

## 2014 HSC Dance Marking Guidelines — Written Examination

### Section I — Core Appreciation

#### Question 1 (10 marks)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Describes, demonstrating detailed knowledge and understanding, how values are presented in <i>Jardi Tancat</i></li> <li>• Uses appropriate examples and language to clearly support the response</li> <li>• Presents a consistently logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Describes, demonstrating sound knowledge and understanding, how values are presented in <i>Jardi Tancat</i>, with inconsistencies</li> <li>• Uses appropriate examples and language, with inconsistencies, to support the response</li> <li>• Presents a logical and cohesive response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Describes, demonstrating adequate knowledge and understanding, how values are presented in <i>Jardi Tancat</i>, with superficial and/or inconsistent links between values and the work</li> <li>• Uses adequate and/or general examples and language, with inconsistencies</li> <li>• Presents a logical response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides limited knowledge and understanding about values and/or the work</li> <li>• Uses basic examples with limited language</li> <li>• Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides information about aspects of <i>Jardi Tancat</i></li> <li>• Presents a minimal response</li> </ul>	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 – Catalonian 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)**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Describes, demonstrating detailed knowledge and understanding, how the meaning of <i>Cry</i> is supported by the use of a female solo dancer</li> <li>• Uses appropriate examples and language to clearly support the response</li> <li>• Presents a consistently logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Describes, demonstrating sound knowledge and understanding, how the meaning of <i>Cry</i> is supported by the use of a female solo dancer, with inconsistencies</li> <li>• Uses appropriate examples and language, with inconsistencies, to support the response</li> <li>• Presents a logical and cohesive response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Describes, demonstrating adequate knowledge and understanding, how the meaning of <i>Cry</i> is supported by the use of a female solo dancer, with superficial and/or inconsistent links</li> <li>• Uses adequate and/or general examples and language, with inconsistencies</li> <li>• Presents a logical response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides limited knowledge and understanding about the meaning of <i>Cry</i> and/or the use of a female solo dancer</li> <li>• Uses basic examples with limited language</li> <li>• Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides information about aspects of <i>Cry</i></li> <li>• Presents a minimal response</li> </ul>	1–2

**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 3<sup>rd</sup> 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)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates detailed knowledge and understanding of how the artist responded to existing dance forms</li> <li>• Uses appropriate examples and language to clearly support the response</li> <li>• Presents a consistently logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates sound knowledge and understanding of how the artist responded to existing dance forms, with inconsistencies</li> <li>• Uses appropriate examples and language, with inconsistencies, to support the response</li> <li>• Presents a logical and cohesive response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates adequate knowledge and understanding of how the artist responded to existing dance forms, with superficial and/or inconsistent links</li> <li>• Uses adequate and/or general examples and language, with inconsistencies in the response</li> <li>• Presents a logical response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides limited knowledge and understanding about the artist and/or the response to existing dance forms</li> <li>• Uses basic examples with limited language</li> <li>• Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides information about the artist and/or existing dance forms</li> <li>• Presents a minimal response</li> </ul>	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)
  - Modern dance, ballet – *Torso* (1975), *La Cathedral Engloutie* (1975)
  - Folk dance, classical ballet, modern dance – *Svadebka* (1982)
- Later development/evolution 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)**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates detailed knowledge and understanding of how the artist's ideas about dance contributed to her/his recognition as a seminal artist</li> <li>• Uses appropriate examples and language to clearly support the response</li> <li>• Presents a consistently logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates sound knowledge and understanding of how the artist's ideas about dance contributed to her/his recognition as a seminal artist, with inconsistencies</li> <li>• Uses appropriate examples and language, with inconsistencies, to support the response</li> <li>• Presents a logical and cohesive response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates adequate knowledge and understanding of how the artist's ideas about dance contributed to her/his recognition as a seminal artist, with superficial and/or inconsistent links</li> <li>• Uses adequate and/or general examples and language, with inconsistencies in the response</li> <li>• Presents a logical response</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides limited knowledge and understanding about the artist's ideas and/or the artist as seminal</li> <li>• Uses basic examples with limited language</li> <li>• Presents a limited response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides information about the artist</li> <li>• Presents a minimal response</li> </ul>	1–2

**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)**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains, demonstrating detailed knowledge and understanding, how <i>Ghost Dances</i> continues to be a relevant work</li> <li>Uses appropriate examples from <i>Ghost Dances</i> and appropriate language to clearly support the response</li> <li>Presents a consistently logical and cohesive response</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains, demonstrating sound knowledge and understanding, how <i>Ghost Dances</i> continues to be a relevant work, with inconsistencies</li> <li>Uses appropriate examples from <i>Ghost Dances</i> and appropriate language, with inconsistencies, to support the response</li> <li>Presents a logical and cohesive response</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Describes, demonstrating adequate knowledge and understanding, how <i>Ghost Dances</i> continues to be a relevant work, with superficial and/or inconsistent links</li> <li>Uses adequate and/or general examples from <i>Ghost Dances</i> and adequate and/or general language, with inconsistencies in the response</li> <li>Presents a logical response</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides limited knowledge and understanding about <i>Ghost Dances</i> and/or its relevance</li> <li>Uses basic examples with limited language</li> <li>Presents a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Provides minimal information about <i>Ghost Dances</i> and/or its relevance</li> <li>Presents a minimal response</li> </ul>	1–4

**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)

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

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
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