



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

2012 HSC Dance '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:

Subject matter

Slavery, servitude

- conditions of lower-class status
- freedom from slavery

African-American experience/culture

- links to religion

Alvin Ailey's personal family ties/experience

- links to his mother
- childhood experience

Use of space

- any references to the spatial elements, eg performance space, design in space, geometry of space, shape, negative space, level

Reinforce

How well the use of space assists the communication of the subject matter

Section I (continued)

Question 2

Answers could include:

Manipulation of phrases

- manipulation of the elements of dance
- manipulation of motif within phrases
- phrase structure – beginning, middle, end
- repetition
- variation and contrast

Unity

- sections
- sequencing
- groups and formation
- creation of formal structure
- links to the intent or meaning
- cyclic nature of the work (thematic nature)

Section II — Major Study Appreciation

Question 1

Answers could include:

Doris Humphrey

- fall and recovery/arc between two deaths
- resisting the pull of gravity
- use of breath
- circular patterns
- the aesthetics of the movement

DH as seminal artist

- built on the foundation of modern dance established by Duncan, Denishawn, Wigman
- movement vocabulary has been codified
- fall and recovery has influenced the development of other movement styles practised today
- influence through Limón's dance company

Jiri Kylian

- convex torso
- counter movement of the torso
- torso generating movement
- angular movements
- gestural movements, particularly with the use of the head
- contrasting use of dynamics
- the use of a finishing acceleration to give a sharp ending
- isolation and coordination of different body parts
- the use of hands to communicate meaning

JK as seminal artist

- pushed the boundaries of established dance styles and linked contemporary dance with ballet
- he continues to explore and develop movement
- he continues to be at the forefront of contemporary dance
- he has influenced other choreographers of the era

Section II (continued)

Question 2

Answers could include:

Aspects of the works:

- movement
- costume/setting
- themes
- choice of dancers
- music/composers

Martha Graham (1920–1960)

- end of World War I
- Great Depression
- industrialisation
- rise of American influence in the world
- World War II
- nationalism and patriotism
- artistic movements

MG works (but not limited to):

- *Lamentation* (1930)
- *Frontier* (1935)
- *El Penitente* (1940)
- *Appalachian Spring* (1944)

Stephen Page (1960 onwards)

- Aboriginal deaths in custody
- land rites
- Stolen Generation
- Mabo Decision
- development of Aboriginal dance companies
- city life/traditional communities
- Northern Territory intervention programs

SP works (but not limited to):

- *Ochres* (1995)
- *Fish* (1997)
- *Rites* (1997)
- *Skin* (2000)
- *Mathinna* (2008)
- *Belong* (2011)

Section II (continued)

Question 3

Answers could include:

Choreographic tools:

A. Movement choices

- movement to establish characters
 - number of dancers
 - roles and characters
 - groupings
- folk dance
- contemporary dance
- fusion of folk and contemporary dance
- use and manipulation of motifs
 - through the elements of dance

B. Music

- music as stimulus
- music linked to movement choices
- silence

C. Set, costumes, lighting

D. Structuring devices

- sequencing
- sections
- formal structure

Intent:

- political unrest
- social injustice
- inequalities
- dictatorships
- genocide
- poverty
- hunger