



BOARD OF STUDIES
NEW SOUTH WALES

2013 HSC Dance Marking Guidelines

Section I — Core Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Describes, demonstrating detailed knowledge and understanding, how the influences on Alvin Ailey are portrayed in the movement of <i>Cry</i>• Uses appropriate movement examples and language to clearly support the response• Presents a consistently logical and cohesive response	9–10
<ul style="list-style-type: none">• Describes, demonstrating sound knowledge and understanding, how the influences on Alvin Ailey are portrayed in the movement of <i>Cry</i>, with inconsistencies• Uses appropriate movement examples and language, with inconsistencies, to support the response• Presents a logical and cohesive response	7–8
<ul style="list-style-type: none">• Describes, demonstrating adequate knowledge and understanding, how the influences on Alvin Ailey are portrayed in the movement of <i>Cry</i>, with superficial and/or inconsistent links• Uses adequate and/or general movement examples and language, with inconsistencies• Presents a logical response	5–6
<ul style="list-style-type: none">• Provides limited knowledge and understanding about the influences on Alvin Ailey and/or the movement in <i>Cry</i>• Uses basic examples with limited language• Presents a limited response	3–4
<ul style="list-style-type: none">• Provides information about aspects of <i>Cry</i>• Presents a minimal response	1–2

Answers could include:**Influences on Alvin Ailey:***Choreographic Style*

- Lester Horton
- Martha Graham
- Katherine Dunham
- African dance/jazz
- Combination/blending of the above

*Music**African American experience / history*

- Slavery/servitude
- Changing position of women

Family

- Childhood experiences
- Respect for mothers

Theatricality

- Use of props/costumes

Philosophy on accessibility of dance

- Dance as not elitist

Movement

May include, but not limited to:

- The elements of dance, eg Horton-shape, floor work, Dunham/African rhythms
- Motifs
- Ailey's movement vocabulary (eclectic combination of above styles/techniques)
- Movement of solo dancer as a symbol for all women
- Use of the prop/costume
- Movement within the structure (three sections), eg stylistic differences

Section I (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Describes, demonstrating detailed knowledge and understanding, how Nacho Duato uses movement to present relationships in <i>Jardi Tancat</i> Uses appropriate movement examples and language to clearly support the response Presents a consistently logical and cohesive response 	9–10
<ul style="list-style-type: none"> Describes, demonstrating sound knowledge and understanding, how Nacho Duato uses movement to present relationships in <i>Jardi Tancat</i>, with inconsistencies Uses appropriate movement examples and language, with inconsistencies, to support the response Presents a logical and cohesive response 	7–8
<ul style="list-style-type: none"> Describes, demonstrating adequate knowledge and understanding, how Nacho Duato uses movement to present relationships in <i>Jardi Tancat</i>, with superficial and/or inconsistent links Uses adequate and/or general movement examples and language, with inconsistencies Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and understanding about relationships and/or the movement in <i>Jardi Tancat</i> Uses basic examples with limited language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about aspects of <i>Jardi Tancat</i> Presents a minimal response 	1–2

Answers could include:

Relationships between people

- Couples/partnering
- Whole community
- Men as a group
- Women as a group
- Mother/daughter

Relationships between people and their environment

- Difficulties dealing with the harshness of the environment, eg climate, drought
- Hardships of farming, working the land
- Hardship/restrictions of working in a defined space

Impact of the relationship with the environment

- Harsh, rural landscape
- Confined / limited space
- Climate

Relationship to religion

- Religious references, eg praying motif

Movement linking to above relationships

Including, but not limited to:

- Elements of dance
 - Space – linear floor patterns, shapes, low/high levels, circling, performance space
 - Dynamics – changing dynamics (weight) as the work progresses
 - Time – use of stillness, changing tempos and rhythmic patterns
- Motifs
- Partnering
- Cyclic nature of the structure of the work

Theatrical elements, eg lighting and staging

Section II — Major Study Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Explains, demonstrating detailed knowledge and understanding, how the artist has influenced the development of dance as an art form• Uses appropriate and detailed examples and appropriate language to clearly support the response• Presents a consistently logical and cohesive response	9–10
<ul style="list-style-type: none">• Explains, demonstrating sound knowledge and understanding, how the artist has influenced the development of dance as an art form, with inconsistencies• Uses appropriate examples and language, with inconsistencies, to support the response• Presents a logical and cohesive response	7–8
<ul style="list-style-type: none">• Describes, demonstrating adequate knowledge and understanding, how the artist has influenced the development of dance as an art form, with superficial and/or inconsistent links• Uses adequate and/or general examples and language, with inconsistencies in the response• Presents a logical response	5–6
<ul style="list-style-type: none">• Provides limited knowledge and understanding about the artist and/or dance as an art form• Uses basic examples with limited language• Presents a limited response	3–4
<ul style="list-style-type: none">• Provides information about the artist and/or dance as an art form• Presents a minimal response	1–2

Answers could include:

Dance as an art form

- Dance as the communication of ideas/emotions
- Making connections with the audience
- Movement for movement's sake / kinaesthetic response
- Presenting social commentary
- Dance as a reflection of the society from which it emerges

Doris Humphrey as a seminal artist

- Built on the foundation of modern dance established by Duncan, Denishawn, Wigman
- Innovative movement vocabulary
 - fall and recovery/arc between two deaths
 - resisting the pull of gravity
 - use of breath
 - circular patterns
 - the aesthetics of the movement
 - use of space, time and dynamics
- the relevance of abstract dance
- choreographic theories
- movement vocabulary has influenced the development of other movement styles practised today

Humphrey works could include:

- *Air for a G String* (1928)
- *Water Study* (1928)
- *The Shakers* (1931)
- *Two Ecstatic Themes* (1931)
- *With My Red Fires* (1935)

Jiri Kylian as seminal artist

- pushed the boundaries of established dance styles and linked contemporary dance with ballet
- he continues to explore and develop movement (innovative use of space, time and dynamics)
- he continues to be at the forefront of contemporary dance

Jiri Kylian movement vocabulary

- convex torso
- counter movement of the torso
- torso generating movement
- angular movements
- gestural movements, particularly with the use of the head
- contrasting use of dynamics
- the use of a finishing acceleration to give a sharp ending
- isolation and coordination of different body parts
- the use of hands to communicate meaning
- use of space, time and dynamics

Kylian works could include:

- *Symphony in D* (1976/77/81)
- *Sinfonietta* (1978)
- *Symphony of Psalms* (1978)
- *Forgotten Land* (1981)
- *Svadebka* (1982)
- *Stamping Ground* (1983)
- *Six Dances* (1986)
- *No More Play* (1988)
- *Sarabande* (1990)

Section II (continued)

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Describes, demonstrating detailed knowledge and understanding, how the artist has been inspired by the era in which he/she works/worked Uses appropriate and detailed examples and appropriate language to clearly support the response Presents a consistently logical and cohesive response 	9–10
<ul style="list-style-type: none"> Describes, demonstrating sound knowledge and understanding, how the artist has been inspired by the era in which he/she works/worked, with inconsistencies Uses appropriate examples and language, with inconsistencies, to support the response Presents a logical and cohesive response 	7–8
<ul style="list-style-type: none"> Describes, demonstrating adequate knowledge and understanding, how the artist has been inspired by the era in which he/she works/worked, with superficial and/or inconsistent links Uses adequate and/or general examples and language, with inconsistencies in the response Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and understanding about the artist and/or the era Uses basic examples with limited language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about the artist and/or the era Presents a minimal response 	1–2

Answers could include:

The era of Martha Graham (1920–1960)

- End of World War I
- Great Depression
- Industrialisation
- Rise of American influence in the world
- World War II
- Nationalism and patriotism
- Artistic movements – abstract art

Graham works (but not limited to):

- *Lamentation* (1930)
- *Frontier* (1935)
- *El Penitente* (1940)
- *Appalachian Spring* (1944)

Aspects of Graham's works

- The American Frontier
- Role of strong women/use of mythology
- Use of Native American themes
- Abstract depiction of emotions and non-literal representations
- Minimalist staging
- Collaboration between artists

The era of Stephen Page (1960 onwards)

- Aboriginal deaths in custody
- Land rites
- Stolen Generation
- Mabo Decision
- Developing awareness of Aboriginal art and culture
- Development of Aboriginal dance companies
- City life/traditional communities and possible arising conflict
- Northern Territory intervention programs

Page works (but not limited to):

- *Ochres* (1995)
- *Fish* (1997)
- *Rites* (1997)
- *Skin* (2000)
- *Mathinna* (2008)
- *Belong* (2011)
- *Blak* (2013)

Aspects of Page's works

- Blending of traditional Aboriginal dance with other dance styles
- Blending of traditional and contemporary accompaniment
- Desire to make Indigenous dance accessible to non-Indigenous audiences
- Incorporating social commentary into his works
- Incorporating Aboriginal issues and themes into his works
- The evolution of Page's movement vocabulary (background and training; other choreographers)
- Initiation rites

Section II (continued)**Question 3**

Criteria	Marks
<ul style="list-style-type: none">• Explains how Christopher Bruce explores aspects of society through his choreography, demonstrating detailed knowledge and understanding• Uses appropriate and detailed examples and appropriate language from <i>Ghost Dances</i> to clearly support the response• Presents a consistently logical and cohesive response	17–20
<ul style="list-style-type: none">• Explains how Christopher Bruce explores aspects of society through his choreography, demonstrating sound knowledge and understanding, with inconsistencies• Uses appropriate examples and language from <i>Ghost Dances</i>, with inconsistencies, to support the response• Presents a logical and cohesive response	13–16
<ul style="list-style-type: none">• Describes how Christopher Bruce explores aspects of society through his choreography, demonstrating adequate knowledge and understanding, with superficial and/or inconsistent links• Uses adequate and/or general examples and language from <i>Ghost Dances</i> with inconsistencies in the response• Presents a logical response	9–12
<ul style="list-style-type: none">• Provides limited knowledge and understanding about Christopher Bruce’s work and/or aspects of society• Uses basic examples with limited language• Presents a limited response	5–8
<ul style="list-style-type: none">• Provides minimal information about Christopher Bruce’s work and/or aspects of society• Presents a minimal response	1–4

Answers could include:**Aspects of society**

- political unrest
- social injustice
- inequalities
- dictatorships
- genocide
- poverty
- hunger
- gender roles
- relationships
- division within society

Students may reference other works by Christopher Bruce (not limited to):

- *Swan Song* (1987)
- *Rooster* (1991)
- *Journey* (1990)
- *Moonshine* (1987)

Analysis of his choreography

- Reflects specific social concerns
- Gender-specific roles
- Strong characteristics relevant to society being explored
- Blends modern dance with other dance genres/styles (appropriate to society being explored)
- Use of elements of dance to explore movement with specific styles/genres (eg space—linear patterns in folk sequences)
- Accompaniment
- Theatrical elements of the choreography (costumes, lighting, setting)

Dance

2013 HSC Examination Mapping Grid

Written Examination Section I — Core Appreciation (Compulsory)

Question	Marks	Content	Syllabus outcomes
Q1	10	Prescribed artist — <i>Cry</i>	H1.1, H1.2, H4.2, H4.4
Q2	10	Prescribed artist — <i>Jardi Tancat</i>	H1.1, H1.2, H4.2, H4.4

Written Examination Section II — Major Study Appreciation (Optional)

Question	Marks	Content	Syllabus outcomes
Q1	10	Prescribed artists	H1.1, H1.2, H4.1, H4.2, H4.4
Q2	10	Prescribed era	H1.1, H1.2, H4.1, H4.2, H4.4
Q3	20	Mandatory seminal work — <i>Ghost Dances</i>	H1.1, H1.2, 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)

Question	Marks	Content	Syllabus outcomes
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