

**2005 HSC Notes from  
the Marking Centre  
Dance**

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# 2005 HSC NOTES FROM THE MARKING CENTRE

## DANCE

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Dance. It provides comments with regard to responses to the 2005 Higher School Certificate examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

### General Comments

In 2005, there were approximately 700 candidates entered for Dance, of whom approximately 457 undertook Major Study Performance, 144 undertook Major Study Composition, 68 undertook Major Study Appreciation, and 11 undertook Major Study Technology – Film and Video. No candidates undertook Major Study Technology – Choreographing the Virtual Body in 2005.

### Practical Examination

#### Viewing Time

Candidates did make use of the viewing time. Candidates need to identify the available viewing times and visit the venue prior to the examination to familiarise themselves with the dimensions and orientation of the space.

#### Accompaniment

Candidates used either CD or cassette tape. It is essential that candidates bring into the examination room an unlabelled copy and back-up copy of their accompaniment. Candidates need to ensure that there is no school or family name on the label and only the necessary tracks are on the CD or cassette tape. Recording and editing of the accompaniment has generally improved from 2004.

The choice and suitability of accompaniment was generally appropriate for the Performance, Composition and Technology components of the examination. No explicit lyrics are to be used.

#### Dance Attire

Candidates need to wear appropriate attire for all practical examinations, including *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 relevance of these in relation to the intent and the efficiency of movement in the attire.

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

## **Footwear**

There was an increase in the usage of footwear across all components – especially foot thongs and ballet flats. No candidates wore socks, which 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 prior to their examination. This is particularly relevant to the use of tap shoes in Major Study Performance.

## **Core**

### **Core Performance**

Candidates' work demonstrated an awareness of the syllabus areas of study and the application to their dance. Safe dance practice was given due consideration in the execution of the movement. Candidates demonstrated efficiency and safe execution of the movement in relation to their anatomical structure. Candidates presented a range of body skills, and performed dances suited to their body structure and level of ability. They demonstrated commitment and integrity in their work.

Stronger performances presented a skilled execution of complex movement (the degree of difficulty balanced against the level of execution) with high degrees of strength and flexibility. Coordination was challenged with skilled weight shifts and control over the placement and alignment of the body. These candidates demonstrated a strong ability to project into the space whilst maintaining control over the dynamics. They were purposeful and committed in the delivery of the dance, often personalising the dance through interpretation. Candidates demonstrated a level of strength, endurance and coordination in the execution of the sequences.

Stronger performances related the movement to an interpretation and presented a purposeful execution of the movement. There was a sense of ownership of the dance. Stronger performances demonstrated a quality of line with a clean and precise execution of body shapes. They demonstrated a focus, an extension of energy, and the ability to manipulate/apply it for a purpose.

Kinaesthetic awareness is evident in candidates who are able to translate an interpretation/realisation of the movement in relation to what the body is doing, where the body is in space and how the body is performing the movement. Such candidates are able to establish a relationship between the sequences, phrases and sections of the dance.

Weaker performances presented stylised 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, torso and arms lacking strength. The inability to execute less complex movement was evident.

Candidates need to develop the capacity to gain control of centre 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, hip and spine. Candidates need to develop the capacity to vary the elements of dance while executing the movement, and to demonstrate a sense of knowing the movement sequences.

## **Core Composition**

The focus of composition needs to be based on the clear communication of a concept/intent. Candidates need to select a concept/intent that is not too broad and has a context in which it exists. This can be personal, historical, social, political and/or cultural. Themes dealing with human emotions are difficult to personalise using abstracted symbols rather than representational, mimetic movement. Candidates need to choreograph a dance 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 motif/s and developing motif/s into phrases.

Stronger performances demonstrated the knowledge and skill to personalise movement in response to a concept/intent, rather than relying on stereotypical movement. They skilfully developed the intent using a variety of spatial and temporal manipulations consistently applied across the entire composition. The level of abstraction was appropriate to communicating a clear intent, with the selected movement content being drawn from actual feelings or happenings to suggest meanings that are significant to the dance idea.

The movement was organised into clear motifs that were well constructed into phrases. The movement within phrases linked well to the intent and originated from the motif/s. The interrelationship of action, quality and space in the motif/s was evident. Stronger compositions contained an emphasis on the dynamics of the movement to communicate and connect to the audience.

Candidates demonstrated a skilled level of sequencing the movement and phrasing. Transitionally, the dance flowed without a sense of interruption or use of unrelated movement. Repetition was cleverly applied to reinforce the link between the sections of the dance.

Weaker performances used movement that recurred, but it was unclear in its relation to the concept/intent or repetition of/mere arrangement of movement that was not organised into clear motif/s. The organisation of the dance needed greater attention. The shape and structure of the dance through time did not support the logical development of the concept/intent. Candidates needed to focus on achieving unity through the integration of form and the organisation of the work relevant to a concept/intent. Greater consideration needed to be given to the length of the dance in the communication of the idea.

## **Major Study**

### **Major Study Performance**

In the better performances, candidates presented a 'Work' showing a strong relationship of the technical phrases to 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 demonstrated their level of technique through the execution of complex movement sequences that were choreographed based on thematic considerations. Candidates demonstrated an 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 high order. Candidates demonstrated a high level of skill to vary the elements of dance while executing the movement. They projected a focused extension of energy, confidence and image.

In the weaker performances, candidates generally presented a minimal range of movement with a limited range of skills. There were major inconsistencies in relation to degrees of control and level of strength. 'Dances' were presented rather than 'Works'. These often included unsafe dance movements and impacted on the *Viva Voce* as there was no thematic intent to discuss.

### **Major Study Composition**

Candidates presented 'Works' with highly personalised movement selection. The concept/intent and movement choices were appropriate and interpretative in relation to the realisation of the intention. There was a strong sense of a 'Work' as the motifs were skilfully manipulated. Phrases were driven by the motifs and structured to realise the intent. A strong interplay of the motif on each of the dancers was evident. Each dancer played an active part, taking on a characterised role. Candidates need to make careful decisions regarding the rationale for using 2 or 3 dancers. There needs to be more individualisation in how each dancer relates to the others in their application of spatial relationships, time and dynamics.

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 and the 'Work' progressed. Transitions were skilfully manipulated. Phrase content was varied whilst maintaining clear logical development. Major Study Composition 'Works' need to be created to connect with the audience.

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

No candidates undertook this option.

### **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 motif/s 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.

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 effective editing. Variations were achieved in the development and manipulation of the phrases and editing techniques.

### **Viva Voces**

Responses to the *viva voce* questions lacked depth or links to the candidates' work.

Candidates were required to answer the question based on the specifics within the question. They needed to focus on the key concepts in the question and avoid discussing everything that has been taught.

In stronger responses, candidates sustained a focus on a significant topic; demonstrated their understanding of the problematic nature of information and ideas; demonstrated complex understanding by arriving at a reasoned, supported conclusion; and explained how they solved complex problems. In general, the candidates' reasoning, explanations and arguments demonstrated fullness and complexity of understanding.

## Core Performance

Candidates were aware of the definitions and terminology related to the question. References to the plumb line were the focus of many responses. This question required an understanding of correct application of alignment principles within the dance. To successfully answer the question, candidates needed to describe anatomical terminology along with body limitations in relation to the principles of alignment. Candidates needed to understand the cause and effect of safe dance practices and how alignment is an integral part of performing movement safely. The dance is the vehicle by which a candidate demonstrates their technique and how they can dance with correct alignment.

## Core Composition

What differentiated candidate responses was the ability to discuss how and where the aspects of space were used within the dance along with what they were able to achieve by using them. Candidates provided descriptions of what aspects of space were used but in many cases were unable to show the interrelationship between their choices.

Stronger responses outlined how the aspects of space were the tools used in a purposeful way to interpret their idea through movement. They also demonstrated how the elements of dance were used to communicate a concept/intent. To further enhance the response, the inclusion of why time and space aspects are varied and enhance the meaning of the dance needed to be discussed.

Weaker responses did not outline the process and discuss the key characteristics of the composition in relation to the use of space and in relation to their intent. Discussions centred on recounting the intent rather than focusing on the key aspects of space. Responses needed to use selected examples from the choreography to support the explanation and to illustrate the significance of compositional choices. Explanations of the relationships between the concepts ie level, direction, dimension, plane, shape, floor pattern, design in space, personal space, active and performance space were neglected.

## Major Study Performance

The *viva voce* question was accessed through technique and/or performance quality. Candidates used a considerable amount of the allocated time in explaining what their work was about without linking to the question or giving the syllabus definition. Efficiency was addressed superficially in the majority of cases.

Stronger responses made the link between developing one's kinaesthetic awareness and efficient execution of the movement. Understanding requires knowledge of body anatomy and the biomechanics of the moving body in space. Candidates outlined a number of different approaches. Some chose how dance training improves body awareness and the ability to control the movement. They discussed the relationship between the control and the communication of the concept/intent. Others concentrated solely on explaining efficiency and how it is achieved through training. They discussed the relationship between training and how kinaesthetic awareness is achieved as a trained body of knowledge.

The key to successfully answering this *viva voce* question is to make links between all of the concepts within all of the areas of study outlined in the syllabus and the rubric.



## **Major Study Composition**

Generally candidates accessed this question through a recollection of the transitions they used within the composition. General descriptions of where they used transitions were supplied. Stronger responses identified the relevant areas of study and discussed how and why transitions were used in the organisation of their Work. They stated the meaning of the compositional terms contained within the question, supported by relevant examples from the Work. They made links between the concept of transitions and how they were crafted to link sections of the Work and realise the concept/intent.

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

No candidate undertook this option.

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

This question focused on how spatial patterns supported the communication of the concept/intent.

Stronger responses attempted to link how and why the camera was used to capture the spatial patterns. Candidates needed to provide specific examples from the filmed and edited Work to illustrate how this was achieved. Discussion focused on how the choreography incorporated the use of floor patterns, groupings and formations between the 2 to 3 dancers to communicate the concept/intent and the process of filming to best capture the spatial patterns. Responses included the framing of the locomotor, shapes and aerial work. Stronger responses included filming techniques such as focus, zoom, fade, tilt and pan along with the angle and height of the camera and the range of shots used. This was supported by appropriate terminology and a large selection of examples from the Work. Candidates need to supply a greater range of examples to reinforce the discussion and points being outlined.

## **Written Examination**

### **Section I**

#### **Core Appreciation**

Most candidates provided structured responses, but the detail in the explanations and the quality of the personal responses varied considerably. This year candidates were required to provide an evaluation or judgement of the prescribed works in terms of effectiveness or value. The questions went beyond 'how' the works were constructed to more of a critical view. Many candidates were limited in answering from a critical perspective, offering superficial evaluations and judgements of the effectiveness.

#### **Question 1**

Candidates demonstrated a general to comprehensive knowledge of the concept/intent of *Rooster*. They were able to identify the work's components as used by the choreographer. However, in many cases, candidates had difficulty in establishing connections between the concept/intent of the work and its components, and in drawing conclusions about the effectiveness. Most candidates attempted to answer the question from a holistic view by addressing the complete work and the overall impact. Describing the work in terms of a story with superficial comments on its effectiveness was not sufficient to answer the question.

Stronger responses identified and discussed a range of components that clearly and effectively conveyed aspects of the overall concept/intent of the work. They presented convincing arguments, supported with references to relevant movement examples from the work using appropriate terminology. They linked movement selections to the aural elements—music and lyrics, related these to spatial and dynamic elements, and connected them to the overall concept/intent. Some candidates were also able to relate dancers/groupings to other components.

## **Question 2**

Candidates demonstrated a general to comprehensive knowledge of the organisation of *Ochres*. This question offered candidates the opportunity to answer in terms of a dance critic and to offer a substantial personal response. The medium for response was a newspaper review with a focus on the organisation of the dance. Describing the four sections of the work as its organisation alone was not sufficient to answer the question. Better responses selected specific organisational elements such as sequencing, transitions, repetition, variation and contrast, unity and formal structure, and convincingly discussed these in the context of the value they added to or detracted from the success and/or the effectiveness of the work. This included critical appraisal and judgement at a personal level, supported with relevant links to the work and using appropriate terminology.

## **Section II**

### **Major Study Appreciation**

While candidates provided structured responses, the depth of knowledge varied considerably. Effective discussion of movement forms and contextual relationships to the key issues asked also varied considerably. The better responses clearly related the issues raised in the questions to the movement content of the selected works. The stronger responses ensured the choice of terminology was both relevant and accurate.

### **Question 1**

The achievements of the prescribed seminal artists have included the development of new dance techniques, styles, new dance philosophies or concepts; establishment of dance companies and schools; dance publications and references; application of new technologies and media to dance and have left a significant impact on the dance artform.

An in-depth understanding of their works was needed to answer this question. In addition, an understanding of the state/nature of dance before, during and after the arrival of the seminal artist on the dance scene was also needed. This combined knowledge of the artists' works and the context in which they were created, along with comparisons to the works of their peers, would enable informed conclusions to be made about the impact, legacy and value of their achievements.

Many candidates were able to provide a biography of the seminal artist and identify their key characteristics and major works. Better responses not only identified major achievements but were able to comment on why these achievements stood out from their peers, and made a judgement of their value to dance as an artform. Did they elevate the artform, move it in a new direction or provide new perspectives? Better responses were also well structured and used dance terminology accurately, providing relevant examples from the artist's work.

## Question 2

This question provided an opportunity to access a wide range of events and issues in the selected era for candidates to discuss and relate to dance works from a large pool of choreographers. Simply associating specific events with a list of works and using generalisations to draw conclusions about the significance and context of the works was not sufficient to effectively answer the question. It was expected that candidates could clearly link significant historical events/issues to specific works of choreographers from the same era in a well-structured response using appropriate terminology.

Stronger responses showed how the concept/intent of selected works reflected particular events or issues with references to the elements of dance and supported by relevant examples from the works. This included some deconstruction of the works to clearly show the relationships between the elements of dance and various aspects of the historical events/issues. Stronger responses also addressed the significance of production elements such as costumes, music and setting.

The two prescribed eras offered a wide variety of material that impacted on dance and a diverse range of choreographers who responded by creating significant works. For the era 1920-1960 some key influences that candidates could access were: modernism, the great depression, prohibition, nationalism, fascism, anti-semitism, World War II, rise of Afro-American culture, emergence of women, popular culture, advancements in science, medicine, communications and transport. Whereas the era 1960-2000 included post-modernism, hippies, the Cold War, Vietnam War, sexual revolution, AIDS, computers, computer games, internet, environmentalism, different popular culture and continuing advancements in science, medicine and communications. Unfortunately the majority of responses had a narrow focus and were lacking in detail and context.

## Question 3

This question required a discussion on the significance of *Revelations* to the present context of dance. The question provided opportunities to answer from a number of aspects – including the socio-cultural context of a work created and performed by Afro-American artists; fusion of dance styles; personal themes in a spiritual/religious context.

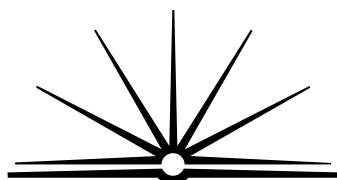
Stronger responses discussed the seminal nature of the work in the context of its own time and the impact on the dance artform in the time that followed to the present day. What was its legacy – why and how did it inspire choreographers that followed? The stronger responses were able to link the theme to movement content and style and also link this to Afro-American culture. This was supported with relevant examples from the work. These responses were also well structured and used dance terminology accurately.

Weaker responses focused on describing the work and providing biographical details of the choreographer with little or superficial discussion of the work's significance.

# Dance

## 2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Written Examination Section I — Core Appreciation (Compulsory)</b>			
Q1	10	Prescribed Artist – <i>Rooster</i>	H1.1, H4.1, H4.2
Q2	10	Prescribed Artist – <i>Ochres</i>	H1.1, H4.1, H4.2
<b>Written Examination Section II — Major Study Appreciation (Optional)</b>			
Q1	10	Prescribed Artist	H1.1, H4.1, H4.2, H4.3, H4.4
Q2	10	Prescribed Era	H1.1, H4.1, H4.2, H4.3, H4.4
Q3	20	Mandatory Seminal Artist	H1.1, H4.1, H4.2, H4.3, 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, H3.1, H4.2, H4.5
Part A	8	Core Performance Criterion 2	H1.1, H1.2, H2.1, H.2.2, H4.2, H4.5
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, H4.5
Part A	16	Major Study Performance Criterion 2	H1.1, H1.2, H2.1, H.2.2, H4.5
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, H4.5
Part B	4	Core Composition Criterion 1(b)	H1.1, H1.2, H3.1, H3.2, H3.4, H4.5
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, H4.5
Part B	16	Major Study Composition Criterion 2	H1.1, H3.1, H3.2, H4.5
<b>Practical Examination Section VII — Major Study Dance and Technology (Optional)</b>			
Option 2: Part C Q6	8	Viva Voce	H1.1, H1.4, H3.2, H3.4
Part D	16	Option 2: Film and Video Criterion 1	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
Part D	16	Film and Video Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

## **2005 HSC Dance Marking Guidelines — Viva Voce**

### **Section III — Core Performance**

#### **Part B: Viva Voce**

##### **Question 1**

*Outcomes assessed: H.1.1, H.2.1, H.2.2*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed explanation that clearly demonstrates the correct application of alignment principles to the demonstrated examples</li><li>• Addresses the question in a convincing, coherent response using appropriate terminology and relevant examples</li></ul>	4
<ul style="list-style-type: none"><li>• Provides a sound explanation that demonstrates the correct application of alignment principles to the demonstrated examples</li><li>• Addresses the question in a coherent response using appropriate terminology and general examples</li></ul>	3
<ul style="list-style-type: none"><li>• Provides generic information about alignment and makes limited reference to the dance</li><li>• Addresses aspects of the question in a less coherent response using basic terminology and limited examples</li></ul>	2
<ul style="list-style-type: none"><li>• Talks about safe dance practice OR talks about their performance OR uses the term 'alignment' within the response</li><li>• Provides a minimal response with little detail and little relevance to the question</li></ul>	1

## Section IV — Major Study Performance

### Part B: Viva Voce

#### Question 2

*Outcomes assessed: H1.1, H2.1, H2.2*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a detailed explanation that clearly demonstrates how the dancer's understanding of kinaesthetic awareness enables efficiency</li><li>• Addresses the question in a convincing, coherent response using appropriate terminology and relevant examples</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a sound explanation that demonstrates how the dancer's understanding of kinaesthetic awareness enables efficiency</li><li>• Addresses the question in a coherent response using appropriate terminology and general examples</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides information on the dancer's kinaesthetic awareness and/or efficiency</li><li>• Addresses aspects of the question in a less coherent response using basic terminology and limited examples</li></ul>	3–4
<ul style="list-style-type: none"><li>• Talks generically about the Work and/or the body's movement in space</li><li>• Provides a minimal response with little detail and little relevance to the question</li></ul>	1–2

## Section V — Core Composition

### Part A: Viva Voce

#### Question 3

*Outcomes assessed: H1.1, H3.1, H3.2*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Provides a detailed explanation that clearly demonstrates how and why the chosen aspect(s) of space have been used in the dance, and justifies the importance of this choice in relation to the concept/intent</li><li>Addresses the question in a convincing, coherent response using appropriate terminology and relevant examples</li></ul>	4
<ul style="list-style-type: none"><li>Provides a sound explanation that demonstrates how and why the chosen aspect(s) of space have been used in the dance, and makes statement(s) about the importance of this choice in relation to the concept/intent</li><li>Addresses the question in a coherent response using appropriate terminology and general examples</li></ul>	3
<ul style="list-style-type: none"><li>Provides information on how the chosen aspect(s) of space are used in the dance and talks generally about the concept/intent</li><li>Addresses aspects of the question in a less coherent response using basic terminology and limited examples</li></ul>	2
<ul style="list-style-type: none"><li>Talks generically about the movement and/or the concept/intent of the dance</li><li>Provides a minimal response with little detail and little relevance to the question</li></ul>	1

## Section VI — Major Study Composition

### Part A: Viva Voce

#### Question 4

*Outcomes assessed: H1.1, H3.1, H3.2*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a detailed explanation that clearly demonstrates how and why the Work has been enhanced through the choice of transitions</li><li>• Addresses the question in a convincing, coherent response using appropriate terminology and relevant examples</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a sound explanation that demonstrates how and why the Work has been enhanced through the choice of transitions</li><li>• Addresses the question in a coherent response using appropriate terminology and general examples</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides information on how transitions have been used in the Work</li><li>• Addresses aspects of the question in a less coherent response using basic terminology and limited examples</li></ul>	3–4
<ul style="list-style-type: none"><li>• Talks generically about the movement in the work</li><li>• Provides a minimal response with little detail and little relevance to the question</li></ul>	1–2



## Section VII — Major Study Dance and Technology

### Option 2: Film and Video

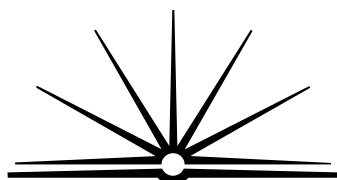
#### Part C: Viva Voce

##### Question 6

*Outcomes assessed: H1.1, H1.4, H3.2, H3.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Provides a detailed account of how spatial patterns and the use of the camera support the concept/intent</li><li>Addresses the question in a convincing, coherent response using appropriate terminology and relevant examples</li></ul>	7–8
<ul style="list-style-type: none"><li>Provides a sound account of how spatial patterns and the use of the camera support the concept/intent</li><li>Addresses the question in a coherent response using appropriate terminology and general examples</li></ul>	5–6
<ul style="list-style-type: none"><li>Provides information about spatial patterns and talks generally about the use of the camera and the concept/intent</li><li>Addresses aspects of the question in a less coherent response using basic terminology and limited examples</li></ul>	3–4
<ul style="list-style-type: none"><li>Provides limited information about spatial patterns and/or use of the camera and/or the concept/intent</li><li>Provides a minimal response, with little detail and little relevance to the question</li></ul>	1–2



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

## **2005 HSC Dance Marking Guidelines — Written Examination**

### **Section I — Core Appreciation**

#### **Question 1**

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

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed explanation of the relationship between the components and the concept/intent of <i>Rooster</i></li><li>• Makes detailed reference to the components that effectively communicate the concept/intent using relevant examples from the Work</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 the relationship between the components and the concept/intent of <i>Rooster</i></li><li>• Makes sound reference to the components that effectively communicate the concept/intent using relevant examples from the Work</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a basic explanation of the relationship between the components and the concept/intent of <i>Rooster</i></li><li>• Makes basic reference to the components that effectively communicate the concept/intent using generalised examples from the Work</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information about the relationship between at least ONE component and the concept/intent of <i>Rooster</i></li><li>• Makes limited reference to at least one component and/or the concept/intent using some examples from the Work</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Lists some features of the Work and/or the concept/intent</li><li>• Provides a minimal and/or unstructured response</li></ul>	1–2

## Section I (continued)

### Question 2

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a comprehensive newspaper review focusing on the organisation of the dance in <i>Ochres</i> which includes a substantial personal response</li> <li>Makes detailed reference to the organisation of the dance using relevant examples from the Work</li> <li>Presents a well-structured response using appropriate terminology</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a sound newspaper review focusing on the organisation of the dance in <i>Ochres</i> which includes a sound personal response</li> <li>Makes sound reference to the organisation of the dance using relevant examples from the Work</li> <li>Presents a structured response using appropriate terminology</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a generalised review focusing on the organisation of the dance in <i>Ochres</i> which may include a personal response</li> <li>Makes basic reference to the organisation of the dance using generalised examples from the Work</li> <li>Presents a response using general terminology</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides limited information about the organisation of the dance in <i>Ochres</i></li> <li>Makes limited reference to the organisation of the dance using some examples from the Work</li> <li>Presents a limited response using some terminology</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Lists some features of the Work and/or the organisation of the dance</li> <li>Provides a minimal and/or unstructured response</li> </ul>	1–2

## Section II — Major Study Appreciation

### Question 1

*Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Demonstrates a thorough knowledge of the artist's achievements that have had a significant impact on dance as an artform</li><li>• Makes detailed reference to the artist's work using relevant examples</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates sound knowledge of the artist's achievements that have had a significant impact on dance as an artform</li><li>• Makes sound reference to the artist's work using relevant examples</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Demonstrates a generalised knowledge of the artist's achievements and attempts to describe the impact on dance as an artform</li><li>• Makes reference to the artist's work using generalised examples</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Demonstrates limited knowledge of the artist's achievements</li><li>• Makes limited reference to the artist's work with some examples</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Lists some information about the artist and/or their work</li><li>• Provides a minimal and/or unstructured response</li></ul>	1–2

## Section II (continued)

### Question 2

*Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Demonstrates a thorough understanding of how historical contexts are reflected in the work of the choreographers of the time</li><li>• Makes detailed reference to the era using relevant examples</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates a sound understanding of how historical contexts are reflected in the work of choreographers of the time</li><li>• Makes sound reference to the era using relevant examples</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Demonstrates a general understanding of how historical contexts are reflected in the work of choreographers of the time</li><li>• Makes reference to the era using generalised examples</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Demonstrates limited understanding of the historical context and/or the work of choreographers of the time</li><li>• Makes limited reference to the era with some examples</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Lists some information about the historical events and/or choreographers of the time</li><li>• Provides a minimal and/or unstructured response</li></ul>	1–2

## Section II (continued)

### Question 3

*Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a thorough knowledge of <i>Revelations</i></li> <li>• Makes detailed reference to the significance of <i>Revelations</i> in the present context, using specific examples</li> <li>• Presents a well-structured response using appropriate terminology</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates a sound knowledge of <i>Revelations</i></li> <li>• Makes sound reference to the significance of <i>Revelations</i> in the present context, using relevant examples</li> <li>• Presents a structured response using appropriate terminology</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates a generalised knowledge of <i>Revelations</i></li> <li>• Makes reference to the significance of <i>Revelations</i> in the present context using relevant examples</li> <li>• Presents a response using general terminology</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Demonstrates some knowledge of <i>Revelations</i></li> <li>• Makes limited reference to the present context of <i>Revelations</i> using some examples</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 and/or unstructured response</li> </ul>	1–4