

**2007 HSC Notes from  
the Marking Centre  
Dance**

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Published by Board of Studies NSW  
GPO Box 5300  
Sydney 2001  
Australia

Tel: (02) 9367 8111  
Fax: (02) 9367 8484  
Internet: <http://www.boardofstudies.nsw.edu.au>

ISBN 978 174147 8853

2007753

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# 2007 HSC NOTES FROM THE MARKING CENTRE

## DANCE

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 Dance course. It contains comments on candidate responses to the 2007 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabus, the 2007 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Dance.

### Practical Examination

#### Core

#### Core Performance

In the better performances, candidates demonstrated an efficient and safe execution of the movement in relation to their anatomical structure. These candidates presented a range of locomotor and non-locomotor sequences and body skills, performing dances suited to their body structure and level of ability.

Through the execution of the dance, they demonstrated a skilled performance of dance technique that was complex in temporal, spatial, and dynamic variations, weight shifts, coordination, strength and level of control. This was not only evident in off-centre movement, but also in the use of the torso. Complexity of execution was also evident in the balance of weight distribution relative to the speed of the movement, directional and level changes, while moving on and off centre into and out of the floor.

Some minor inconsistencies of knee and pelvic alignment in dynamic movement were evident at this level but when balanced against the degree of skills contained within the dance were seen as acceptable.

Candidates in this range had the ability to move the entire body efficiently with control of alignment and with an increased understanding and awareness of their kinesphere. They were also able to sustain the alignment while giving in to gravity during elevation. Candidates worked within their anatomical structure, ie flexibility and turnout, challenged by the movement but able to apply the necessary strength to control it.

The energy demands of the complex movement sometimes began to affect endurance but did not affect the alignment, placement and interpretation within the complex sequences. They consistently coordinated at speed the various body parts while sufficiently managing complex shifts of weight, spatial, temporal and dynamic demands.

Consistency was evident in sustaining control and manipulating the elements of dance. In the more complex locomotors and transitions candidates were able to effectively use the stage space. They created a relationship between the movement and music allowing variations and manipulations to occur.

They possessed the ability to control and contrast the dynamics. There was a strong execution of line, not just in its completion but in the continuation and extension of the line. Carriage of the torso supported the consistent projection and focus, which resulted in a personalised, purposeful interpretation of the dance. Kinaesthetic awareness was clear by consistent application of energy to supporting limbs within movement sequences.

In better performances, candidates often personalised the dance through an individual interpretation. They demonstrated a level of coordination (body parts functioning together efficiently) to manipulate subtle temporal and dynamic variations.

The link between technique and performance quality was also evident in the ability to transition from one shape to another to sequence them into movement. This created a relationship with time and dynamics and the ability to control the movement and the elements of dance.

In better performances, candidates related the execution of the movement to an interpretation (description through movement) and were able to present a purpose for the movement. They possessed the technical control to be able to manipulate the performance aspects and apply the 'how' as they executed the movement. They were involved in the dance with a sense of ownership/integrity of the dance.

These candidates possessed a quality of line with a clean and precise execution. They demonstrated a focus, an extension of energy and manipulated/applied it for a purpose. They presented a confident image under exam conditions.

Kinaesthetic awareness has evident in candidates who were able to translate an interpretation/realisation of the movement in relation to what the body was doing, where the body was in space and how the body was performing the movement. They were able to establish a relationship between the shapes, movement and phrases of the dance, shaping the dance and unifying all of the performance elements. They were also able to establish a relationship with the audience achieving vitality in how the dance was performed.

In weaker performances, candidates were challenged by the range of skills within the sequences and were unable to demonstrate temporal and dynamic manipulations, having difficulty controlling the body and efficiently sequencing the shapes. They needed to measure the degree of difficulty of the movement sequences and balance that against their level of execution and technical limitations.

Some candidates presented stylistic choreography with a limited range of skills and attempted a high degree of unsafe dance movement. Dances contained simple shapes and locomotor movements with the feet, legs and arms, which did not demonstrate a range of levels of coordination. The inability to execute and control and manipulate less complex movement with off-centre weight shifts of the torso and one-legged balances was evident.

Candidates need to develop the capacity to gain control of their core and present a range of skills, along with an ability to control faster tempo locomotor work, including axial work and jumps, with correct

placement of foot, knee, pelvis, spine and shoulder girdle. Candidates also need to develop the capacity to vary the elements of dance while executing the movement and demonstrate a sense of knowing (recalling) the movement sequences before ‘performing’ them.

## **Core Composition**

In better compositions, candidates demonstrated a capacity to present a link between their concept and its emotional purpose reflected in the integrated use of space, time and dynamics.

They presented a purposeful use of space in shapes that were consistently developed and manipulated in a spatial design of the body and performance space. The manipulations of space were evident in the application of level, dimension and pathways.

The integrated application of time and dynamics was seen to be a conscious decision made to reflect the concept/intent. Stillness and minimalism was used for a purpose, dynamically varied sequentially, building through the dance. Supporting movements were embellished through the whole body.

In better compositions, candidates also showed evidence of the purposeful use of space that interrelated with the application and variation of dynamics to establish and develop a clear intent.

They were able to use an appropriate level of abstraction and personalisation explored through the purposeful application of space, time and dynamics. Stillness and application of sustained and suspended dynamics applied to the shapes and levels led to a clear development of a clear intent.

Candidates need to choreograph a dance within the framework of the artform to communicate to an audience and treat it as a performance not as an exercise in motif manipulation and development. The composition needs to focus on the ability to compose movement in a personal style based on a concept/intent and on organising the movement into motifs and development of motifs into phrases. The better compositions structured the movement into phrases with each new phrase linking to develop the intent across the entire length of the dance. The idea was developed through a skilful manipulation of the movement as the dance moved through time.

In better compositions, candidates provided an individual movement response to a concept/intent rather than relying on stereotypical or gestural, expressive movement. They skilfully developed the intent using a variety of spatial and temporal manipulations.

They also demonstrated an applied understanding of motif. The movement needs to possess a quality, a ‘personality’ that acts as the basis/foundation for constructing phrases. In weaker compositions, movement was often sequenced rather than organised from or around clear motifs.

Well-constructed phrases with an internal structure were not well demonstrated by the majority of candidates. The relationships of the movement within the phrases did not link well with the motif or intent. The level of interrelationship of action, quality, time and space in the motifs was not evident. Stronger compositions contained an emphasis on the interaction between the dynamics and temporal nature of the movement to communicate and connect to the audience. Candidates needed to be more conscious of the pattern of the phrase and the overall dance and how this pattern emerged throughout the dance’s external structure.

Candidates were able to demonstrate a level of sequencing of the movement rather than well-crafted linking of the phrases. Transitionally, the dance needs to flow without a sense of interruption or use of unrelated movements within the phrase. Repetition applied to reinforce the link between the sections of the dance was often over used rather than skilful manipulations to create triggers balanced against varied and contrasting movement content.

Lower order candidates used movement that simply recurred, and it was unclear in its relation to the concept/intent or was a repetition of/mere arrangement of movement that was not organised into clear motifs.

Candidates need to pay greater attention to the second criterion (the organisation of the dance). This section was the weaker of the two. The shape and structure of the dance through time is not supporting the logical development of the concept/intent. Candidates need to focus on achieving unity through the form and the organisation of the work relevant to a concept/intent. Candidates are not developing phrases with a strong internal structure. When transitioning and sequencing these, the external structure is not being formed. If the parts are not well structured the whole lacks a strong foundation.

Greater consideration needs to be given to the length of the dance to the communication of the idea (the time picture in relation to the beginning, middle and end of the dance). Stronger candidates were able to balance the length of each section to build a logical resolution within each and across the sections as a whole. The dance had a rhythm and flow that was appropriately timed.

The holistic perspective of the candidate's composition (candidates may structure the dance accidentally/intuitively/organised and/or through accompaniment) needs to be pre-determined before sequencing begins. They need to consider how the composition is arranged externally or shaped to produce the form of the whole. Candidates need to consider how the content has been established within the dance and is used in the dance in a different way. Variation and contrast are used to reinforce the concept/intent and view it in different ways with a growing understanding of the intent.

Some candidates relied on the musical structure to structure each phrase of the dance. Candidates needed to apply the theory of movement phrasing, sequencing, transitions and variation and contrast to the musical structure. Phrasing the movement to each count of each bar for the whole dance does not consider these structural elements.

## **Major Study**

### **Major Study Performance**

In the stronger performances, candidates presented a 'work' showing a strong relationship between the technical phrases and the thematic considerations, and a thorough understanding of the syllabus. These included the communication of a clear concept/intent, a stylistic interpretation and kinaesthetic response.

They presented a range of skills: turns, falls, jumps, and floor work, balances that were combined in complex sequences. Skills were appropriate and directly and consistently related to the work. Temporal and dynamic elements were highly controlled. A highly skilled application of the body's alignment demonstrated efficiency in the way the candidate executed both the locomotor and non-

locomotor movements. Evidence of core and muscular strength and flexibility was seen throughout the work. In such performances, candidates possessed a high level of endurance. They were able to maintain an intensity due to efficiency of movement controlled through dance training. They also possessed high levels of coordination, evidenced by their control of the complex sequences. They had a definite working knowledge of body mechanics and the body's capabilities.

They were able to demonstrate their level of technique through the execution of complex movement sequences that were choreographed based on thematic considerations. Candidates demonstrated efficient and safe execution of the movement in relation to their anatomical structure. The range of body skills shown in the locomotor and non-locomotor sequences was of a high order.

In better performances, candidates demonstrated highly skilled control of the elements of dance and deliberate manipulation of dynamics to aid the interpretation of the work. Some took the rhythm of the words into the movement, showing control of time. A highly skilled quality of line was consistently seen in both gestural and technical movements, which supported the interpretation of the work. They projected a focused extension of energy, confidence and image.

Themes were established from the start. Character developed and evolved and built in momentum through space, time and dynamics as the dance progressed.

In such performances, candidates demonstrated a highly developed sense of kinaesthetic awareness that allowed them to perform skills fluently, which aided the interpretation of the work.

They were confident in their performance, connecting and engaging with the audience. There were strong connections between the interpretation of the intent and the realisation of the movement.

In weaker performances, candidates generally presented a minimal range of movement with a limited range of skills executed, ie walk, pose, arm gesture, an occasional jump, leg extension and balance. The range of skills presented varied in complexity and execution, eg turns, off-centred movements, use of floor, into and out of the floor, jumps, complex shifts of weight, locomotor sequences, fall and recovery. The execution was moderated by the ability to control the speed of the movements.

There was generally sound alignment. Some inconsistencies in knee/foot alignment were evident but, generally, there was safe execution of movement as candidates performed within their own capabilities and limitations (eg lack of flexibility). Others possessed limited control and major alignment inconsistencies. Some candidates' placement was also compromised in faster tempos.

Middle-range candidates displayed good strength in legs but some inconsistencies occurred in core strength, eg in off-balance movements and control of locomotor movements, particularly when challenged by tempo. They demonstrated major inconsistencies in degrees of control and levels of strength.

For some candidates, lack of syllabus interpretation saw 'dances' being presented rather than 'works'. These often included unsafe dance movements. This impacted on the viva voce, as there was no thematic intent to discuss.

## **Major Study Composition**

Candidates need to present ‘works’ with highly personalised movement selection. The concept/intent and movement choices need to be appropriate and interpretative in relation to the realisation of the intention. There was little sense of a ‘work’ if the motifs were not skilfully manipulated. Phrases that are driven by the motifs and structured to realise the intent are required. A strong interplay of the motif on each of the dancers is also required. Each dancer should play an active part taking on a characterised role.

Candidates need to make careful decisions about the rationale for using two or three dancers. There needs to be more individualisation in how each dancer relates to the others in their application of spatial relationships, time and dynamics.

Space needs to be purposefully developed and explored in the third dimension including direction in space, level pathways and the visual design. In the better compositions, candidates interrelated the use of the elements. Unpredictability was a key feature. There was a strong use of accompaniment.

There must be a choreographed focus to the work, and conscious thought given to relate to the intent. Focus is used through the spatial element in the use of facings, direction and level.

The ‘work’ clearly established a sense of unity, with each part contributing to a logical development of relationships between the dancers. Sequencing was cleverly crafted as the theme evolved as the ‘work’ progressed. Transitions were skilfully manipulated. Phrase content was varied while maintaining the clear logical development.

## **Accompaniment**

Candidates used either CD or cassette tape. It is essential that candidates provide an unlabelled copy and back-up copy and bring it into the examination room. Candidates need to ensure that there is no school or family name on the label and only the necessary tracks are on the CD. No explicit lyrics are to be used.

The choice and suitability of accompaniment was generally appropriate for the Performance, Composition and Technology components of the examination.

In Composition, there is a need when selecting accompaniment with lyrics that they are not used in a literal manner. The accompaniment needs to be integral to supporting the concept/intent not solely relying on it to communicate the intent.

## **Dance Attire**

All candidates need to wear appropriate attire for all practical examinations, including all of the viva voces, or risk a mark penalty. Some candidates’ performances and responses were hindered by inappropriate dancewear. Teachers and candidates should refer to page 46 of the Stage 6 Dance syllabus.

Candidates who choose costumes for Major Study Performance, Major Study Composition and Technology Film and Video need to consider the attire’s relevance to the intent and efficiency of movement.

Costuming for Core Composition and Core Performance is not permitted for the examination.

## **Footwear**

There was an increase in usage of footwear across all components – especially foot thongs and ballet flats. Socks must not be worn. It is the responsibility of candidates to choose the most appropriate footwear and accept responsibility for any difficulties and possible safety issues.

Examiners strongly suggest that candidates familiarise themselves with the performance space and flooring in the scheduled viewing time before their examination. This is particularly relevant to the use of tap shoes in Major Study Performance.

## **Major Study Dance and Technology – Choreographing the Virtual Body**

Candidates in this Major Study should consider the following aspects:

- design of the virtual performance space
- viewing plane
- relationship of the figures to each other and to the space
- elements of dance (space, time and dynamics) are used in a purposeful way to personalise the movement
- movement from the software’s library may be used to manipulate and abstract movement
- number for virtual dancer refers to how the candidate generates/manipulates movement for 2–3 dancers, eg how the motif is manipulated for each dancer OR the relationship between the motif(s) given to each dancer
- choice of the number of virtual dancers and how they are used in the work should have purpose in relation to the concept/intent.

## **Major Study Dance and Technology – Film and Video**

Candidates presented works demonstrating a high level of skill in generating and filming personalised abstract movement. They presented a clear concept/intent and sense of a ‘work’. The motifs were evident in the emphasis of body parts and framing of shapes. The phrasing was consistent with the development of the motif and use of groupings and stage space. Dynamically, a level of sophistication was clearly evident.

Filming was higher order in the use of shooting and framing the action. Locomotor movement was captured strongly along with the use of aerial cinematography using a range of shots, angles and heights of the camera position to maintain intent. A clear sense of unity was achieved through the form. Movement and phrases were sequenced well using high-order editing. Variations were achieved in the development and manipulation of the phrases and editing techniques. Special effects were not over-emphasised.

## **Viva Voces**

In better responses, candidates provided evidence through the demonstration and explanations using examples from the dance/work. They provided a well-reasoned connection of the parts of the question. In better responses, candidates:

- contextualised the essential principles of the topic
- constructed explanations
- drew conclusions

- articulated, in a holistic way, the interrelatedness of the concepts of the topic
- demonstrated an engagement with the chosen topic
- shaped the discussion with clarity of topic focus
- made appropriate references to concepts
- explored relationships between concepts
- showed evidence of thorough preparation
- showed evidence of wider reading
- supported the topic of study with well-chosen movement examples
- identified the use of safe dance concepts within the chosen movement examples
- deconstructed the question
- examined each part of the question
- organised their response
- proposed a cause and effect
- justified decisions or course of action
- verified a method/process
- discussed their execution in relation to the topic
- chose relevant examples.

In weaker responses, candidates tended to:

- recognise the terms within the question
- list facts
- recall information
- identify, retrieve and name some of the terms
- restate the question
- paraphrase the question
- summarise their dance/execution of the dance
- attempt to explain topic ideas/safe dance concepts.

## Written Examination

This year, the Core Appreciation and some Major Study questions had an analytical focus which required candidates to use a more comprehensive dance vocabulary. The ability to deconstruct the works was an advantage.

### Core Appreciation

#### Question 1

Most candidates were able to identify prominent spatial features in Jiri Kylian's *Falling Angels*.

Better responses clearly explained the differences between variation and contrast and their use in the composition process, and how they can complement each other. Appropriate selection of examples and discussion showed how space was manipulated to create variation to provide logical development in the work through the reuse of movement in different ways. They also showed how this was complemented through spatial manipulation to create contrasts with new movement to emphasise or highlight different aspects of the work. These responses were well structured and

used appropriate dance terminology. They tended to use one of two approaches, either explaining the concepts through deconstruction of sections of the work, or through an analytical approach linking intent with the concepts to be discussed.

Weaker responses displayed general rather than comprehensive knowledge of how variation and contrast was achieved through the manipulation of spatial elements. Weaker responses discussed manipulation of the elements of space in general terms and:

- did not differentiate between variation and contrast
- provided a superficial treatment of variation and/or contrast
- focused more on contrast rather than presenting a balanced response
- treated variation and contrast as a single concept
- freely interchanged the terms variation and contrast
- provided a few isolated examples to support the answer.

## Question 2

Most candidates were able to relate prominent motifs in *Jardi Tancat* to hardships faced by farmers. Interpretation of hardship ranged from typical physical activities carried out on a farm to non-physical hardships. Consequently, responses covered motifs portraying literal/physical movement/actions to those representing emotional or spiritual hardship. Movement descriptions ranged from basic action words through to analysis of movement in terms of space, time and dynamics. The ability to effectively explain how selected motifs communicated hardships depended strongly on the appropriate use of dance terminology to describe movement and the related qualities.

In better responses, candidates provided appropriate examples and described prominent/distinguishing movement characteristics and qualities in relation to space, time and dynamics. This included discussion of the development of specific motifs and how these enhanced the communication of hardships. These responses tended to address emotional and/or spiritual aspects in addition to the representational aspects, were well structured and made effective use of dance terminology.

Weaker responses focused on the representational movement aspects of the work and linked the related motifs to the communication of hardship. They provided some relevant examples. These responses showed a limited dance vocabulary, used basic movement descriptions, focused on simple actions and often included choreographer's background and/or biography.

## Major Study Appreciation

### Question 1

Better responses clearly described what the seminal artist did with movement and dance and how this made them stand out from their peers leaving a legacy for others that followed.

Consideration may have been given to one or more of the following:

- philosophy and motivation driving their work with resultant themes/messages
- movement design
- production elements – set, lighting, costume and accompaniment

- elevation of the art form – did they move it in a new direction or provide new perspectives?

Better responses discussed a number of these aspects convincingly with relevant examples from the artist's work to support their case. These responses were well structured and used dance terminology with accuracy and relevance.

Weaker responses lacked definitions, detail and connections between the works and status of seminal artist. These responses focused more on descriptions of key works and the biographical details and some characteristics of the choreographer.

## **Question 2**

Candidates had an opportunity to access a diverse number of major events in the selected era. These events often inspired and influenced choreographers to react through dance to make social/political comment or just reflect the times and attitudes. These reactions in many cases resulted in new developments in dance. Simply linking major events to the body of work of the choreographer was not enough to effectively answer the question.

The nominated choreographer had created an extensive body of work to choose from. It was expected that candidates would select appropriate dance examples and link composition/performance elements to the major event(s) and discuss the significance and impact.

Better responses were able to show the relationship between the selected works and the historical event(s) and explained the ways in which the choreography and staging was responsive to the particular event(s) with references to how the elements of dance (space, time and dynamics) were used to effectively convey the choreographer's response. This may have included some deconstruction of the works and/or reference to unique and/or innovative movement vocabularies and production elements. These responses were well structured and made use of appropriate terminology.

Weaker responses linked dance works to an event or issue but provided a superficial discussion of the connection with a narrow focus (usually on intent) and were lacking in detail and context.

## **Question 3**

Overall candidates demonstrated a good understanding of the structure of the work, the distinct sections, the accompaniment and the intent of *Revelations*.

Better responses discussed a number of aspects (eg cultural, symbolic, spiritual, religious and personal) that influenced the choreographer in relation to various sections of the work and described how these were implemented and how they were interrelated. Better responses also described and analysed a variety of relevant movement examples from the work in terms of space, time and dynamics, and discussed the success of these in communicating the choreographer's intent. Better responses were well structured and used appropriate dance terminology.

Weaker responses focused more on describing the work and providing a cultural/historical background and biography of the choreographer rather than focusing on the successful communication of intent through the choreographer's effective movement selections. Where movement was described, this was usually in terms of some spatial aspects. Weaker responses were also limited in the number of relevant examples used in support of the answer.



# Dance

## 2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Written Examination Section I — Core Appreciation (Compulsory)</b>			
Q1	10	Prescribed Artist – <i>Falling Angels</i>	H1.1, H4.1, H4.2, H4.4
Q2	10	Prescribed Artist – <i>Jardi Tancat</i>	H1.1, H4.1, H4.2, H4.4
<b>Written Examination Section II — Major Study Appreciation (Optional)</b>			
Q1	10	Prescribed Artist	H1.1, H4.1, H4.2, H4.4
Q2	10	Prescribed Era	H1.1, H4.1, H4.2, H4.4
Q3	20	Mandatory Seminal Artist	H1.1, H4.1, H4.2, H4.4
<b>Practical Examination Section III — Core performance (Compulsory)</b>			
Part A	8	Core Performance Criterion 1	H1.2, H2.1, H.2.2
Part A	8	Core Performance Criterion 2	H1.1, H1.2, H2.1, H.2.2
Part B Q1	4	Viva Voce	H1.1, H2.1, H2.2
<b>Practical Examination Section IV — Major Study Performance (Optional)</b>			
Part A	16	Major Study Performance Criterion 1	H1.1, H1.2, H2.1, H.2.2
Part A	16	Major Study Performance Criterion 2	H1.1, H1.2, H2.1, H.2.2
Part B Q2	8	Viva Voce	H1.1, H2.1, H2.2
<b>Practical Examination Section V — Core Composition (Compulsory)</b>			
Part A Q3	4	Viva Voce	H1.1, H3.1, H3.2
Part B	4	Core Composition Criterion 1(a)	H1.1, H1.2, H3.1, H3.2, H3.4
Part B	4	Core Composition Criterion 1(b)	H1.1, H1.2, H3.1, H3.2, H3.4
Part B	8	Core Composition Criterion 2	H1.1, H1.2, H3.1, H3.2
<b>Practical Examination Section VI — Major Study Composition (Optional)</b>			
Part A Q4	8	Viva Voce	H1.1, H3.1, H3.2
Part B	16	Major Study Composition Criterion 1	H1.1, H1.2, H3.1, H3.2, H3.4
Part B	16	Major Study Composition Criterion 2	H1.1, H1.2, H3.1, H3.2, H3.4
<b>Practical Examination Section VII — Major Study Dance and Technology (Optional)</b>			
Option 1: Part A Q5	8	Viva Voce	H1.1, H3.1, H3.2, H3.4
Part B	16	Option 1: Choreographing the Virtual Body Criterion 1	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
		Choreographing the Virtual Body Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
Option 2: Part C Q6	8	Viva Voce	H1.1, H3.1, H3.2, H3.4
Part D	16	Option 2: Film and Video Criterion 1	H1.1, H1.2, H3.1, H3.2, H3.4
		Film and Video Criterion 2	H1.1, H1.2, H3.1, H3.2, H3.4

## 2007 HSC Dance Marking Guidelines — Written Examination

### Section I — Core Appreciation

#### Question 1

*Outcomes assessed: H1.1, H4.1, H4.2, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Jiri Kylian has manipulated space to create variation and contrast</li> <li>Uses detailed examples from the Work to clearly show how variation and contrast has been achieved</li> <li>Presents a well structured response using appropriate terminology</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a sound explanation of how Jiri Kylian has manipulated space to create variation and contrast</li> <li>Uses detailed examples from the Work to show how variation and contrast has been achieved</li> <li>Presents a structured response using appropriate terminology</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a description of how Jiri Kylian has manipulated space to create variation and contrast</li> <li>Uses general examples from the Work to show how variation and contrast has been achieved</li> <li>Presents a response using general terminology</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides a limited description of how Jiri Kylian has used space and/or has created variation and contrast</li> <li>Includes superficial examples from the Work</li> <li>Presents a limited response using some terminology</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides information about some features of the Work</li> <li>Provides a minimal response</li> </ul>	1–2

**Section I (continued)****Question 2***Outcomes assessed: H1.1, H4.1, H4.2, H4.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed description of at least two motifs used in <i>Jardi Tancat</i> and clearly explains how these motifs communicate the hardships faced by farmers</li><li>• Uses detailed examples from the Work to clearly support this explanation</li><li>• Presents a well structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound description of at least two motifs used in <i>Jardi Tancat</i> and explains how these motifs communicate the hardships faced by farmers</li><li>• Uses detailed examples from the Work to support this explanation</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a general description of at least two motifs used in <i>Jardi Tancat</i> and explains how these motifs communicate the hardships faced by farmers</li><li>• Uses general examples from the Work to support this explanation</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides a limited description of motif(s) used in <i>Jardi Tancat</i> and the hardships faced by farmers</li><li>• Includes superficial examples from the Work</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides information about some features of the Work</li><li>• Provides a minimal response</li></ul>	1–2

## Section II — Major Study Appreciation

### Question 1

*Outcomes assessed: H1.1, H4.1, H4.2, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a detailed description of features of the body of work which contribute to the recognition of the artist being seminal</li><li>• Uses detailed examples from the Works to clearly support explanations</li><li>• Presents a well structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound description of features of the body of work which contribute to the recognition of the artist being seminal</li><li>• Uses detailed examples from the Works to support explanations</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a general description of features of the body of work which contribute to the recognition of the artist being seminal</li><li>• Uses general examples from the Works to support explanations</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information about features of the body of work and/or that the artist is seminal</li><li>• Includes superficial examples from the Works</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides information about the artist and/or some features</li><li>• Provides a minimal response</li></ul>	1–2

**Section II (continued)****Question 2***Outcomes assessed: H1.1, H4.1, H4.2, H4.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed of how at least one major event in the chosen era is reflected through the work of the chosen artist</li><li>• Uses detailed examples from the chosen artist's work to clearly support the response</li><li>• Presents a well structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound description of how at least one major event in the chosen era is reflected through the work of the chosen artist</li><li>• Uses detailed examples from the chosen artist's work to support the response</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a general description of how at least one major event in the chosen era is reflected through the work of the chosen artist</li><li>• Uses general examples from the chosen artist's work to support the response</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information, of at least one event in the chosen era and/or features of the chosen artists work</li><li>• Includes superficial examples from the chosen artist's work</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides information about at least one event and/or the artist</li><li>• Provides a minimal response</li></ul>	1–2

## Section II (continued)

### Question 3

Outcomes assessed: H1.1, H4.1, H4.2, H4.4

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how Alvin Ailey has successfully used movement to communicate his intention in <i>Revelations</i></li> <li>Provides a detailed description of specific movement examples from the Work to support the response</li> <li>Presents a well structured response using appropriate terminology</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Provides a sound explanation of how Alvin Ailey has successfully used movement to communicate his intention in <i>Revelations</i></li> <li>Provides a sound description of specific movement examples from the Work to support the response</li> <li>Presents a structured response using appropriate terminology</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Provides a basic explanation of how Alvin Ailey has successfully used movement to communicate his intention in <i>Revelations</i></li> <li>Provides a basic description of movement examples from the Work to support the response</li> <li>Presents a response using general terminology</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides limited information about the movement used in <i>Revelations</i> and/or how the movement communicates his intention in <i>Revelations</i></li> <li>Makes limited reference to movement examples from the Work</li> <li>Presents a limited response using some terminology</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Lists some features of <i>Revelations</i></li> <li>Provides a minimal response</li> </ul>	1–4