2014 HSC Dance
Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1 (10 marks)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
</table>
| • Describes, demonstrating detailed knowledge and understanding, how values are presented in *Jardi Tancat*  
  • Uses appropriate examples and language to clearly support the response  
  • Presents a consistently logical and cohesive response                 | 9–10  |
| • Describes, demonstrating sound knowledge and understanding, how values are presented in *Jardi Tancat*, with inconsistencies  
  • Uses appropriate examples and language, with inconsistencies, to support the response  
  • Presents a logical and cohesive response                                | 7–8   |
| • Describes, demonstrating adequate knowledge and understanding, how values are presented in *Jardi Tancat*, with superficial and/or inconsistent links between values and the work  
  • Uses adequate and/or general examples and language, with inconsistencies  
  • Presents a logical response                                            | 5–6   |
| • Provides limited knowledge and understanding about values and/or the work  
  • Uses basic examples with limited language  
  • Presents a limited response                                            | 3–4   |
| • Provides information about aspects of *Jardi Tancat*  
  • Presents a minimal response                                           | 1–2   |
Answers could include:

- Catholic/religious belief
  - high release praying motif
- Relationship with a god/higher deity
  - lifting each other
- Family/community
  - trapped/bonds keeping the community together
  - three generations
  - groupings – solos/duets/trios/whole group
  - male/female; female/female; males; females
- Gender values
  - men’s work; women’s section – nurturing, supporting
  - costuming
- Hardship
  - difficulties of farming
    - variation of dynamics of the movement
    - motifs: ploughing; praying; sowing; supporting, circling; gathering/harvesting etc
  - post–Civil War farmers in a drought
  - praying motif; setting/lighting
  - time and dynamics – heaviness, tempo as the work/day progresses
  - lyrics
- Spanish culture and identity
  - Flamenco – clapping, use of the dress
  - accompaniment – Catalanian folk songs, dialect
  - setting – dry harsh, arid – fencing, lighting
- Dependency of lifestyle on the cycles of the seasons
  - the structure of the work
  - the lighting – depicting a day from sunrise to sunset
  - manipulation of the motifs as the work progresses
  - the three generations

Duato/the choreographer

- Sister’s home as an influence
  - setting; the farming motifs
- Spanish identity
  - “more than just bullfights”
  - depiction of a rural society
- Creating a work that has meaning – stands the test of time and context
  - still relevant to contemporary audiences – hardship (above all values)
- Duato’s personal philosophy on the values of dance
  - values within the genre
  - meaning within the dance
Section I (continued)

Question 2 (10 marks)

<table>
<thead>
<tr>
<th>Criteria</th>
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<tbody>
<tr>
<td>• Describes, demonstrating detailed knowledge and understanding, how the meaning of <em>Cry</em> is supported by the use of a female solo dancer</td>
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</tr>
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</tr>
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<tr>
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<td>7–8</td>
</tr>
<tr>
<td>• Describes, demonstrating adequate knowledge and understanding, how the meaning of <em>Cry</em> is supported by the use of a female solo dancer, with superficial and/or inconsistent links</td>
<td></td>
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<tr>
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<td></td>
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<tr>
<td>• Presents a logical response</td>
<td>5–6</td>
</tr>
<tr>
<td>• Provides limited knowledge and understanding about the meaning of <em>Cry</em> and/or the use of a female solo dancer</td>
<td></td>
</tr>
<tr>
<td>• Uses basic examples with limited language</td>
<td>3–4</td>
</tr>
<tr>
<td>• Presents a limited response</td>
<td></td>
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<tr>
<td>• Provides information about aspects of <em>Cry</em></td>
<td></td>
</tr>
<tr>
<td>• Presents a minimal response</td>
<td>1–2</td>
</tr>
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</table>
Answers could include:
Meaning:
Holistic
- The role of African-American women over time
  - structure – cumulative effect of the three sections: 1) slavery; 2) abuse / a victim; 3) freedom / strength of overcoming / heightened sense of grace
  - use of space
    - levels develop over time, eg section 1 on a low level, section 2 develops the middle level, section 3 moves into the high level
    - the solo dancer within her personal space and the use of the scarf and lighting to create the performance space
    - shape – section 1: twisted contorted shapes; section 2: parallel reaching and dabbing shapes; section 3: open, large and turning shapes
    - use of dynamics build/crescendo over time
    - use of time – links to the accompaniment
- Slavery – the context of the time
  - motifs: the fabric: a religious offering, a child, crossed bound wrists, scrubbing the floor/chores with fabric, wrapping the fabric as headdress
  - the fabric as boundary; isolation of the female slave
  - use of the low level – low social status, deprivation
- Abuse of women – enslaved by society
  - drugs – through lyrics, literal motifs/gestures of shooting up – moving into high level
  - object of violence – through lyrics, screaming, tense and jerky dynamics
  - poverty – implied
  - desire to / finding ways to escape abuse through use of parallel lines, “train tracks”
- The importance and strength of women who have overcome hardship
  - a different way of overcoming hardship than men
    - depicted through the female dancer
    - types of motifs – eg the prop/scarf – used as a maternal symbol, as a shackle to bind her, laid down as a boundary between us/them (white audience/black performer; white dominant owner/black slave)
    - sense of celebration in 3rd section – females overcoming and enduring – the use of varied dynamics, space/levels, use of the dress as an extension of the movement
  - Mothers
    - maternal motifs: cradling, swaddling
    - ability of mothers to overcome hardship/adversity
Personal
- Inspired by his mother’s life (specific context) with links to the qualities of all women in general (allowing it to remain relevant today)
- Representation of his mother/all African-American women:
  - witnessed/present at the (?) rape of his mother
  - worked her way out of poverty to provide a better life for him
  - inspired as a gift for his mother’s birthday
Audience response/engagement

- One dancer creates more focus so meaning is strongly projected to the audience
- May create an emotional response more readily than a group
- Intent/meaning is more clear and obvious with one dancer
Section II — Major Study Appreciation

Question 1 (10 marks)

<table>
<thead>
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  • Uses appropriate examples and language to clearly support the response  
  • Presents a consistently logical and cohesive response                    | 9–10  |
| • Demonstrates sound knowledge and understanding of how the artist responded to existing dance forms, with inconsistencies  
  • Uses appropriate examples and language, with inconsistencies, to support the response  
  • Presents a logical and cohesive response                                  | 7–8   |
| • Demonstrates adequate knowledge and understanding of how the artist responded to existing dance forms, 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   |
| • Provides limited knowledge and understanding about the artist and/or the response to existing dance forms  
  • Uses basic examples with limited language  
  • Presents a limited response                                               | 3–4   |
| • Provides information about the artist and/or existing dance forms  
  • Presents a minimal response                                               | 1–2   |
Answers could include:

Graham:

Rejection of existing traditional dance forms:
- Denishawn – elaborate costumes, appropriation of dance styles, Orientalism
- classical ballet conventions, eg turnout, high centre of gravity, upright torso
  - ballet themes/subject matter
  - elaborate costumes and sets
  - driven by the narrative

Response:
- Development of Graham Technique
  - contraction/release
  - use of parallel
  - bare feet
  - torso generated movement
  - floor work
  - etc
- Driven by the emotion and symbolism
- Reflection of contemporary issues (other than fairies and swans):
  - postwar
  - feminism
  - the Depression
  - Spanish Civil war
  - Native American themes
  - Nationalism: American pioneers
  - Greek influences
- Use of minimalist sets/costumes – link to the postwar, Depression context, reflection of other art forms at the time, eg visual arts, architecture

Graham works (but not limited to):
- Lamentation (1930)
- Frontier (1935)
- El Penitente (1940)
- Appalachian Spring (1944)

Kylian:

Existing traditional dance forms:
- Ballet
- Modern
- Folk dance

Response / absorption of existing dance forms
- Uses aspects/qualities/features of an existing dance form to enhance the dance work
• Early
  – Narrative nature of his works, strong emotional content
  – Ballet technique / training used as the foundation
  – Aspects of classical ballet turned into parody – *Symphony in D* (1976)
  – Traditional Aboriginal dance, modern dance, classical ballet – *Stamping Ground* (1983)
• Later development/evolvement of his choreographic style
  – His works became more abstract by combining and developing the existing conventions
    – looks more philosophically at dance as an art form. The narrative is less important and
    the movement more abstract/symbolic; focused on the aesthetic; themes – big questions
    of life
    – *The Black and White Ballets* (late 80s to early 90s)
    – interest in the paradox and the absurd
    – strong ballet foundation without restriction to the conventions of ballet
    – creates personalised movement
    – creates movement from a ballet base that is abstract
    – allows audience to take away their own interpretation
• Gender roles – feminism
• Eclectic nature of his developing style – influenced by “Astonish me” (Diaghilev)
Section II (continued)

Question 2 (10 marks)

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Answers could include:

Doris Humphrey

Ideas:
• Development of movement vocabulary
  – Use of breath, suspension
  – The arc between two deaths
  – Fall and recovery, *Water Study* (1928)
• Themeless, movement creates its own meaning – *Drama of Motion* (1930)
• Reintroduced romantic love back into dance – *With My Red Fires* (1935)
• Choreography as a craft – *The Art of Making Dances*
• Established dance theatre faculty at Juilliard – to pass on the knowledge

Seminal artist:
• Influence on later choreography – her ideas/theories/vocabulary incorporated into mainstream contemporary technique and choreography
• Influence on later choreographers, eg Jose Limon (direct)
• Establishment of choreographic principles
• Choreographed over 90 works, many considered masterpieces
• Many works notated enabling them to be restaged around the world

Stephen Page
Ideas:
• Presenting an awareness of indigenous Aboriginal dance
• Reflecting traditional and contemporary Aboriginal issues
• Incorporating traditional indigenous Aboriginal movement with contemporary dance
• To present a realistic image of Indigenous Australians
  – “He wants to establish a dance tradition in Australia that reflects the aspirations, traditions and talents of black dancers. I see ourselves as ambassadors of [black] Australia. We have a very positive message for the world to understand.” (The Australian, 1992)

Seminal Artist
• Creates an eclectic style by incorporating traditional Aboriginal dance and classical ballet with contemporary genres (influenced by Graeme Murphy, Martha Graham, Lester Horton)
• NAISDA
• Artistic Director of Bangarra
• Association with The Australian Ballet – Rites (1999) – toured NY
Section II (continued)

Question 3 (20 marks)

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<tr>
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<tbody>
<tr>
<td>• Explains, demonstrating detailed knowledge and understanding, how Ghost Dances continues to be a relevant work</td>
<td>17–20</td>
</tr>
<tr>
<td>• Uses appropriate examples from Ghost Dances and appropriate language to clearly support the response</td>
<td></td>
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<tr>
<td>• Uses appropriate examples from Ghost Dances and appropriate language, with inconsistencies, to support the response</td>
<td>13–16</td>
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<td>• Describes, demonstrating adequate knowledge and understanding, how Ghost Dances continues to be a relevant work, with superficial and/or inconsistent links</td>
<td>9–12</td>
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<tr>
<td>• Uses adequate and/or general examples from Ghost Dances and adequate and/or general language, with inconsistencies in the response</td>
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Answers could include:
References to the original context of Ghost Dances, linking features of the work to current contextual issues

‘Despite’ – even though Ghost Dances depicts a specific context, it deals with universal issues; relevance of choreographic skill, performers’ technical skill; etc

Contextual perspective:
• Political relevance
  – dictatorships
  – genocide
  – political unrest

• Social relevance
  – social injustice
  – poverty
  – hunger
- gender roles
- division within society
- inequalities

• Universal relationships/themes
  - Partners, couples, families
  - Emotional responses to the context: Grief, anger, loss

Analysis perspective:
• The art form, its merit as a dance work
  - Communicates universal themes through the dance
• Combinations of components to communicate ideas about the context
  - Choreographic devices
  - Skill of the performers
• Characters are clearly conveyed
  - Difference between the ghosts and peasants (accompaniment, theatrical elements)
  - Movement style, relationships, space, use of dynamics, etc
  - Gender-specific roles
• Blends modern dance with other dance genres/styles (appropriate to the society being explored)
• Use of elements of dance to explore movement with specific styles/genres (eg space — linear patterns in folk sequences)
• Close links between the components create a clearly readable context
• Choreography creates an audience engagement (despite the specific context)
# Dance

## 2014 HSC Examination Mapping Grid

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

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
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<tbody>
<tr>
<td>Q1</td>
<td>10</td>
<td>Prescribed artist — <em>Jardi Tancat</em></td>
<td>H1.1, H1.2, H4.2, H4.4</td>
</tr>
<tr>
<td>Q2</td>
<td>10</td>
<td>Prescribed artist — <em>Cry</em></td>
<td>H1.1, H1.2, H4.2, H4.4</td>
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### Written Examination Section II — Major Study Appreciation (Optional)

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<tbody>
<tr>
<td>Q1</td>
<td>10</td>
<td>Prescribed era</td>
<td>H1.1, H1.2, H4.1, H4.2, H4.4</td>
</tr>
<tr>
<td>Q2</td>
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<td>Prescribed artists</td>
<td>H1.1, H1.2, H4.1, H4.2, H4.4</td>
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<tr>
<td>Q3</td>
<td>20</td>
<td>Mandatory seminal work — <em>Ghost Dances</em></td>
<td>H1.1, H1.2, H4.1, H4.2, H4.4</td>
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</table>

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

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<tbody>
<tr>
<td></td>
<td>12</td>
<td>Core Performance Criterion 1</td>
<td>H1.1, H2.1, H2.2</td>
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<td>8</td>
<td>Core Performance Criterion 2</td>
<td>H1.1, H1.2, H2.1, H2.2</td>
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### Practical Examination Section IV — Major Study Performance (Optional)

<table>
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<td>Major Study Performance Criterion 2</td>
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### Practical Examination Section V — Core Composition (Compulsory)

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<tr>
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<td>Core Composition Criterion 1 (a)</td>
<td>H1.1, H1.2, H3.1, H3.2</td>
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### Practical Examination Section VI — Major Study Composition (Optional)

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### Practical Examination Section VII — Major Study Dance and Technology (Optional)

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<tbody>
<tr>
<td>Option 1</td>
<td>8</td>
<td>Option 1: Choreographing the Virtual Body</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
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<td>16</td>
<td>Criterion 1 (a)</td>
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<td>Criterion 1 (b)</td>
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<tr>
<td>Option 2</td>
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<td>Option 2: Film and Video</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
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