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1999 HSC
Dance
Enhanced Examination Report

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1999 HSC Dance Enhanced Examination Report

2 Unit

Introduction

In 1999, 289 candidates presented for the Higher School Certificate examination in Dance 2 Unit: 150 candidates presented for Major Study Performance, 85 candidates for Major Study Composition and 54 candidates for Major Study Appreciation.

General Comments

The General Comments section reinforces points noted in the 1998 Examination report, which are still relevant.

Wearing of Costumes

The guidelines for dance attire both 'costumes' and plain form fitting dance wear are published in Board Bulletins and the relevant KLA Stage 6 Creative Arts handbook. These publications include appropriate footwear. Teachers and candidates should be aware that they must comply with these requirements or a marking penalty may be incurred.

While costumes are permitted in Major Study Performance and Major Study Composition, they should be seen as integral (that is, essential) to the intent of the work. Students are not awarded marks specifically for costume therefore, costume should be considered but is not a requirement. Plain form-fitting dance wear often enhances line and shape and clarifies the style and intent.

NB: Costumes and other attire should be appropriate to the age group, gender of candidates and for presentation to an audience.

Personal Grooming

Hair: Teachers and Candidates need to ensure that a Candidates hair does not interfere with their performance.

Make Up: While the practical examinations for the HSC are considered 'performances' as such, they should also seen within the context of the HSC examination and consequently make-up is not a requirement. Candidates may choose to wear makeup if it is deemed appropriate.

Dance Attire Only form fitting wear is to be worn for the practical examination. ie. tights and leotards. Flared pants should not be worn.

Jewellery: Teachers and Candidates should ensure NO JEWELLERY is worn into the examination unless it is an essential part of costume in a Major Study.

School Uniform: It is strongly advised that candidates do not wear school uniform into the examination room in order to maintain anonymity.

Audio tapes

Audio tapes will be used in the majority of cases to accompany performances. Despite references to the guidelines regarding the use of audio tapes in consecutive examination reports, some candidates appear to be either unaware of the guidelines or deliberately ignore them:

- There must be nothing other than the work on the tape.
- It is strongly advised to record the accompaniment at the beginning of both sides of the tape.
- The tape itself should be of good quality.
- 'Silence' when integrated into the work accompanied at a later stage by the use of music must be 'recorded' on the tape. It is essential that silence (when used) is included within the stated time limits
- Tapes should be cued, which means not fully rewound, but ready to play within approximately 3 seconds of the play button being pressed.
- The tape used for the HSC examination 'performance' should not be the tape used for rehearsal/practice because frequent use may alter the speed and diminish the quality.
- Each candidate should have their own copy of the performance tape for security purposes, and because frequent playing may diminish the quality of damage the tape in some way, it is strongly advised that each candidate has a backup tape.
- Board clerks will not stop the tape at the request of the candidate, only at the direction of the markers.

NB: students must have a back up tape in the event that the audio equipment fails.

Music editing

When editing is used as a means of lengthening or shortening music to accompany core and major study performance, it should be of good quality. Cutting and editing several pieces of music together as a means of structuring a core or major study composition, rather than forming the work based on constructional skills, is not seen as appropriate in terms of syllabus outcomes. There may be some occasions, however, when the intent might be to respond to different versions of the same music or thematic material. In such cases the consideration should be given to whether the candidate's work is in the spirit of the syllabus and meets the syllabus outcomes in terms of structure/forming of work.

Time Limits

Candidates are timed from the moment they begin to move and ends when they complete the last movement. Time is not taken from the length of the accompaniment. Some Candidates still seem to be unaware of the time limits set for the Core and Major Study Performances and Core and Major Study Composition.

The time limits for 1999 were:

Core Performance	3 ½ to 5 minutes
Major Study Performance	4 to 5 minutes
Core Composition	3 ½ to 5 minutes
Major Study Composition	1. New Solo 4 to 5 minutes
	2. Rework core 3 ½ to 5 minutes
	3. New Group 3 ½ to 5 minutes

Candidates must be made aware that failure to comply with the stated time limits will incur a marking penalty.

Candidates who elect to use the full time limit need to be able to sustain the required energy to realise the relevant technique, style and performance quality.

Safe Dance

Safety is a primary concern in the teaching program for all practical course components, the result of which should be observable in the candidate's work as a whole and not simply a theoretical component. Students should be able to demonstrate safe dance practices within their performance and composition practical components as well as in the Viva Voce.

Candidates should be aware that the course components are not seen and consequently not treated in isolation. Hence safe dance practices should be applied to all aspects of the course, core and major studies.

Viva Voces

The majority of candidates utilised the full time for Viva Voces in Core and Major Study Performance and Composition. This demonstrated that candidates took the time to consider what was being asked. The Above Average candidates also planned their responses to ensure they were specific, gave appropriate demonstrations (when required) and addressed all aspects of the question. The poor responses to Viva Voce were given when candidates prepared a rote response.

Practical Examination

Core Performance

Core Performance as presented at the HSC examination should be indicative of 20% of course time. The Candidate's present solo works in Modern/Contemporary Dance style.

Major Study Performance

Major Study Performance as presented at the HSC examination should be indicative of 40% of course time. The Candidates present solo works in their nominated style and method of presentation.

General Comments

A complete range of work was presented in Core and Major Study Performance in the 1999 HSC Examinations. The markers made the following observations based on the candidate's responses in Core and Major Study Performance.

Core Performance

- The dance should take into account the candidate's anatomical structure and level of ability.
- Complexity of sequences needs to be relative to anatomical structure, strength, endurance and co-ordination.
- Performance works should not be seen as an exercise in Composition. The development of these works should evolve from class technique, exercise and sequences. There should be a direct link to the candidates presentation and the areas of study within the syllabus.

- Candidates performing the same work from a centre may need to vary the choreography to suit their level of skill and each individual's movement style.
- Movement sequences beyond student's ability in terms of complexity and co-ordination may disadvantage the candidate. However, complex movements with sound execution indicates Above Average candidates.
- Balance complexity against the level of execution. Maximise candidate's performance by matching the degree of difficulty with the candidate's ability to control the movement.
- Complexity of movement sequences at times overrides the student's ability to be consistent in interpretation ie. Space, Dynamics, Time.
- There is a need for candidates to make greater use of focus and projection.

Major Study Performance

The comments listed above are just as relevant for major Study performance however teachers and candidates also need to also take note of the following.

- Major Study – is not a rework of Core Performance.
- Major Study – vehicles of all styles need to cater for students ability in order to convey skills within all areas of study to the examiners.
- Candidates need to have a knowledge and understanding of their nominated method of presentation so that this is reflected in their performance work.
- Major Study – 'Considered in terms of enhancing, developing and refining dance technique and students ability to interpret the nominated Dance Style'. (2 Unit Dance Syllabus, 2nd Edition).
- Major Study Performance should be seen as an integrated study.
- Costuming and/or props used must be integral to the work. They must reflect the intent. However, marks are not specifically awarded for costuming and props.
- It is highly recommended that candidates view the space before their examination to familiarise themselves and to ensure their selected footwear is suited to the environment. Viewing of the space also helps the candidate's confidence.

While there has been marked improvement in the presentation of modern/contemporary dance, candidates still need to be aware of the following.

Modern Dance Technique

The dance should show Modern Dance Technique in a Modern (Contemporary) Dance Style. The general characteristics of the technique includes:

- Lower centre of gravity;
- Torso generated movement;
- Movement on and off centre;
- Shifting the centre of gravity and balance;
- The use of gravity and body weight as initiators of movement both into and out the floor;
- Parallel and turned out lines;
- A range of symmetrical/asymmetrical lines; and

- Body responds to a range of oppositional forces.

This application of safe dance practice is applicable to all nominated styles.

The dance performances should reflect the syllabus outcomes with respect to Safe Dance Practices and the experience, ability and skeletal structure of the candidate.

While it is desirable to challenge each candidate technically and to the level of his or her potential, elements which are inherently unsound or unsafe should be avoided. This could include:

- The execution of movement in which the supporting knee is not aligned in relation to the foot and the hip (static or dynamic, parallel or turned out, frequently in combination with the off-centre torso);
- Extreme hyperextension of the thoracic and lumbar vertebrae (bend backs are considered inherently unsafe);
- Hyperflexion and weight bearing of unaligned knees; and
- Uncontrolled knee slides or movements in which the full body weight is placed on the knee(s).

Notes: While all high order (and some basic) dance movement could be said to have some inherent risk, appropriate training and high level execution significantly reduces the risk element. While concerns over Safe Dance Practice are paramount, they should not necessarily limit challenging students at the highest level.

Core Performance

Above Average candidates

Dancers who consistently demonstrate a sound dance technique, relative to their anatomical structure, and performance quality appropriate to their presentation. These include:

- Execution of dance technique appropriate to the Modern Dance style;
- Demonstration of appropriate level of strength, endurance and co-ordination;
- Safe dance practices overall;
- Use of body weight (resistance) which may be shown through:
 - Resistance into and out of the floor
 - Changing concept of centre, ie:
 - Vertical (on and off centre)
 - Horizontal (lower centre of gravity); and
- Demonstration of performance quality relevant to the Modern Dance Style, ie:
 - Control/Variation of dynamics/Energy
 - Quality of Line
 - Sustained technique and performance quality throughout
 - Controlled focus/projection.

Average candidates

Dancers who are less consistent in the demonstration of dance technique (relative to their anatomical structure) and performance quality. For example, they may be unable to maintain the required

relationship between the body the working leg and the supporting leg (on and off centre) and be less able to control the dynamics and energy of their dance.

Below Average candidates

Dancers who demonstrate little dance technique. Inconsistencies in the execution of Safe dance practices. Candidates may lack control of energy level and performance quality necessary to their presentation. Performance quality in some cases may be stronger than the candidate's technical ability.

Core Performance Viva Voce

Explain the principles of safe dance practice which are relevant to ONE locomotor and ONE non-locomotor skill from your Core performance. In your answer demonstrate both of these skills

Above Average candidates

- Demonstrated a sound knowledge and understanding of Locomotor and non-locomotor skills and illustrated their understanding through demonstration;
- Demonstrated the ability to analyse and synthesise what was being asked in the question;
- Used terminology correctly/appropriately;
- Clarity in explanation and clear demonstration; and
- Used their time.

Average candidates

- Demonstrated an average knowledge and understanding of the question;
- Gave a clear explanation with inconsistent demonstration or clear demonstration with general explanation. ie. provided a superficial link between the movement being demonstrated and safe dance practice; and
- May have been inconsistent with the use of appropriate terminology.

Below Average candidates

- Appeared to have prepared a rote response which was irrelevant to the question;
- Showed little understanding of the question;
- Listed Safe Dance principles without putting them in the context of the question;
- Vague demonstration with little or no explanation OR some explanation with demonstration;
- Overuse of S.M.A.R.T. dance; and
- Referenced 'Knees over Toes' without explaining what this means.

Major Study Performance

Above Average candidates

Skilled dancers who demonstrate technical competence incorporating safe dance practice applied to the selected style. They have the ability to sustain the performance quality appropriate to their performance work.

- Demonstrated sound dance technique incorporating Safe Dance practices overall;
- Consistent Interpretation;
- Performance Quality/Energy Maintained;
- Complexity of the sequences balanced against the level of execution;
- Strength, Endurance, Co-ordination; and
- Ability to control Static and Dynamic Alignment.

Average candidates

Dancers who were less consistent in the demonstration of dance technique and performance quality integral to their nominated dance style.

Inconsistencies in:

- Safe Dance practices;
- Interpretation;
- Energy; and
- Performance Quality.

Below Average candidates

Dancers who demonstrated little dance technique or performance quality appropriate to the dance style. Inconsistencies in the execution of Safe Dance practices overall. Candidates had difficulty in sustaining the energy/performance quality necessary to the performance of the dance.

Presented a work that was not indicative of 40% of course time or syllabus outcomes.

Performed a dance that did not appear to be related to the study of a selected style.

Major Study Performance Viva Voce

Explain and demonstrate the significant features of your selected dance style. In your answer, refer to technical skills and performance quality from your performance today.

Above Average candidate

- Used appropriate terminology;
- Explained and demonstrated a sound knowledge and understanding of the significant features of the selected dance style;
- Related their answers to their performance with clear demonstration;
- Were able to distinguish between technical skill and performance quality; and
- Used their time.

Average candidates

- Explained and demonstrated significant features of their style with some inconsistencies;
- Demonstrated a superficial understanding of technical skill and performance quality; and
- Made tenuous links to their performance.

Below Average candidates

- Non specific in terms of the features of the selected style;
- Unable to make reference to their performance;
- Unable to use appropriate terminology; and
- Were unable to differentiate between technical skills and performance quality.

Composition

Core Composition as presented at the HSC examination should be indicative of 20% of the course time. The candidate's present solo works danced by another student at the school who is not the choreographer in Modern Contemporary Dance Style.

Major Study Composition as presented at the HSC examination should be indicative of 40% of the course time. The candidates choose one of three options. New solo, new group or rework. Under no circumstances can the choreographer dance in their own work. Students need to be made aware of the time limits for the various options.

General Comments

A complete range of work was presented in both Core and Major Study Composition. Consideration in composition needs to be given to the following:

- Candidates should be advised of the need to observe safe dance practice in their composition;
- Candidates need also to take into consideration the need to dress appropriately for the viva voce and be prepared to demonstrate;
- Choice of themes was often negative and the composition was seemingly therapeutic using cliched movements;
- Themes need to be kept simple due to time constraints to allow candidates to fully explore their ideas;
- Mime is not abstraction – some candidates' works were too representational and /or in demi-character;
- Motif as the foundation of the work – Variation is essential. Some candidates tried to use too many motifs within the given time frame. As a result movement ideas were often underdeveloped;
- There was a lack of personalisation within locomotor patterns;
- Having a reason for known steps to be included still isn't personalisation;
- There should be a link between the accompaniment and the intent and thus accompaniment and movement;
- Consideration needs to be given to the audience perspective;
- Areas of study – elements of dance should be considered in relation to intent;
- Every candidate must have his or her own tape; and
- A back up tape should be brought in to the exam room cued and ready to go.

Major Study Composition

- Many candidates chose to rework the core for 2-3 dancers;
- Clear link between movement and intent;
- The intent needs to be made relevant for more than one dancer;
- The use of space for 2-3 dancers had improved overall;
- The manipulation of the motif was lost for more than one dancer;
- There was a lack of understanding for the Other Considerations for 2-3 Dancers area of study. Candidates need to examine a broad range of other works - under guidance - to enhance their knowledge and understanding in this area;
- Acknowledgment was given to the intuitive/organic process including a deconstruction;
- Use of choreographic devices – More bodies does not equal less movement;
- Not much layering of movement; and
- Below Average candidates – examiners recommend the use of formal structures as the organic process should not be used as an excuse for poor form.

Core Composition

Above Average candidates

Above average candidates are those who demonstrate the ability to compose movements in a personal style based on a concept/intent which is then arranged into phrases. They demonstrate the use of the elements of construction and forming relevant to a solo dance.

- Clear concept and intent;
- Clear link between movement and concept/intent;
- Well developed personal style;
- Achieves unity through theme, intent and movement content;
- Very well crafted; and
- Intuitive / organic.

Average candidates

- Intent clear (Inconsistencies in the interpretation);
- Demonstrates personal style;
- Link between concept intent and movement;
- Evidence of process;
- Evidence of form (inconsistent); and
- Clear use of the motif.

Below Average candidates

- Inconsistent or flawed intent;
- Underdeveloped movement ideas;
- Lacks variation;
- Lacks evidence of the application of the compositional process;
- Unsophisticated; and
- Music may provide predictable form – incongruous between movement form and music.

Core composition Viva Voce

Abstraction is an important process in composition. Explain and demonstrate the process of abstraction as it relates to your work.

Above Average candidates

- Defined terms then explained and demonstrated their knowledge and understanding of the process of abstraction then were able to link this process to their composition;
- Demonstrated an understanding of literal, representational and symbolic;
- Explained their process – some referenced the nature of composition; and
- Explained and demonstrated a strong link between the process and the work.

Average candidates

- Showed some understanding of abstraction;
- Explained and demonstrated; and
- Provided a superficial link between their explanation and demonstration.

Below Average candidates

- Restated the question;
- Attempted to talk about their dance with minimal reference to their process; and
- Minimal or no demonstration.

Major Study Composition

Above Average candidates

Above average candidates were students who demonstrated the ability to compose movement in a personal style based on a concept/intent which is then arranged into phrases. They demonstrated the use of the elements of construction and forming relevant to either a solo dance or a dance for 2-3 dancers.

- Clear concept/intent;
- Interrelationship of space, time and dynamics;
- Highly developed personal style;
- Achieves unity through theme, intent and movement content;
- Very well crafted;
- Sophisticated;
- Consideration of relationships of bodies to the space and each other (where relevant); and
- Intuitive/Organic.

Average candidates

- Intent clear (may have inconsistencies in the interpretation);
- Demonstrates personal style. Evidence of the use of the elements of dance to communicate the concept/intent;
- Evidence of process and form (may have inconsistencies);
- Clear use of the motif; and
- Some consideration of relationships between bodies to the space and each other (where relevant).

Below Average candidates

- Inconsistent/flawed intent;
- Underdeveloped movement ideas, eg. overuse of movement content - highly repetitive;
- Lacks variation;
- Simplistic use of the elements of dance in relation to the concept/intent;
- Lacks evidence of the application of the compositional process; and
- Unsophisticated.

Major Study Composition Viva Voce

Choreography involves selecting and refining movement ideas. Discuss the selection and refinement process involved in creating your dance. Support your discussion with demonstration.

Above Average candidates

- Defined and explained selecting and refining;
- Referenced the exploration/improvisation of movement material;
- Clear link between the movement through demonstration and the explanation;
- Referenced the nature of composition;
- Link to the overall process;
- Reference was made by some candidates to the development of motif; and
- Consideration of dancers ability.

Average candidates

- Attempted to answer all aspects of the question;
- Showed some understanding of selecting and refining;
- Explanation may be fuller than demonstration or vice versa;
- Made superficial links to the work; and
- Inconsistencies throughout.

Below Average candidates

- Made reference to the question;

- Talked about the dance rather than the process; and
- Reference to the ‘selection’ process was often related to their selection of accompaniment.

SAMPLE ONLY

Team Leaders Script – Core Performance (1999)

Hello welcome to the performance space at

.....

(name of centre)

We are your examiners for today.

What I am saying to you has been written down so that it is the same for all candidates.

This is the CORE PERFORMANCE section of your Dance Exam. It is in TWO PARTS.

The FIRST PART of the exam is your SOLO DANCE. The SECOND PART is the VIVA VOCE. You will be given a short breathing space between the two parts.

I would like to remind you that the ACCOMPANIMENT may only be played once so there will be NO FALSE STARTS and NO OPPORTUNITY FOR A RE-RUN. You will be expected to keep going unless there is a fault with the audio equipment. Then the examiners will stop the tape.

IS YOUR ACCOMPANIMENT READY TO GO?

Would you like to take your starting position and indicate when you are ready to begin.

PERFORMANCE OF THE SOLO DANCE

THANK YOU. I will now give you up to three (3) minutes to get your breath before the next section. Please feel free to move around or do whatever you need to recover.

If you would like to go on before that time please indicate to me that you are ready to continue and I will begin your Viva Voce.

MAX 3 MINUTES RECOVERY

VIVA VOCE

The second part is your VIVA VOCE.

The Viva Voce consists of _____ YOU HAVE UP TO A MAXIMUM OF FIVE (5) MINUTES TO COMPLETE YOUR ANSWER. YOU WILL BE GIVEN A WARNING BELL 15 SECONDS BEFORE THE END OF THE TIME AND STOPPED 15 SECONDS AFTER TIME HAS ELAPSED. ANY ADDITIONAL READING TIME IS INCLUDED AS PART OF YOUR ANSWER TIME. The question is printed on this card. You may refer to the card at any time during your answer.

I will read THE QUESTION to you. You can follow the question on the card provided.

I will read the question a SECOND time, but I am unable to give any explanation.

THIS IS THE QUESTION

READ THE SELECTED QUESTION

HERE IT IS AGAIN. PLEASE LISTEN and FOLLOW CAREFULLY

READ THE WHOLE QUESTION

PLEASE INDICATE WHEN YOU HAVE FINISHED. YOUR TIME STARTS NOW!

MAX FIVE (5) MINUTES

Thank you. (*TEAM LEADER COLLECTS THE VIVA-VOCE CARD*)

That completes your CORE PERFORMANCE EXAMINATION.

Please don't forget your tape.

The Written Paper/s

Section I - Core appreciation = 20% of course time

Section II - Major study appreciation = 40% of course time

Students need to be made aware of the layout of the examination paper and ensure they label their answers appropriately. If a question has been separated into parts (a) and (b) then candidates must ensure they answer them as two separate parts.

Section I - Core - Appreciation

Question 1

(a) (i) *Discuss the use and significance of the theatrical elements of sets and props used in Four Generations.*

Above Average candidates

- Gave a detailed description of the sets and props in Four Generations;
- Explained how the sets and props were used giving specific examples to support their explanation;
- Discussed the significance of the sets and props;
- Illustrated their discussion through one particular section or the entire work; and
- Linked sets and props to intent.

Average candidates

- Gave a detailed description of the sets and props;
- Attempted to describe their use with some examples;
- Were unable to explain the ‘significance’ of sets and props; and
- May have provided irrelevant information about theatrical elements other than those stated in the question.

Below Average candidates

- Gave minimal information related to the question;
- Minimal attempt to describe sets and or props; and
- Provided a list of theatrical elements or the artists within the work.

Sample One

The use of sets and props in Four Generations are significant to the intent or themes of the work as a whole.

In the opening stages we are shown four huts and these huts have an important role throughout the piece. They symbolise home. That although a dancer may be inter state or working abroad, these dancers have always returned home to Australia. Later on in the dance the huts have been destroyed, fallen over and placed on top of each other as Elizabeth Cameron Dalman looks on. This is symbolic of influences on her life and her dance career - the hurricanes in Darwin.

To also enhance the idea of a dancer returning home the work ends with the dancers all standing in front of their huts.

All dances carry a suitcase throughout the opening phrase. These mirror a dancer's life. A dancer is always travelling, on tour and living out of a suitcase for months at a time.

Gideon Orbazanek uses a dictaphone and projector in his introductory solo. The projector shows slides of his life, his family, and many events that have influenced his dance career such as the war and even his car. The dictaphone played at double speed also symbolises how quickly ones life can go by, and more importantly how quickly a dancers life goes by and then comes to an end. Which is the basic theme of Four Generations.

Gideon also produces, from his suitcase two toy hammers. These are significant of his youth and playfulness which are evident in his dance style. Later in the piece Gideon performs a duo with Patricia Borell, the musician, in a section titled, 'Trish, Gideon, Hammers.' It is here that we also see examples of Gideon's youth and his contemporary style. As the intense routine ends, the hammers beat as slowly as a heart beats. It too is relevant to the theme of a dancer's journey coming to an end.

Elizabeth also uses a projector showcasing pictures of her past choreographies which were created in particular for her company the Australian Dance Theatre. We see her watching this reflecting on her past.

Sample Two

Patrick Harding-Irmer, Elizabeth Cameron Dalman, Gideon Orbazanek and Susan Barling together form Four Generations.

Four Generations, directed by Norman Hall, is based upon four generations of dancer's lives. Their past and present, their injuries, accomplishments and their personal stories. This is done not only by movement but also sets and props.

The stage is set at the beginning with four little huts, houses almost, that have no back or front but only sides for the audience to see through. They are white and all of the same height and width. They are also mobile as they transform the stage when moved. These tent like houses represent two or more personal sides to the dancers as they make their way out of them at the beginning to introduce themselves and retreat back to them at the end. It is almost like a home for them.

The props also represent Australian culture and identity as in the past these props were seen at beaches as change rooms. Within the work they are used for the dancers to represent their lives both on and off stage. As the dancer comes out at the beginning from their own space it becomes more personal as they are closer to the audience. This is connected to the time layers effect where when the dancer is at the back of the stage it represents the past and when they are at the front it represents the now and the future.

Suitcases are also used in Four Generations which represents the dancers lives. Always on the move and travelling from show to show. Its as though the dance carries their suitcase which inside holds their life. They are brown bland suitcases, all identical.

Not many of the dancers rely on too many props but Gideon Orbazanek did and he had a different approach to others. Gideon used two plastic hammers that represented the heartbeat and the struggle through life. As Gideon was the youngest of the four his hammers were very representational of the youth of today. Gideon also used a tape recorder in fact mode to tell the audience about himself as he found this approach less personal because he was uncomfortable

coming onto stage and talking. This tape recorder hung around his neck while slides were shown in the background.

Slides were a very significant part in *Four Generations* as they were used to show the past of each individual and where they had come from and what they had done. They were shown up the back on a large white screen on a smaller stage.

The use of props and setting in *Four Generations* is significant to each dancer and their lives personally so they can portray their story to the audience.

- (a) (ii) *‘...the most fascinating and moving sequences are those which bring the performers together in duets and quartets...’ Discuss how the relationship between the dancers in Four Generations contribute to the intent of the work.*

Above Average candidates

- Were able to discuss the relationships between the dancers in *Four Generations*;
- Throughout their discussion candidates were able to integrate the intent of the work;
- Clearly defined the link between the relationships and the intent; and
- Discussion was supported by specific examples from either a section and/or the entire work.

Average candidates

- Gave a description of the relationships within the work;
- Provided some examples to support their description; and
- Either did not link to the intent of a section or the entire work ‘or’ made a poor attempt at linking to the intent.

Below Average candidates

- Gave minimal information regarding the relationships in the work; and
- Often rewrote the quote and then mentioned relationships.

Sample One

The relationships between the dancers in *Four Generations* do contribute to the intent of the work as they show that it does not matter about the age of the dancer, their contribution is just as valid as the younger performers. This theme was one of Norman Hall’s most significant contribution to the piece and Australian dance.

Throughout the performance the audience is aware that ‘the whole work is based on and shaped by the personalities of the performers’. Because each dancer is of such differing generation, when two or more are combined the movement sequences are full of eclecticism, differing visual imagery and a vast history of style and vocabulary. This can be seen in the *White Dance*. This dance was a task imposed by Norman Hall that explores all manners of human relationships. It is thus when the differing generations are combined that the viewer truly sees that age has no holding over dance and that the movement of all four dancers is of equal significance and is equally ‘fascinating’. For although Norman Hall brought four very different people together in Patrick Harding-Irmer, Susan Barling, Elizabeth Cameron Dalman and Gideon Orbazanek all four performers had the language of dance in common. This pure and emotional dance is what brought unity to the performance as a

whole, a performance submerged in visual imagery. As one critic states, 'For all were speaking the same language even if there were different accents'.

Thus we can clearly see that the relationships between the dancers in Four Generations also accentuates the themes; the importance of all generations' contribution to dance and the relevance of the language of dance as an artform in itself.

Sample Two

Four Generations is comprised of a number of solos, duos and also the group of four as an ensemble. It is the duos and the ensemble works where we see strong interactions between the dancers and their dance styles both contrasting and complimenting that of the other three.

In the recreation of Elizabeth Cameron Dalman's 'Creation Duet', Patrick Harding -Irmer and Susan Barling show not only their strong techniques but their ability to perform almost as one. Moving together and holding each other with a style that is clearly from the era in which it was created. This sequence is one of the more moving ones in Four Generations.

The Funky Dance is one which brings the four dancers together for the first time as Gideon Orbazanek, Susan and Elizabeth join Patrick both mocking his knee injury but also symbolising that all dancers can be injured at some point. This rather intense upbeat and modern routine brings them together and creates a strong bond for them - their love of dance and the challenge of dance.

Ravel is another section where the four dancers meet in a fascinating and moving sequence lying on the floor, the four move as one, united together by dance slowly rolling away from one another one at a time.

Duets are performed, each dancer having the opportunity to perform with one of the other three dancers, particularly in the 'White Dance' as they begin to interact. Patrick and Gideon meeting playfully and make gestures with their hands. Liz and Susan confront each other with eye contact, Gideon and Susan dance together as the younger couple and Gideon helps Elizabeth across the stage. These small duos are small interactions. In one stage Gideon walks on to replace Liz and this is symbolic of youth replacing the older generation in dance. The dancers of Four generations have a relationship that is relevant to the intent - showing the life of a dancer and sharing a passion for dance. 'A celebration not only of dance but of life'.

(b) (i) *Svadebka's (Les Noces) interest and excitement comes from Kylian's use of dynamics in movement. Discuss.*

Above Average candidates

- Demonstrated a thorough understanding of dynamics in relation to movement;
- Linked their discussion of dynamics to the intent of the overall work, a section or character/s;
- Made referenced to 'Interest' and 'Excitement' and were able to explain this within the context of the work; and
- May have referenced the crafting of the work by the choreographer.

Average candidates

- Gave a description of dynamics within the work;
- May have referenced either the work or a section;

- Often stated the work was interesting/exciting but were unable to place this within the context of the work; and
- Superficial link to the intent.

Below Average candidates

- Restated the question;
- Listed words related to dynamics without explanation;
- No specific examples; and
- Some candidates described the movement with little or no reference to dynamics.

Sample One

Dynamics is an important element of dance concerning the release of energy and weight of force of the movement.

Kylian's dynamic quality comes from a thorough understanding of the accompaniment and the idea he is communicating to his audience.

Jiri Kylian's work relates deeply to humanity that often leads him to use stillness and the simple act of walking. This also helps to keep the audiences interest and create excitement when contrasted with more exuberant dynamics.

The dance begins in silence with the women slowly walking back. When the music starts the dynamics change to reveal the soon to be bride's anguish and confusion. This is created through shape but also through dynamics. The release of energy becomes sharper and more of an outburst. For example, in the first section when the bride is encircled by the other women but on the louder more dynamic beat of the music she is thrown out with her arms and chest extending to then return to the encircling group.

Kylian's dynamics are largely determined by the music. The tempo, nuance, expression, timbre and pitch of the accompaniment. On the quicker notes the dynamic quality is more erratic using faster movement and on the longer drawn out notes the movement is slower often recapping slower shapes used as motifs in faster movement.

Variety and change in dynamics is most important in maintaining interest. In the celebratory section the dynamics of the movement is more full and lively to coincide with the idea and the music. The men and women dance together jumping and a continual change of space with dancers running. There is generally a larger amount of personal space used and performance space. This section is then contrasted with the slow and sustained dynamics of the walking back of the bride and groom. Thus creating tension. The sharp turn of the head of the female breaks up the slow and sustained dynamics a little to avoid the tension dying.

Kylian like in all his works uses dynamics organically with all other elements needed to be considered when creating a work that maintains interest.

Sample Two

The choreographer of 'Svadebka', Jiri Kylian, uses a variety of dynamics in his movement that make the work interesting and exciting.

Kylian chose the score of *Les Noces* because of its dynamic music including, accents, variety of rhythm and use of voices. Dynamics in dance range from sustained to percussive etc. It is the force that is put behind the movement in question.

The music dominates the movement in *Svadebka* which can easily be seen in the opening scene 'House of the Bride' as the music is very sharp and strained so are the movements of the bride. Her movements are dynamically percussive as she frames her face and wraps her arms around her torso. These percussive movements not only reflect the music but also the theme of the work 'A Mad Little Marriage' - A Russian peasant Wedding. In the intent the bride is nervous and her percussive and angular movements portray this. This tension adds interest to the performance as the audience may wonder why the bride would be so anxious.

Another example of dynamics is when the male corps de ballet appear on stage very dominant and strong. The dynamics portray the groom and groomsmen as being very strong as the women have become very subordinate in their movements, their dynamics have changed to slow, sustained and very sensual in orientation. This creates excitement not only from the dancers movements but from the music.

The 'Wedding Feast' is almost a frenzy of movement using a variety of dynamics to convey interest and excitement that the wedding has created. For example, the slapping of hands on the ground suggests a very male, percussive dominant gesture as a sign of support. This gesture almost becomes a motif throughout the wedding feast. A motif being a movement that spurs on other movements yet is seen throughout the work.

The closing of the 'Wedding Feast' section is when the bride and groom walk towards the opened barn doors. The music is a sharp bell ring. As the bell chimes the bride turns her head sharply, percussively towards the groom as a sign of reassurance. This creates interest and excitement as they head toward the marital bed and their new life together. It shows the bride is unsure of what is to come.

(b) (ii) *Describe In choreographic terms how Kylian tells the story of Svadebka (Les Noces)*

Above Average candidates

- Referenced the story of 'Svadebka' (May contextualise);
- Described and explained how Kylian has used a combination of choreographic tools to portray the story;
- Illustrated through examples; and
- Linked to overall work and /or a section and/or character.

Average candidates

- References the Narrative;
- Describes and gives one or two examples of choreographic tools used by Kylian; and
- Unable to explain the link between the use of Choreographic tools and the story.

Below Average candidates

- Retells the story of Svadebka (Les Noces); and
- May list choreographic terms out of context.

Sample One

Jiri Kylian has effectively used many choreographic terms to tell the story of ‘Svadebka’. The dance is about a ritual Russian wedding and the audience is shown that the story is actually told through the music and the movement. The music, by Igor Stravinsky is full of dynamic instruments and powerful singing voices.

Kylian has effectively choreographed ‘Svadebka’ precisely to the music. When the men sing the men dance and this is the same with the women.

Kylian has also used elements such as time and space to tell the story. Timing comes clearly from the music. Kylian is mathematically precise with his timing and this is shown as the corps de ballet performs in perfect unison. Each single movement is to the count of the music when the timing of the music is fast, then the performers dance more powerfully and energetically. When the timing slows down, so do the movements. This is shown at the very end of the work as the bride and groom slowly walk to the back of the stage to a chiming of bells. Their perfectly timed steps bring an emotion of nervousness and uncertainty.

Space is also a key choreographic term that Kylian uses to tell his story. The first use of space is in the spatial patterns of the dancers. They are in a folk style pattern. This is shown throughout the ballet especially when the whole corps de ballet comes together at the end. This helps tell the story as it shows us that the folk dancing is ritual of the Russian ceremony.

Additionally, Kylian uses the dancer’s kinespheres to show their emotions. The bride continuously moves within her inner kinesphere, with a common motif of framing her face. This shows that she is very nervous and protecting herself.

The males contrast to this by moving in their outer kinesphere. This is shown in their dominant bull-fighting stance with their arms above their heads.

Motifs are found throughout the work which help tell the story of the wedding. This again shown with the bride framing her face, and additionally the men perform masculine movements such as slapping the ground. This shows their power. Additionally, another motif is flexed feet and hands. This shows Kylian's use of modernising Svadebka by using more contemporary movement.

Dynamics are another choreographic term used in Svadebka. This tells the story by creating emotion of each of the characters. The dynamics are reinforced immensely through the powerful music that Kylian chose.

Sample Two

The structure of Svadebka, along with Kylian's motifs and distinctive spatial coordination highlight the central themes and thus projects the story.

The structure of Svadebka is narrative and easily distilled into four parts. In each different section certain motifs and spatial coordination is used to accentuate themes and develop the story. One example of this is in ‘The House of the Bride’. The brides movements are frantic and fragmented showing her anguish and confusion in relation to her upcoming union. Arm and hand motifs such as the angular framing of the face are repeated to further highlight her confusion. The bride is also

usually situated centrally or isolated thus emphasising her importance. Gestures are also evident and are repeated as motifs throughout the piece, bringing unity.

The comparison of the anguish and confusion in the movement of 'The House of the Bride' and the athletic and aggressive nature of the movements in 'The House of the Groom' creates diverse dynamics and further highlights the men's dominance.

It is through Kylian's sensitivity to space, time, weight and flow, his evocative use of contraction and release, the continual production of potential and kinetic energy, combined with his characteristically emotive vocabulary which creates the explosive nature of Svadebka.

Thus we can clearly see that the excitement and interest of Svadebka comes from Kylian's use of dynamics in movement. The work is a fast pace and emotive creation which runs synonymously to the rhythmic and lyrical aspects of the music.

GENERIC MARKING CRITERIA – CORE APPRECIATION

- 0 Non attempt; or, what is written does not meet the requirements of one mark
- 1 A response
Candidate presents a response, with some dance references appropriate to the question (little information other than that provided by the question)
- 2 Poor standard/little understanding
As for one mark
The response only partially satisfies the requirements of the question (in various combinations)
- 3 Average
Satisfies the requirements of the question
Uses appropriate terminology
Appropriate relevant illustrations but not exhaustive
- 4 Very good/above average
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
- 5 Excellent
Clearly understands all aspects of the question
Appropriate terminology; high order language
Provides as much insight, supported by illustrations, as could reasonably be expected
Structured answer
Possible use of quotes

Section II - Major Study - Appreciation

High Order Candidates

- Showed an understanding of the intent of the question;
- Demonstrated a greater understanding of the artists and their work and can place them within an historical context;
- Provided as much information as possible within the given time frame;
- Used relevant illustrations that were appropriate to the question; and
- Very well structured.

Average candidates

- Demonstrated a general understanding of the relevance of the information;
- Provided a list of information relevant to the question;
- General reference to the question;
- Were inconsistent in terms of explanation and illustrations; and
- Lacking in structure.

Below Average candidates

- Listed information not always relevant to the question;
- Lacked understanding of the context of the artists;
- Showed no relevant knowledge of specific dance works;
- Demonstrated confusion between the artists; and
- Cited resources that were out of context to the question.

Where possible, samples have been provided throughout this section which are representative of the Above Average candidature. It is essential that consideration be given to the comments written by the examiners which highlight why these particular responses are considered to be Above Average. It is highly recommended that the explanations be read in conjunction with the samples.

Question 2

Select one of the following seminal artists, then answer the questions below.

George Balanchine

Hanya Holm

Jose Limón

Robert Helpmann

- Seminal dance artists combine their desire to express themselves with the traditional training and choreographic forms they inherit. Discuss this statement in relation to innovations of your selected artist.*
- Explain how major social issues or events shaped the work of your selected seminal artist.*

George Balanchine

Sample response

- (a) Once in America, Balanchine no longer found himself restricted by the Imperialist conformity, nor the poverty and lack of patronage that his homeland Russia had to offer. Naturally, Balanchine now revelled in the freedom America offered, and began choreographing in a new unique way.

Aesthetics and lines and a continual concern for dance itself are what have characterised Balanchine's work over the years, classic traits that have made him renowned amongst his other great choreographic innovations. One of the most obvious factors of Balanchine's choreographic innovations is that his ballets are predominantly plotless whereas Petipa's ballets always adhered to some fairytale or story, Balanchine now revolted to develop ballets that held no ties to these archaic practices of the past. This can be seen in Balanchine's works 'Serenade' and 'Agon', where Balanchine intentionally choreographed a most distinctive plotless style so as to heighten the nature and impact of his choreography alone.

Another paramount point of concern to Balanchine was that there should be no soloists in his work, or in other words no virtuoso who was revered simply because of a name or character role. By intentionally eradicating the need for a virtuoso dancer in his ballets, Balanchine effectively subordinated his dancers to the choreography and musicality of his piece. If ever Balanchine used soloists, or even duos or trios, it was simply to heighten the dance itself, and serve to demonstrate his choreography better.

Balanchine's exemplary use of musical scores was another effective innovation throughout as by not having a rigid plot structure Balanchine relied heavily on his musical score in order to effectively heighten his choreography and his intent.

A further innovation as directed by Balanchine was his particular choice of dancers as aesthetics was a major concern of Balanchine he intentionally chose tall, long-legged and flexible dancers that would serve to heighten the impact of his choreography and make it appear to its fullest potential. An example of how well Balanchine could manipulate his dancers to their best ability is seen in 'Apollo' where Balanchine's classic shape in height progression and legs raised created a stunning and striking image for the audience. A great innovation in the dance style itself was seen in Balanchine's works, with his style of neo-classicism arising from individualistic and idiosyncratic technical innovations.

Classic traits of Balanchine's work include many foibles and abstractions of the traditional ballet movements. Inverting of plies, flexing of the hands and feet, abstractions of typical balletic enclash movements of the legs, and further abstractions of the traditional pas de deux. These innovations are best demonstrated in Balanchine's ballets 'Western Symphony' and 'Serenade', where Balanchine's abstractions make for most intriguing sequences and movement. 'Western Symphony' in particular uses its obvious western theme in order to play with traditional movement and abstract it playfully. Further than just inversions of ballet plies. Balanchine goes on to abstract traditional country dance movements something which makes for a most light hearted and quirky ballet.

George Balanchine used his traditional ballet training in order to make a foundation for his neo-classical choreography. He was to make many innovations of his own, including subordinating the dancer and plot to his choreography, his choice of dancers, music and technical innovations.

- (b) – Russian Revolution.
- Advancements in technology eg. television.
- Balanchine came to America as a result of meeting with Lincoln Kirsten. He developed his works to suit American audiences drawing from American popular culture.
- Post WW11 – Nationalistic era.

Comment:

- The introduction clearly sets the framework for the approach the candidate wished to take.
- Demonstrates an understanding of the key characteristics of why Balanchine was an innovative artist.
- Each point refers to the key components of the question support by factually accurate examples referenced within his works.
- Demonstrated a clear understanding of how the innovations are evident within these works.
- This candidate has been able to interpret the characteristics within the works.

Hanya Holm

- (a) – Fusion of central European dance (Wigman) and American modern dance.
- Use of space – space needs to be felt and experienced. The appropriate generation of movement dynamics through space creates form, purpose and meaning.
- Intrinsic motivation.
- Movement not codified.
- Movement cannot be repeated.
- Free and open – New approaches to space.
- Modern genre.
- Musical Theatre – dance was part of the plot.
- Teaching – dance educator.
- (b) – Rise of Nazism in Germany – Holm went to America to establish the Wigman school
- Anti-German sentiment in America.
- ‘Trend’ 1937 – post depression years in America (social statement questioning the values of society and its morals).
- Other works which may be referenced – ‘Kiss Me Kate’ and ‘My Fair Lady’.
- ‘WORK’ may be interpreted as her role as a dance educator.

Jose Limón

Sample response

- (a) Jose Limón was born in Mexico in 1908. His family was forced to move to New York because of the Mexican Revolution. This heritage would greatly influence his developed style and technique which is still practiced today and would become a dominant theme in his works.

Limón was set on being a painter before he turned to dance. When he went to see a performance by Harold Krutezberg, Limón was impressed by the symbolic and psychological themes of the performance. This was the point at which Limón decided to be a dancer and such symbolic themes would later appear in Limón's work.

Limón studied at the Humphrey-Weidman school. He was fascinated by Doris Humphrey and her concept of Modern Dance. The traditional training Limón received involved Doris's own technique such as contract, fall and recover and flexion. With this technical training Limón was able to incorporate his own style and technique which was developed by the way he wanted to express himself.

Limón created his own dancing school and with this developed his own style and technique. Limón taught his dancers to think of each part of their body to be like an instrument. When the whole body moved it must come together like an orchestra. This was most likely an influence from his father who was a musician.

The idea of body parts being used as instruments led Limón to develop abstract movements that were far from classical movements which was most accepted at that time. Limón developed a sense of weight which became a trademark of his. The weight of different parts of the body were changed and shifted which expressed his own innovative style of dance. Parts of the body were given expression that would normally be considered immobile. He used the ribs the head the knee the foot in many innovative ways. '.....the foot.....can do so much more than an elegant pointe'. This quote from Limón shows the slight influence of classical ballet on him, but that he believed so much more could be done with the foot. In this he is expressing himself and his desire to develop his own style of dance.

Limón's greatest work was entitled *The Moors Pavane* and was based on Shakespeare 'Othello'. This became Limón's greatest as it used the Limón style and technique that had been developing over many years. In this work Limón was able to express the pain and tragedy of Othello using weight, dynamics, fall and recover and hip thrusts. All of these movements reflected the individual characteristics of Limón and the technical training he received.

- (b) There are many social issues and events which occurred that played a part in shaping the work of Jose Limón. Such issues and events include WW2 and political betrayal in his heritage. These are just two dominant events that shaped his work.

WW2 was a time to reflect on the human emotion and the spiritual side of humans. Limón used this feature as a basis for many of his works. Many of his works during this time he reflected on the full capacity of the human spirit.

The choreography 'La Malchine' by Limón is a piece which reflected political betrayal in his Mexican history. This work premiered in 1945 and reflected the betrayal in his home countries history. In the process of choreographing the work, Limón had to return to his past and family heritage to find the truth behind the political and social betrayal of the local people the American Indians. This major social issue and historical issue shaped this work as Limón used it as the basis for choreography hence producing *La Malchine*.

In general Limón's works were based on the full extent of the human and emotional spirit.

Comment:

- (a) – Strong introduction that provides a clear indication of the focus of the discussion.
- Made clear links between his heritage and background to his works.
- There is strong evidence of the influences on him and examples of how he became innovative in terms of his style.
- Each paragraph introduces new material in a coherent and structured manner. References, how his style and technique is evident within works such as the ‘Moors Pavane’.
- (b) – The candidate details how the social issues impacted on Limón and his choice of themes.
- Discussion is supported with reference to specific works.
- The candidate explains how the works are based on the joy and pain of human understanding.

Sir Robert Helpmann

- (a) – Training – Classical/theatre.
- Pavlova in Australia.
- Men in dance.
- Roles - dancer, Producer, Director, Actor, Make-up artist.
- Ambassador for Australian dance.
- Controversy brought recognition and success.
- Characterisation.
- (b) – Nationalism - Australian identity eg. work: ‘The Display’
- Development of the Australian ballet – Harold Holt – cultural acceptance of the arts.
- Improvements in technology and thus transportation allowed for the cross between Europe and Australia thus cross-fertilisation.
- Helpmann’s various roles in the performing arts.

Question 3

- (a) *Explain why François Delsarte is considered a seminal artist.*
- Developed theories of movement analysis.
- Offered new approaches to interpreting movement.
- Codified natural laws of movement / laws of gesture.
- Influences on society - eg. lawyers judges, actors, singers and orators.
- Establishment of schools of Delsartism in France and America.
- Influence on dance artists – Isadora Duncan , Ted Shawn, Ruth St Denis, Martha Graham and Doris Humphrey

- With the Americanisation of his theories through Steele Mackay and Geniveve Stebbins ‘Delsartism’ swept across America having a great deal of influence on American society.
- (b) *Delsarte's work redefined the relationship between mind, body, emotions and gesture. Discuss.*
- Delsarte’s fundamental theories are based on the study of the human being in all physical, emotional and mental states. It is through this basis that his theories are developed that redefining the relationship between mind, body, emotion and gesture.
- The law of trinity (unity of three) is also evident in his division of the zones of the body. The intellectual, the spiritual and the emotional. It is evident here that he is redefining the relationship of the mind, body, emotions and gesture. As Delsarte’s unity of three is established on the premise that they cannot exist independently.
- Interpretation of movement – all movement and gesture has meaning thus defining the relationship between these elements.
- May reference the nine laws of motion to draw links between these elements.

Compulsory Question

- (a) *Tharp has been both a radical and a conservative choreographer. Discuss this statement, making reference to specific works.*
- (b) *Tharp’s choreographic work has spanned many diverse style and performance media. Explain how Tharp’s work has attracted contemporary audiences and influenced twentieth century dance.*

Sample response

- (a) Twyla Tharp's career has been diverse. Throughout her working lifetime her choreography has included many different styles such as tap, jazz, modern and ballet. Tharp's work has indeed been radical and conservative as she has adapted her choreography to meet the demands of changing social attitudes and beliefs. Examples of radical and conservative works can be found in ‘The Catherine Wheel’ and ‘In the Upper Room’. Both of these works reflect the society in which they were created. The Catherine Wheel was created for television. It was created during the time that technology was becoming more prominent within society and social change was rampant. The dance takes on many faces from a comparison of movement generated by a computer and a human to an elaborate cabaret style ending with extravagant lighting and costumes. The use of computer generated images is used to show how prominent technology was becoming in the society of that time. Critics of Tharp's work have stated that ‘Tharp has a mind that IBM would have been proud to have manufactured’. Many of Tharp's works were not done with costume or music. Tharp believed that dance should be the only element needed for a successful performance. Depending on what time it was choreographed and the social attitudes of the time. The attitude towards dance could be regarded as very radical or conservative.

‘In the Upper Room’ combines both modern and ballet dance techniques. These two forms of dance are juxtaposed as both are compared and exist with the intention of creating a similar mood and portray the productions themes. Tharp firmly believed as did Balanchine, that modern dance did not have to throw away traditional ballet technique, but that the two could work together and compliment each other. This ideology was supported in ‘In the Upper Room’ where both techniques were used. The mathematical nature of this piece demonstrated

how Tharp's belief in the use of space and time is essential to her work. This piece forming patterns and using more conventional dance movements can be seen as an example of a more conventional dance style compared to the time in which it was created.

Thus through all eras Tharp has created works that appeal to the society of that time. They are diverse and can be viewed as both radical and conservative.

- (b) Tharp has definitely spanned over many styles and performance media, and this has attracted audiences and influenced dance this century. Tharp has done this in a number of ways, through her ability to cross mediums, and by revolutionising contemporary dance for artists to come.

Twyla Tharp has got attention from audiences by her work in many mediums. She has worked not only in live performances for example within the Joffrey ballet and other companies but also across mediums. Her work in musical theatre has gained audiences in the theatre and similarly Tharp's work in film has attracted television audiences around the world.

Her musical theatre works like 'Hair' has meant that Tharp has attracted audience of conservative or mainstream tastes. Her work in the film and video areas has meant that many more people were able to see Tharp's work than if she were to stage a live performance. The film 'White Nights' is a good example of Tharp's adaptability for a number of different audiences.

Those that are interested in technology and special effects have also been attracted by Tharp's use of computer technology. This has changed and influenced the dance performance itself. 'The Catherine Wheel' is an example of her use of technology.

Tharp's witty and quirky work has intrigued audiences and her radical and surprising works attract contemporary viewers. Her works 'Fugue' and 'In the Upper Room' emphasise Tharp's quirkiness and her idiosyncratic style has proved a hit with many audiences.

Twyla Tharp has as a result of her work and style, influenced twentieth century dance and the future of dance. Tharp has done this through her 'cross fertilisation' of dance styles and the way she gives equal value to all dance. In the work 'Deuce Coupe', Tharp shows how crossing or fusing dance styles in this work the fusion of modern and ballet, can result in an innovative and harmonious product of dance. She has revolutionised contemporary dance through this fusion of dance with the added impetus of every day movements, such as running, hopping and skipping.

Tharp gets her inspiration from a range of places, and this seems to have influenced other dance artists of this century. Tharp said she got dance ideas on the sports field, the ballroom and anywhere else. This unique and fresh way to approach dance has influenced and will definitely impact on the dance of generations to come.

In conclusion, Twyla Tharp has been able to, and continues to, span over many styles and performance media, and this has attracted audiences and influenced dance this century. Tharp has achieved her goal to be 'the greatest choreographer of my time'.

Comment:

- (a) – Clearly demonstrates a synthesis of knowledge not merely a statement of facts. This evident with explanations placed within a socio-historic context.
- The answer is supported with clear and appropriate demonstration in a well structured response.
- The structure of the response demonstrates an above average level of understanding in relation to the question.
- The illustrations are concise and clearly articulate between it and the question.
- The works that were used to reference the question were accurate and were used to support the approach the candidate took.
- (b) – A strong introduction that was used to provide a framework for the body of the response.
- The candidate clearly understands the question using strong examples to demonstrate how Tharp has attracted audience and influenced dance.
- The examples demonstrate a full range of knowledge which is drawn on to answer the specific requirements of the question.
- Uses the stem of the question in relation to the explanations.
- Demonstrates how Tharp has crossed mediums and used technology in her works.

MAJOR STUDY APPRECIATION (10 MARK ANSWERS)

- 0 Nothing relevant
- 1 An answer with some information; largely irrelevant to the question – may be factually correct
- 2 A response
Some dance reference appropriate to the question
Little additional information other than that provided by the question; relates to the stem
- 3 Poor/little understanding
Superficial understanding of the question; fact giving, may be lists. Some confusion: some misinformation, some facts
- 4 Little understanding
Partially satisfies the requirements of the question. Provides some appropriate factual information.
- 5 Below average
Largely satisfies the requirements of the question
Appropriate terminology
Some relevant illustration
- 6 Average
Satisfies the requirements of the question
Appropriate terminology
Appropriate/relevant illustration but not exhaustive
- 7 Above average
Understands the scope of the question
Factually correct but not exhaustive coverage of the question
Use of terminology appropriate
Relevant illustration
- 8 Very good
As for 7 but high order of language, and of understanding
Illustrations cover scope of the question but not exhaustive
- 9 Excellent
Provides as much information as can reasonably be expected
Wide range of illustrations
Above average language, clear structure
- 10 Outstanding
As for 9 plus a clear understanding of intent of the question
Obviously clear knowledge of subject
Clearly structured response