



## **2011 Dance HSC Examination 'Sample Answers'**

When examination committees develop questions for the examination, they may write 'sample answers' or, in the case of some questions, 'answers could include'. The committees do this to ensure that the questions will effectively assess students' knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The 'sample answers' or similar advice contained in this document 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:*

Contextual information of the work. Identification of motif/s in the Work.

- Motif development and manipulation using space, time and dynamics
- Motifs/s linked to the concept/intent
- Motifs/s linked to the background of the choreographer
- Motifs/s linked to the internal and/or external structure of the Work
- The review includes an informed evaluation
- Discussion of the worth and merit of the motif/s to the success of the Work
- Discussion of the effectiveness/appropriateness of the motif/s to the success of the Work.

### Question 2

#### *Answers could include:*

The fabric as a symbol:

- Characterisation of the dancer
- Headdress
- Altar
- Barrier
- Floor scrubber

A relationship created with the fabric through touch (stroking, cradling, wrapping, etc) sight, gestures.

The fabric carried, dragged through the performance space.

Moving toward and away from the fabric.

Use of space – shapes

- floor pattern
- design in space

Use of dynamics – gentle, vigorous, abrupt

Use of time – long/short duration

Links to the context of the work:

- The African–American experience (African roots, slavery, poverty, religious themes, freedom)

## Section II — Major Study Appreciation

### Question 1

*Answers could include:*

#### **Doris Humphrey**

- Great Depression
  - *Air for the G String* (1928) – the nobility of which the human being is capable
  - *The Call and Breath of Fire* (1929–30) – the emergence of the individual in society
- World War I, pre- World War II
  - *New Dance* (1935) – stress points in human behaviour, conflicts between groups, the creation of an ideal society
  - *Theatre Piece* (1936) – the innate human competitiveness and rivalry reflective of society
  - *With My Red Fires* (1936) – life on an intimate level, romantic love and its place in society
  - *Passacaglia and Fugue* (1938) – an ideal world where the inhabitants live in peaceful accord with one another; Humphrey's conviction that man is potentially capable of creating such a utopia
- The emergence of women's rights
  - *Two Ecstatic Themes* (1931) – the dual nature of the modern woman, her instinctual need for love and her urgent demands for self-identity.

#### **Stephen Page**

- Fusion of cultures and styles – traditional and contemporary
- As a choreographer Page seeks to meld traditional Aboriginal ideas and motifs with those of the urban culture in which he grew up (M. Potter)
- Themes relevant to the time – Aboriginal death in custody, land rights, loss of culture, drugs/alcohol, renewed link to the past, city life/traditional communities
- The land and its elements
- Aboriginal inventor, writer and philosopher, David Unaipon (\$50 note)
- Dreamtime
- Nature, dawn, sunset
- Works
  - *Ninni* (1994)
  - *Ochres* (1995)
  - *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)
- *Bridge* (2007)
- *Bran Nue Dae* (2008) (Film)
- *Mathinna* (2008)
- *Fire, a Retrospective* (2009)

## Question 2

### *Answers could include:*

#### **Martha Graham**

- 1936–39 the Spanish Civil War – Graham made social comments through her dances: protest, anguish, frustration. Graham composed the 'sad' dances to honour the dead.
- Philosophical enquiry of the 1930s – influenced Expressionists like Graham. Her works of this period were heavily thematic and each movement had an inherent meaning.
- Nationalism – *Frontier* (1935), solo work, the Pioneer woman strong and fearless. A woman stands in front of a split rail fence, horizontal, her gaze and body indicating that the space in front of her is endless.
- The rise of philanthropy – 1931 – Graham received a Guggenheim Fellowship to travel to Mexico. *Primitive Mysteries* (1931) was influenced by the cross culture of American Indians and Hispanic Catholics.
- Psychology – Graham's interest in the work of Carl Jung and the arrival of Erick Hawkins into her company led her to explore psychological themes between the sexes.
- Post World War II – Americana period – optimistic outlook grips the US. Graham's works reflect themes of emancipation, declaration, native Indians and Puritans, eg *Appalachian Spring* (1944), *Diversion of Angels* (1948).

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)

### **Jiri Kylian**

- Paris Riots May 1968 followed by the 'Prague Spring' in August – 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 and 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* and *No More Play*
- *Bella Figura* (1995)

### Question 3

#### *Answers could include:*

References to how Bruce uses dance can include the whole Work, eg movements, music, costumes, setting, etc.

Social and political context of Chile during the reign of Pinochet.

#### Positive:

- Indigenous/folk dance – upbeat tempo of music with references to characteristics of folk dance (floor patterns, repetition, pairs, holding hands) representing community
- Strong relationships are established – family, love, community
- Continuity of life – represented through the form and structure of the Work
- Defiance of the people and the strength of Chilean society seen in the ending as the people move on the diagonal beyond the ghosts, transcending the oppression

#### Negative:

- The three ghosts symbolise oppression, reign of power – menace established in the first section
- Death – the loss of a partner as the ghosts interact with the couples
- Class system – depiction of upper, middle and lower class citizens through costuming, the ghosts did not discriminate between the classes