

# **2000 HSC Notes from the Examination Centre Dance**

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# Dance

## Introduction

In 2000, 327 candidates presented for the Higher School certificate examination in Dance 2 Unit: 163 candidates presented for Major Study Performance, 129 candidates presented for Major Study Composition and 28 candidates presented for Major Study Appreciation.

Of those, the following number of candidates were recognised by markers as presenting exemplary works in the practical examinations: 23 candidates in Core Performance, candidates in 48 Core Composition, 18 candidates in Major Study Performance and 4 candidates in Major Study Composition. These figures represent an overall increase in the number of works of this standard, and a significant increase in the standard of Core Composition works.

A selection of these exemplary works were performed in *Call Back 2000*.

## Practical Examination

Since this is the final examination of this syllabus, a report on candidates' compliance with examination prescriptions (costumes, footwear, time limits, use of accompaniment) has not been included. However it is essential that candidates presenting for the new Stage 6 Dance Syllabus examination in 2001 familiarise themselves with the new examination prescriptions and guidelines.

## Core and Major Study Performance

In core and major study performance, high order candidates:

- demonstrated a range of skills reflecting areas of study
- performed difficult movements and movement sequences with strong, controlled execution
- clearly articulated movement in parallel and turnout e.g. placed and controlled the supporting leg while accurately articulating the working leg
- controlled and articulated centred and off-centre movements
- controlled a range of dynamics
- “finished” lines and movement (clarity)
- used and “projected through” the space
- controlled and varied dynamics e.g. turning quickly into stillness/balance, suspension, acceleration/deceleration into and out of movements
- conveyed the intent of the work to the audience through performance qualities (major study)

Lower order candidates executed simple “exercise” derived movement e.g. spinal rolls, demi plie, gallop, triplet, 3-step turn with some control or awareness of centre, but poor control or strength in alignment and supporting leg. Other characteristics of these performances included:

- little articulation of the working leg
- inability to maintain clarity of shape and line
- centred balances - not challenging off-centre
- limited use of plie in travelling movements
- lack of extension
- inability to sustain focus with change of direction
- little strength or endurance

In some lower order responses, candidates performed more complex work poorly.

### **Core Performance Viva Voce**

*Demonstrate a sequence from your performance today.*

*Discuss the safe dance considerations you have taken into account to overcome potential body placement faults within this sequence.*

High order candidates showed a clear understanding of the importance of good alignment/body placement by identifying parts of a sequence where potential problems might occur and discussing aspects of safe dance practice in relation to these. Discussion of safe dance considerations included training, maintenance, injury prevention and working within capabilities and limitations. Other characteristics of these responses included:

- clear connections made between theory and practice
- a high proportion of demonstration in relation to time
- a structured answer
- the ability to select a relevant demonstration
- the ability to deconstruct the demonstration for the purpose of answering the question

Lower order candidates discussed safe dance practice in general with some demonstration, but were unable to clearly link their discussion to their performance. Other characteristics of these responses included:

- rote definitions of safe dance practice as SMART
- responses that answered aspects of performance not specified in the question

## **Major Study Performance Viva Voce**

*Demonstrate a sequence from your performance and explain why it is distinctive of your selected style.*

*How has your accompaniment (music/sound/silence) supported the interpretation of your style?*

High order candidates explained and demonstrated the characteristics of their selected style evident in their performance. They also demonstrated a clear understanding of aspects of their accompaniment including temporal and dynamic elements, and the relationship between the music and the style selected. Other characteristics of these responses included:

- clear connections made between theory and practice
- a high proportion of demonstration in relation to time
- a structured answer
- the ability to select a relevant demonstration
- the ability to deconstruct the demonstration for the purpose of answering the question

Lower order candidates talked about style and aspects of their accompaniment but were unable to link the two to each other, or to the work performed.

## **Core and Major Study Composition**

In core and major study composition, high order candidates:

- demonstrated a highly developed personal style
- understood and applied the process of abstraction through development and manipulation of movements
- made selective movement choices in terms of space, time and dynamics
- created motifs, transitions, non-locomotor and locomotor movements which all reflected the intent of the work
- formed the work based on the intent (e.g. arrangement of phrases was justified by intent)
- created relationships between dancers that clearly linked to the intent of the work (major study)

Works presented by these candidates were engaging conceptually and tended to deal with a simple theme or broad issue narrowed to a specific and manageable intent.

Lower order candidates relied on known movement material to portray intent. Other characteristics of these responses included:

- use of literal gestural movement
- repeated movements in multiples of 2/4
- random use of space and staging
- little or no exploration of dynamics
- locomotor sequences/transitions unrelated to intent
- multiple “motifs” that appeared unrelated
- little development of “motif” - repeated in original form or change in level, direction
- repeated phrases without development
- literal linking of form to the music or lyrics

- predictable use of obvious forms and devices - unison, canon, binary, ternary (major study)
- little consideration of relationships between bodies in space (major study)
- little exploration in creating movement for multiple bodies (major study)

### **Core Composition Viva Voce**

*Explain and demonstrate how you have used forming in the construction of your work.*

High order candidates demonstrated a clear understanding of the concept of forming in relation to their work. Through clear demonstrations, candidates discussed the process of forming and aspects such as the arrangement of sections, logical development, the use of balance, variation and contrast, and overall structure. The construction of motifs and motifs into phrases as foundational elements of form were also discussed. Other characteristics of these responses included:

- clear connections made between theory and practice/ process and product
- a high proportion of demonstration in relation to time
- a structured answer

Lower order candidates did not structure responses and lacked the ability to conceptualise the link between the forming process and the work, or were unable to clearly demonstrate aspects of forming in the work. Other characteristics of these responses included:

- minimal demonstration
- telling the “story” of the dance
- rote answers with some relevance to the question, unsupported by explanation or demonstration

### **Major Study Composition Viva Voce**

*Explain and demonstrate how you used both the element of space and aspects of staging to realise the intent of your work.*

High order candidates clearly demonstrated how they had used both the element of space and aspects of staging in their work. They related such aspects as direction, orientation level and pathway to their intention, but were also able to articulate more complex ideas, such as the purpose of their stage placement, relationships between dancers and use of strengths and weaknesses of a proscenium stage space.

Lower order candidates talked generally about aspects of space and/or intent. They were unable to demonstrate the link between the theory and the work.

## Written Examination

### Core and Major Study Appreciation

The quality of the core appreciation examination responses based on the prescribed works has continued to improve. Some candidates however still blended their responses. It is essential that the candidates answer questions separately.

Candidates were marked according to the generic scale provided and a criteria based on each individual question.

**(a) (i) Discuss the relationship between accompaniment\* and the movement in *Four Generations*.**

**\* *Accompaniment*** music, sound, silence.

High order candidates were able to describe and analyse the relationship between accompaniment and movement content. They were able to discuss the synthesis of the two and provide examples from a section and /or the work as a whole. Emphasis was placed on the “relationship” between the two. Their response was consistent throughout.

**(ii) The theme of ageing is significant in the work *Four Generations*. Discuss.**

High order candidates were able to discuss the theme of ageing in the work. They were able to support their discussion with sound examples from section/s within the work. They were able to relate the theme and its significance to the work as a whole.

**(b) (i) What are the distinguishing features of Jiri Kylian’s work and how are they shown in *Svadebka* (Les Noces)?**

High order candidates were able to describe, in detail, the distinguishing features of Kylian’s work and discussed how they were shown in *Svadebka*. The excellent responses were those which addressed both parts of the question and the most outstanding blended both aspects of the question in a well-structured response.

**(ii) In *Svadebka* (Les Noces) Kylian communicates moods, ideas and emotions through movement. Discuss.**

High order candidates were able to discuss how Kylian communicated moods ideas and emotions within the work through movement. The discussion was supported by sound illustrations from the work (Illustrations were given using characters and /or section/s from the work).

Only 28 candidates elected to do the Major Study Appreciation. Candidates elected to answer questions from the full range offered within the paper. The compulsory question was on Jose Limon. As with the core paper a generic marking scale was used as well as a criteria to each question and artist.

Core Appreciation-Generic Scale	Major Study Appreciation – Generic Scale
<p><b>0 - Non attempt or what is written does not meet the requirements for one mark</b></p> <p><b>A Response (1)</b> Candidate presents a response to the question with some dance references appropriate to the question. (Little information other than what is provided by the question.</p> <p><b>Poor Standard / Little Understanding</b> As for one mark. The response only partially satisfies the requirements of the question (in various combinations)</p> <p><b>Average (3)</b> Satisfies the requirements of the question. Uses appropriate terminology. Appropriate/relevant illustrations but not exhaustive.</p> <p><b>Above Average /Very Good (4)</b> Uses appropriate/relevant terminology. Uses high order language but not consistently. Shows a clear understanding of all aspects of the question. More appropriate relevant illustrations but not exhaustive. Structured response.</p>	<p><b>0 - Non attempt or what is written does not meet the requirements for one mark</b></p> <p><b>A Response (1-2)</b> Some reference to the question. (1) Little information other than what is provided by the question. (2)</p> <p><b>Poor / Limited Understanding</b> Superficial understanding of the question. Provides information that is inaccurate. (3) Provides some accurate information, which partly satisfies an aspect of the question. (4)</p> <p><b>Average (5-6)</b> Attempts to satisfy the requirements of the question. Provides lists of information. Uses appropriate terminology. May have minimal inaccuracies (5) Appropriate/relevant illustrations but not exhaustive. (6)</p> <p><b>Above Average /Very Good/(7-8)</b> Shows a clear understanding of all aspects of the question. Factually correct. Uses appropriate/relevant terminology. Uses more appropriate relevant illustrations but not exhaustive. (7) Uses high order language but not consistently. Structured response. Demonstrates a clear understanding of all aspects of the question. (8)</p>

<p><b>Excellent (5)</b>  Clearly understands all aspects of the question.  Appropriate terminology/High order language.  Provides much insight, supported by illustrations, which could reasonably be expected. Structured answer.  Possible use of quotes.  <b>Indicative Hours = 20%</b></p>	<p><b>Excellent (9-10)</b>  Clearly understands all aspects of the question. Appropriate/ relevant terminology. Provides much insight, supported by illustrations, which could reasonably be expected. Structured answer. Possible use of quotes. (9).  High order language. Obvious insight of the subject. (10)  <b>Indicative Hours = 40%</b></p>
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