general examples and language in the response Presents a structured response 	5–6
<ul style="list-style-type: none"> Demonstrates a limited understanding of Merce Cunningham/Lucinda Childs and/or their artistic individuality through their work(s) Uses basic examples and language in the response Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides some information 	1–2

Answers could include:

Merce Cunningham:

Influences:

- Cunningham's influences, such as his training under Martha Graham and his engagement with avant-garde art movements, profoundly shaped his approach to individual movement expression
- His collaboration with musician John Cage, where they explored the principles of chance choreography, reflects his interest in challenging choreographic form and embracing randomness as a creative tool.

Individual Movement Style:

- Cunningham's distinctive movement vocabulary and techniques emphasise non-representational choreography, highlighting the autonomy of dance from narrative or emotional content
- His belief in the human body as the primary source of inspiration is evident in his choreography, where movements are explored for their intrinsic qualities rather than assigned meanings
- Revolutionised the portrayal of individual movement expression through his innovative choreographic techniques, collaborative practices, and rejections of traditional narrative forms.

Types of Expression:

- Cunningham portrays individual movement expression through various mediums, including stage performances, pedestrian movement studies, and unconventional performance spaces
- Examples from his avant-garde works, such as *Sixteen Dancers for Soloist* and *Variations V*, showcase his exploration of movement divorced from traditional storytelling or character development.

Non-narrative Movement/Rejection of Traditional Movement:

- Cunningham's rejection of traditional narrative structures allows for a focus on movement for movement's sake, devoid of predetermined meaning or emotional context
- His use of chance choreography in pieces like *Story* and *Canfield* underscores his commitment to randomness as a means of generating movement material.

Choreographic Practice:

- Cunningham's collaborative approach to choreography involves working closely with composers, visual artists, and designers, enhancing the portrayal of individual movement expression in his works
- Collaborations with artists like Robert Rauschenberg in *Points in Space* exemplify how interdisciplinary partnerships enrich the choreographic experience
- Leaving a lasting impact on the field of modern dance.

Collaboration:

- Cunningham's collaborations with John Cage and other artists contribute significantly to the portrayal of individual movement expression in his choreography.
- Works like *Beach Birds*, which incorporates Cage's music, exemplify the seamless integration of movement and sound in Cunningham's choreographic vision.

Lucinda Childs:

Choreographic Style and Collaborative Background:

- Childs's choreographic style is characterised by complex transitions and a collaborative approach involving dancers and musicians
- Her works are often described as 'conceptual dance', blending elements of classical ballet with innovative movement patterns and minimalist qualities
- Collaborations with musicians such as Philip Glass demonstrate her incorporation of music as a source of inspiration and her ability to synchronise movement with sound
- Individual movement expression through intricate choreography, collaborative endeavours, and spatial design, drawing from influencers ranging from classical ballet to media arts.

Spatial Design and Movement Patterns:

- Childs's choreography emphasises the beauty of spatial design, often plotting each dancer meticulously within the performance space
- Basic locomotor movements like skipping and turning are transformed into intricate choreography through repetition, dialect, and simple geometric patterns.

Influences and Background:

- Influenced by media artists like Jackson Pollock, Childs integrates elements of visual arts into her choreography, exploring themes of space and form
- Her classical ballet background and experience as an actor contribute to the versatility and depth of her movement vocabulary.

Performance Spaces and Works:

- Childs's early career is marked by site-specific works performed in unconventional spaces such as churches, galleries, and streets
- Notable works include *Pastime*, *Three-piece*, *Carnation*, and *Street Dance*, showcasing her evolution as a choreographer and her experimentation with different forms and mediums.

Legacy and Contributions:

- Childs's legacy extends through her founding of the Lucinda Childs Dance Company in 1973, which disbanded in 2018, leaving behind a rich repertoire of influential works
- Collaborations with renowned artists like Merce Cunningham and her involvement in ground-breaking productions like *Einstein on the Beach* solidify her status as a seminal figure in modern dance.

2024 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, H4.3, H4.4
Q2	10	Era 1955–1975	H1.1, H4.1, H4.2, H4.3, H4.4
Q3	10	Seminar 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 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: organising the movement 1 (b) – organising movement in relation to concept/intent	H1.1, H1.2, H3.1, H3.2
	8	Criteria 2: organising the dance	H1.1, H1.2, H3.1, H3.2

Practical Examination Section VI — Major Study Composition (Optional)

Question	Marks	Content	Syllabus outcomes
	8	Criteria 1: generating 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

Question	Marks	Content	Syllabus outcomes
	16	Criteria 1: organising the 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: organising the work	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: generating 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: organising 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 the virtual work	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
Option 2: Film and Video	8	Criteria 1: generating movement for film 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: organising the movement for film 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 the work	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4