



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

## **2010 HSC Dance Sample Answers — Written Examination**

This document contains ‘sample answers’, or, in the case of some questions, ‘answers could include’. These are developed by the examination committee for two purposes. The committee does this:

- (a) as part of the development of the examination paper to ensure the questions will effectively assess students’ knowledge and skills, and
- (b) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The ‘sample answers’ or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee’s ‘working document’, they may contain typographical errors, omissions, or only some of the possible correct answers.

## Section I — Core Appreciation

### Question 1

*Answers could include:*

- Description of dynamics: for example, release of energy; weight and force; movement qualities (sustain, swing, collapse, suspend, percussive, vibratory); Laban's effort actions (wring, dab, press, flick, slash, glide, float, punch); descriptive language (bound, free, abrupt, sudden, soft, melt, sink etc)
- Description of structure in relation to crafting of motif, phrases, sequencing, transition, formal structure, individual sections and/or the whole work, creating unity
- Discussion about how the sections may be defined through variation and contrast, sequencing of movement, transitions between sections and use of repetition
- Discussion of how dynamics contribute to the structure; for example, dynamics develop throughout the dance, in section one the dynamics are bound and strong. Tension is seen in section one. This develops through section two and is then contrasted in section three where the dynamics change from heavy to light use of weight and continuous, free flowing energy release. This variation and contrast of dynamics contribute to the observation of three distinct sections in this work
- Any variation on the above example with relevant supportive statements about the work and examples from the Work to support their response

NB: Candidates may use the words form/structure interchangeably

## Section I (continued)

### Question 2

*Answers could include:*

- Description of influences: for example, Spanish identity; family and community; emotional themes; passion for music; dance training; Jiri Kylian
- Description of the choreographic style: for example, use of representational movement to create motif(s); use of emotion; use of contemporary dance with a strong classical base; interpretation of the music through movement; use of narrative; groupings of dancers
- Discussion about the influence of his dance training on the generation of his movement that is contemporary but has a strong classical base. This is evident in *Jardi Tanca*t as the dancers display ‘turnout, the pointed feet, the graciousness that classical dance gives a dancer’. (Nacho Duato – Excerpts from an interview by Janet Anderson for CityPaper.net Nov 2002)
- Any variation on the above example with relevant supportive statements about the work and examples from the Work to support their response

NB: Candidates may use the words personal/choreographic style interchangeably.

## Section II — Major Study Appreciation

### Question 1

#### *Answers could include:*

Martha Graham

- New movement principles e.g. contraction and release
- Developed a codified technique
- Dramatic approach, strongly emotive movement
- Nationalism e.g. Americana themes
- Socially, politically and culturally motivated subject matter
- Communication of ideas rather than entertainment
- Challenged gender issues, particularly women's roles, told through mythological themes
- Brought dance to the masses
- Broke the tradition of an ornate stage
- Audiences become more educated through the dance medium
- Equates meaning to movement
- Using props for purpose and meaning
- Has an impact on other artforms
- The influence of Martha Graham's codified technique on her students, future artists, in education and so on
- Provided point of reference for the postmodern dance movement

Examples from her Work (but not limited to):

- *Dance Languide* 1926
- *Immigrant* 1928
- *Poems of 1917* 1928
- *Lamentation* 1930
- *Primitive Mysteries* 1931
- *Celebration* 1934
- *Frontier* 1935
- *Panorama* 1935
- *American Document* 1938
- *Letter to the World* 1940
- *El Penitente* 1940
- *Appalachian Spring* 1944
- *Cave of the Heart* 1946
- *Night Journey* 1947
- *Diversion of Angels* 1948
- *Seraphic Dialogue* 1955
- *Clytemnestra* 1958

### Stephen Page

- New movement repertoire e.g. the fusion of traditional Aboriginal dance, classical ballet and contemporary dance
- Broken social taboos e.g. The Stolen Generation, nuclear testing, deceased kin
- Socially, politically and culturally motivated subject matter
- Indigenous Australian themes – Dreamtime stories
- Bringing Aboriginal dancers to a professional stage
- Brought indigenous Australian dance to the masses, both nationally and internationally
- Brought theatrical convention to traditional Aboriginal dance
- Recognises indigenous national identity from works by Bangarra
- An amalgamation of different styles to create an indigenous Australian contemporary style
- Aboriginal dance as an artform and not only cultural dance, at the same time educating people about the culture of the dance, the significance of the dance
- Providing a form that is easily understandable and accessible to a wide national and international audience – *Bran Nue Day* as the first Aboriginal Musical
- Use of technological mediums in both the music and the movement

### Examples from his Work (but not limited to) :

- *Praying Mantis* 1992
- World Youth Soccer Cup Opening Ceremony 1993
- *Ochres* 1995
- Atlanta Olympic Games Flag Handover Ceremony 1996
- *Fish* 1997
- *Rites* 1997
- *Skin* 2000
- *Tubowgule* (Sydney Olympic Opening Ceremony) 2000
- *Awakenings* (Sydney Olympic Closing Ceremony) 2000
- *Corroboree* 2001
- *The Dreaming* 2002
- *Bush* 2003
- *Boomerang* 2004
- *Clan* 2004
- *Spirit* 2005
- *Kin* 2006 (choreographed with his family)
- *Amalgamate* 2006
- *Gathering* (Rites and Amalgamate combined) with Australian Ballet 2006
- *Smoking Ceremony* (Seventy Fifth Anniversary of the Sydney Harbour Bridge) 2007
- *True Stories* 2007
- *Bran Nue Dae* 2008 (Film)
- *Mathinna* 2008
- *Fire, a Retrospective* 2009

## Question 2

### *Answers could include:*

Doris Humphrey

- Post World War I – Anti German sentiment and Nationalism
- Denishawn, Vaudeville and Romantic Ballet
- Roaring 20s – modern dance as a confrontational stance against ballet as an elitist and European art form
- Wall Street Crash
- Great Depression – reflects the changing roles of women, regulation of economy (Franklin D Roosevelt)
- World War II – women replacing men in the labour force
- Baby Boom Era
- 1958 year of her death – boom and consumerism, suburbia, national anxiety, anti-communist sentiments, dance documented on television

Examples of her Works (but not limited to) :

- *Colour Harmony* 1928
- *Air for the G String* 1928
- *Water Study* 1928
- *The Life of the Bee* 1929
- *Dances for Women* 1931
- *The Shakers* 1931
- *Theatre Piece, New Dance, With My Red Fires* 1935-6
- *Passacaglia* 1938
- *Inquest* 1944
- *The Lament for Ignacio Sanchez Mejias* 1946
- *Story of Mankind* 1946-7
- *Day on Earth* 1947
- *The Art of Making of Dances* 1958

Jiri Kylian

- Paris riots May 1968 followed by the ‘Prague Spring’ in Aug – uprising against communism (Kylian was in Prague at the time)
- The Vietnam War – brought to the people through media coverage, black and white television, photojournalism, futility of war
- London, swinging 60s – exposure to Rambert Dance Company, London Contemporary Dance Company, Christopher Bruce, Rudolf Nureyev, Margot Fonteyn. He “saw everything” that was happening in London and is quoted as saying this was the most important year of his life
- Pop Art/Culture – characterised by themes & techniques drawn from popular mass culture
- 1960-70s – feminism, changing roles of women
- The Cold War

- American dance comes to Europe 1970
- 1980s – equal opportunity beginning for women through legislation, consumerism, freedom of expression, diversity and acceptance, multiculturalism
- 1990s – Gulf War
- 1990s onwards – advent of technologies that can expand dance as an artform
- 2000s – terrorism, globalisation, world citizens

Examples of his Works (but not limited to):

- *Return to a Strange Land* 1974/5
- *Symphony in D* 1976/7/81
- *Sinfonietta* 1978
- *Forgotten Land* 1981
- *Svadebka* 1982
- *Stamping Ground* 1983
- *Six Dances* 1986
- *Black and White Ballets 1989 - Falling Angels, Forgotten Land, Sweet Dreams, Sarabande, Petit Mort & No More Play*
- *Bella Figura* 1995

### Question 3

***Answers could include:***

- The meaning of the work may be subjective and must be justified by examples from the Work
- Definitions of the concepts in the question
- Explanation of meaning including, but not limited to, the human spirit of the people, suffering of innocent people, sorrow, the defiance and resilience of the people, joy/release, community, status, oppression, conformity, stealing away, life and death, no boundaries, invisibility, infiltration, authority (oppressor), powerful
- Descriptions of movement including, but not limited to, movement qualities, actions, style, technique, floor pattern, direction, designs in space, groupings, level, shape, phrasing, accents, transitions, repetition (movement and structure closely intertwine), representation, symbolism
- Descriptions of aural elements including, but not limited to, South American folk music, silence, accent, tempo, dynamics, momentum, regular and natural rhythms, metre, instruments within the song choice e.g. pan pipes, classical guitar

NB: *Ghost Dances* came about as a result of a letter received by Christopher Bruce from a widow of a Chilean folk singer who had been murdered. He was asked to do a work for the Chilean Human Rights Committee. This stirred him to be sympathetic towards the cause of the Committee who were against unnecessary killings taking place throughout their country.