

2015 HSC Dance Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Explains, demonstrating detailed knowledge and understanding, how Healey uses space to create relationships in <i>Fine Line</i> Uses appropriate examples and 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 Healey uses space to create relationships in <i>Fine Line</i>, 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 Healey uses space to create relationships in <i>Fine Line</i>, with inconsistent links between aspects of space and aspects of relationships Uses adequate and/or general examples and language, with inconsistencies Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and understanding about space and/or relationships in <i>Fine Line</i> Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about aspects of <i>Fine Line</i> Presents a minimal response 	1–2

Answers could include:

Aspects of the space:

- Level
- Geometry: Planes, Direction, Dimension
- Shape
- Design in space
- Pathways

- Floor patterns
- Performance space
- Personal space
- Line
- Active space
- Positive and negative space
- Exit and entrance space.

The string dissects the performance space (house) and established compartments, boundaries, barriers within which the dancers interact with each other.

Aspects of relationships:

Healey uses confined (small) spaces to create a variety of relationships between the individual dancers:

- **Solo**/single female dancer - solitude:
 - crouching at a low level in a rounded shape, tracing with her hand along the straight line on the floor
- **Duet** between two female dancers – inquisitive, intimate spatial relationship:
 - second female dancer rises from a low level to share/invade the first dancer’s personal space
 - create angular shapes with embracing and entangling body parts
- **Duet** between male and female – intimate spatial relationship:
 - they create shapes while supporting each other’s weight
 - supported lift by the male propels the female into a high level
- **Trio** between male and two females
 - exploring personal space, shape and lines
- **Quartet** – shared connection:
 - constantly changing group shapes
- **Quintet** – group interaction
 - dancers walk briskly and seamlessly in different directions and their own pathways through the defined spaces of the ‘house’
 - dancers move into different sections
 - use of the prop to define space
 - a group relationship is established with a semi-circle of four dancers
 - as lines break, relationships are affected

Section I (continued)**Question 2**

Criteria	Marks
<ul style="list-style-type: none"> Explains, demonstrating detailed knowledge and understanding, how Kylian's use of dynamics provides insight into a man's world in <i>Sarabande</i> Uses appropriate examples and 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 Kylian's use of dynamics provides insight into a man's world in <i>Sarabande</i>, 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 Kylian's use of dynamics provides insight into a man's world in <i>Sarabande</i>, with superficial and/or inconsistent links Uses adequate and/or general examples and language, with inconsistencies Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and understanding about dynamics and/or insight into a man's world Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about aspects of <i>Sarabande</i> Presents a minimal response 	1–2

Answers could include:**Descriptions of dynamics**

- Syllabus definition: weight, force, flow, release of energy
- Movement qualities: sustained, suspend, swinging, vibratory, percussive, collapse
- Laban Effort Actions: dab, punch, flick, press, slash, wring, float, glide
- Descriptive language

Kylian provides an insight into the stereotypical male as being dominant, strong, aggressive and emotionally timid. He presents the complexity of being male in contemporary society:

- Façade of strength, fake confidence
- Deep down emotionally insecure and vulnerable
- Fear
- Anger
- Ignorance
- Blame
- Aggression
- Rigid self-constraint – strength, sustained control
- Sexuality.

Aspects of a man's world:

- Deep down emotionally insecure and vulnerable
- Nervousness, uncertainty
- Boyishness, frivolity
- Lack of responsibility
- Aggression
- Fear
- Sexuality
- Frustration
- Anger
- Blaming
- Exerting authority/alpha male.

Aspects of dynamics:

- Smooth sustained stroking of the body
- Staccato
- Grimacing
- Vibrating
- Percussive slapping, beating of the chest
- Erratic movement
- Sudden outburst
- Laughing
- Tense faces that deflate into anguished expression
- Tension
- Strong forceful and weighted movements
- Percussive slapping, beating of the chest.
- Explosive arms, abrupt movement
- Soaring, sustained movement
- Slow twisting of the shirt between the legs
- Sharp contrasted with soft
- Sustained writhing, twisting, undulating
- Stroking of the thighs and torso
- Fast erratic shaking
- Twisting of the shirts around the wrists
- Fast whipping of the shirt in figure eights
- Jabbing, pointing with finger.

Section II — Major Study Appreciation

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Explains, demonstrating detailed knowledge and understanding, how the artist's choreographic practices are considered significant Uses appropriate examples and 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's choreographic practices are considered significant, 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's choreographic practices are considered significant, with inconsistent links Uses adequate and/or general examples and language, with inconsistencies Presents a logical response 	5–6
<ul style="list-style-type: none"> Provides limited knowledge and understanding about the artist and/or the choreographic practices and/or their significance Uses basic examples and language Presents a limited response 	3–4
<ul style="list-style-type: none"> Provides information about the artist and/or choreographic practices Presents a minimal response 	1–2

Answers could include:

Pina Bausch

Choreographic practices

Communicating ideas through dance, Bausch:

- explored the nature of expression as a starting point for dance
- pared down ideas to a motivating impulse
- used text, song, dramatic action
- used realistic, pedestrian movement
- explored personal relationships
- concentrated on one essential image or gesture
- questioned dancers to get input from their personal experiences.

Choreographer/dancer relationship

Rather than creating movement to be put on impersonal dancers' bodies to portray the choreographer's ideas or comment on the surroundings, Bausch established a mutual exchange of respect and trust with her dancers. She encouraged her dancers to bring their own individual lives to the work.

New uses of the proscenium stage – brought natural elements to link directly to audience's senses:

- *Sacre du Printemps/Rite of Spring* (1975) stage floor covered with peat/soil to enhance the sacrificial rite
- *Bluebeard* (1977) stage covered with dead leaves to enhance the desolation of male/female relationships
- *Nelken* (1982) stage strewn with carnations
- *Café Müller* (1978) stage set as a deserted cafe with tables and chairs that are moved and thrown about
- *Arien* (1979) water floods the stage
- *1980* (1980) grass floor
- *Palermo, Palermo* (1990) a concrete wall that crumbles on stage.

Bausch influenced future generations of choreographers.

Akram Khan

Choreographic practices

Choreographer/dancer relationship:

- interested in collaboration and the exchange of ideas with his dancers
- collaboration with sculptor Antony Gormley, visual artist (set designer) Anish Kapoor.

Khan has created a diverse movement vocabulary that is a result of his eastern and western culture: Bangladesh/Indian Katak dance; UK/contemporary training (Graham, Cunningham).

He explores western ideas while maintaining his Bangladesh identity.

He uses text, speech and gesture to communicate ideas and issues within his works.

Works:

- *Loose in flight* (2000)
- *Rush* (2000)
- *Kaashi* (2002)
- *Ma* (2004)
- *Zero degrees* (2005) Collaboration with Sidi Larbi Cherkaoui
- Kylie Minogue's *Showgirl* tour (2005) Collaboration and choreography of four songs
- *Sacred Monsters* (2006) Collaboration with Sylvie Guillem
- *Bahok* (2008) Collaboration with National Ballet of China
- *In-I* (2008) Collaboration with Juliette Binoche
- *Vertical Road* (2010)
- *Desh* (2011)
- *iTMOi* (2013) (*In the mind of igor*)

Section II (continued)**Question 2**

Criteria	Marks
<ul style="list-style-type: none"> • Describes, demonstrating detailed knowledge and understanding, how the artist has influenced dance as an artform in the era • Uses appropriate 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 artist has influenced dance as an artform in the era, 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 dance as an artform in the era, with inconsistent links between the artist and dance as an artform • Uses adequate and/or general examples and language, with inconsistencies • Presents a logical response 	5–6
<ul style="list-style-type: none"> • Provides limited knowledge and understanding about the artist and/or the era and/or dance as an artform • Uses basic examples and language • Presents a limited response 	3–4
<ul style="list-style-type: none"> • Provides some relevant information • Presents a minimal response 	1–2

Answers could include:**Twyla Tharp****Background and training:**

- Studied with the great masters of modern dance: Graham, Cunningham, Taylor & Hawkins.
- Founded her own dance company 1965 and challenged the boundaries of the modern era in dance.

Influenced dance as an artform 1960–80

- Work combined ballet technique with natural movements like running, walking and skipping
- Created her own style of different ways of moving that gave the artform a wider audience, creating more interest in dance.
- Worked with a variety of accompaniment: classical music, pop songs, a clicking metronome and/or silence
- Collaborated, choreographed and performed with major ballet companies, pushing the boundaries of the classical genre
- Toured extensively around the world performing original works.
- Pushed the boundaries of dance into a different medium:

- Choreographed dances for the film version of the '60s rock musical *Hair* (1979) and *Ragtime* (1980).
- Worked on Broadway, eg *When We Were Very Young* (1980) and *The Catherine Wheel* (1981)
- Choreographed for dance on television, eg *Sue's Leg* (1976), *Making Television Dance* (1977), *The Catherine Wheel* (1983), *Baryshnikov by Tharp* (1984)

Works:

- *The Bix Pieces* (1973) and *Eight Jelly Rolls* (1974) – set to jazz
- *Deuce Coupe* (1975) - set to the music of the Beach Boys
- *The Fugue* (1971) - uses no music but is accompanied by sounds made by the dancers
- *Push Comes to Shove* (1976) danced by Mikhail Baryshnikov, music by Mozart and Scott Joplin.

Ohad Naharin

Background and training:

- Dance training with the Batsheva Dance Company in 1974
- Trained in music throughout his youth
- Trained in modern dance (Martha Graham at the School of American Ballet) and ballet (Maggie Black and David Howard at The Juilliard School)
- Performed internationally with Israel's BatDor Dance Company and Maurice Bejart's Ballet in Brussels
- Appointed Artistic Director of Batsheva Dance Company in 1990

Influenced dance as an artform 1990 to present:

- Choreographed over 20 works for Batsheva and its junior division
- Collaborated with musical artists
- Composed music for *MAX* (2007)
- Developed a new movement language/vocabulary: Gaga movement language
 - emphasised the exploration of sensation and availability for movement
 - sensing where the body is in space without using mirrors
 - provides a framework for discovering and strengthening the body.
- His works have been performed by prominent companies including:
 - Nederlands Dans Theatre, Ballet Frankfurt, Lyon Opera Ballet, Cullberg Ballet (Sweden), the Finnish National Ballet, the Paris Opera Ballet, Cedar Lake Contemporary Ballet (New York), Hubbard Street Dance Chicago and the Alvin Ailey American Dance Theatre.

Works:

- *Off White* (1992)
- *Minus 16* (1999)

Section II (continued)**Question 3**

Criteria	Marks
<ul style="list-style-type: none"> Explains, demonstrating detailed knowledge and understanding, how Ek provides an engaging and entertaining view of domestic life through dance in <i>Appartement</i> Uses appropriate examples and language to clearly support the response Presents a consistently logical and cohesive response 	17–20
<ul style="list-style-type: none"> Explains, demonstrating sound knowledge and understanding, how Ek provides an engaging and entertaining view of domestic life through dance in <i>Appartement</i>, with inconsistencies Uses appropriate examples and language, with inconsistencies, to support the response Presents a logical and cohesive response 	13–16
<ul style="list-style-type: none"> Describes, demonstrating adequate knowledge and understanding, how Ek provides an engaging and entertaining view of domestic life through dance in <i>Appartement</i>, with inconsistent links Uses adequate and/or general examples and language, with inconsistencies Presents a logical response 	9–12
<ul style="list-style-type: none"> Provides limited knowledge and understanding about domestic life and/or <i>Appartement</i> Uses basic examples and language Presents a limited response 	5–8
<ul style="list-style-type: none"> Provides minimal information about <i>Appartement</i> and/or domestic life Presents a minimal response 	1–4

Answers could include:

Mats Ek, *Appartement*

Domestic life related through dance to everyday situations:

- daily activities
- relationships of dancer to dancers and dancers to props and dancers to musicians
- occurrences within 11 rooms of the apartment
- bringing the outside in
- movement/actions/relationships and space/time/dynamics
- production and compositional elements

How is the work engaging and entertaining –

- situations that the audience can relate to – empathy, sympathy
- quirkiness or unusual use of movement or choreographic style and production elements- costumes, props, set, lights, costume, music, unusual involvement of dancers
- unexpected nature of some of the occurrences- eg movements that are not usually explored, things that happen suddenly, things that shock, things that are taboo, props used in an abnormal way

- unique use of space, time and dynamics
- stylised pedestrian movements
- use of humour and irony and shock tactics
- incorporates other elements such as the use of the voice, conversation, music, lights and sound
- use of the curtain for multiple purposes- entrances and exits, the relationship of the band to the dancers.

2015 HSC Dance

Mapping Grid

Written Examination Section I — Core Appreciation (Compulsory)

Question	Marks	Content	Syllabus outcomes
Q1	10	<i>Fine Line</i> by Sue Healey	H1.1, H1.2, H4.2, H4.4
Q2	10	<i>Sarabande</i> by Jiri Kylian	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 1960s to 1980s or 1990 to present	H1.1, H1.2, H4.1, H4.2, H4.4
Q2	10	Prescribed artists Pina Bausch/ Twyla Tharp Or Akram Khan/ Ohad Naharin	H1.1, H1.2, H4.1, H4.2, H4.4
Q3	20	Mandatory seminal work — <i>Appartement</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, H1.2, 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	Choreographing the Virtual Body Criterion 1 (a)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Choreographing the Virtual Body Criterion 1 (b)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Choreographing the Virtual Body Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
Option 2	8	Film and Video Criterion 1 (a)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Film and Video Criterion 1 (b)	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
	16	Film and Video Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4