

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

## 2009 HSC Dance Marking Guidelines — Written Examination

### Section I — Core Appreciation

#### Question 1

*Outcomes assessed: H1.1, H4.2, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Provides a detailed explanation about the use of motifs and how these link to the organisation of the dance</li><li>Uses relevant examples from the Work, to clearly demonstrate the link between the use of motifs and the organisation of the dance</li><li>Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>Provides a sound explanation about the use of motifs and how these link to the organisation of the dance</li><li>Uses relevant examples from the Work, to demonstrate the link between the use of motifs and the organisation of the dance</li><li>Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>Provides a general description about the use of motifs and/or how these link to the organisation of the dance</li><li>Uses examples from the Work, to demonstrate the link between the use of motifs and/or the organisation of the dance</li><li>Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>Provides limited information about motif(s) and/or the organisation of the dance</li><li>Uses basic examples from the Work, to provide information about motifs and/or the organisation of the dance</li><li>Presents a response using basic terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>Provides information about aspects of the Work/Jiri Kylian</li><li>Provides a minimal response</li></ul>	1–2

**Section I (continued)****Question 2***Outcomes assessed: H1.1, H4.2, H4.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed explanation about how the spatial elements are used to engage an audience</li><li>• Uses relevant examples from the Work to clearly support their explanation</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound explanation about how the spatial elements are used to engage an audience</li><li>• Uses relevant examples from the Work to support their explanation</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a general description about the spatial elements and/or how they are used to engage an audience</li><li>• Uses examples from the Work to support their description</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information about the spatial elements and/or the engagement of an audience</li><li>• Uses basic examples from the Work</li><li>• Presents a limited response using basic terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides information about features of the Work/Nacho Duato</li><li>• Provides a minimal response</li></ul>	1–2

## Section II — Major Study Appreciation

### Question 1

*Outcomes assessed: H1.1, H1.2, H4.1, H4.2, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a detailed explanation of how the artist challenged the conventions of dance</li><li>• Uses relevant examples from the artist's work to clearly support the explanation</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound explanation of how the artist challenged the conventions of dance</li><li>• Uses relevant examples from the artist's work to support the explanation</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a general explanation of how the artist challenged the conventions of dance</li><li>• Uses examples from the artist's work to support the explanation</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information about the artist and/or the work of the artist</li><li>• Uses basic example(s) from the artist's work</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides information about the artist and/or the artist's work</li><li>• Provides a minimal response</li></ul>	1–2

**Section II (continued)****Question 2***Outcomes assessed: H1.1, H1.2, H4.1, H4.2, H4.4***MARKING GUIDELINES**

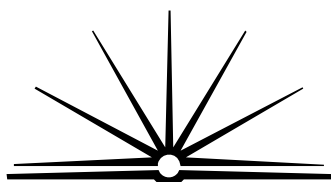
<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed explanation of the aspects of the era and how these are reflected in the work of the artist</li><li>• Uses relevant examples from the artist's work to clearly show the link between the aspects of the era and the artist's work</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound explanation of the aspects of the era and how these are reflected in the works of the artist</li><li>• Uses relevant examples from the artist's work to show the link between the aspects of the era and the artist's work</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a general explanation of the aspects of the era and how these are reflected in the works of the artist</li><li>• Uses examples from the artist's work to show some link between the aspects of the era and the artist's work</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information about the aspects of the era and/or the works of the artist</li><li>• Uses basic example(s) from the artist's works</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides information about the era and/or the artist and/or the artist's work</li><li>• Provides a minimal response</li></ul>	1–2

**Section II (continued)****Question 3**

*Outcomes assessed: H1.1, H1.2, H4.1, H4.2, H4.4*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed explanation of why the Work is significant</li><li>• Uses relevant examples from the artist's Work to clearly show the link between the features of the Work and its significance</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	17–20
<ul style="list-style-type: none"><li>• Provides a sound explanation of why the Work is significant</li><li>• Uses relevant examples from the artist's Work to show the link between the features of the Work and its significance</li><li>• Presents a structured response using appropriate terminology</li></ul>	13–16
<ul style="list-style-type: none"><li>• Provides a general explanation of why the Work is significant</li><li>• Uses examples from the artist's Work to show features of the Work and/or its significance</li><li>• Presents a response using appropriate terminology</li></ul>	9–12
<ul style="list-style-type: none"><li>• Provides a description of the Work and/or why it is significant</li><li>• Uses basic examples from the Work</li><li>• Presents a limited response using some terminology</li></ul>	5–8
<ul style="list-style-type: none"><li>• Lists some features of the Work</li><li>• Provides a minimal response</li></ul>	1–4



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## **2009 HSC Dance Marking Guidelines — Viva Voce**

### **Section III — Core Performance**

#### **Part B: Viva Voce**

##### **Question 1**

*Outcomes assessed: H1.1, H2.1, H2.2*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed explanation that clearly demonstrates an understanding of alignment and the safe execution of the body skill indicated in the question</li><li>• Selects relevant practical examples to clearly demonstrate this understanding</li><li>• Addresses the question in a convincing, coherent response using appropriate terminology</li></ul>	4
<ul style="list-style-type: none"><li>• Provides a sound explanation that demonstrates an understanding of alignment and the safe execution of the body skill indicated in the question</li><li>• Selects relevant practical examples to demonstrate this understanding</li><li>• Addresses the question in a coherent response using appropriate terminology</li></ul>	3
<ul style="list-style-type: none"><li>• Provides information that demonstrates an understanding of alignment and the safe execution of the body skill indicated in the question</li><li>• Selects general practical examples to demonstrate some understanding</li><li>• Addresses aspects of the question in a limited response using basic terminology</li></ul>	2
<ul style="list-style-type: none"><li>• Talks generically about alignment and/or safe dance practice and/or the body skill indicated in the question</li><li>• Provides a minimal response with little detail and little relevance to the question</li></ul>	1

## Section IV — Major Study Performance

### Part B: Viva Voce

#### Question 2

*Outcomes assessed: H1.1, H1.2, H2.1, H2.2*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a detailed explanation that clearly demonstrates the relationship between the candidate's dance technique and the topic indicated in the question</li><li>• Selects relevant practical examples from the Work that clearly demonstrate the relationship between their dance technique and the topic indicated in the question</li><li>• Addresses the question in a convincing, coherent response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a sound explanation that demonstrates the relationship between the candidate's dance technique and the topic indicated in the question</li><li>• Selects relevant practical examples from the Work that demonstrate the relationship between the candidate's dance technique and the topic indicated in the question</li><li>• Addresses the question in a coherent response using appropriate terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides information about the candidate's dance technique and the topic indicated in the question</li><li>• Selects general practical examples from their dance to demonstrate some relationship between the candidate's dance technique and the topic indicated in the question</li><li>• Addresses aspects of the question in a limited response using basic terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Talks generically about dance technique and/or the topic indicated in the question</li><li>• Provides a minimal response with little detail and little relevance to the question</li></ul>	1–2

## Section V — Core Composition

### Part A: Viva Voce

#### Question 3

*Outcomes assessed: H1.1, H3.1, H3.2*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a detailed explanation that clearly demonstrates how the topic indicated in the question has been manipulated in the dance</li><li>• Selects relevant practical examples from the dance to clearly demonstrate how the topic indicated in the question has been manipulated</li><li>• Addresses the question in a convincing, coherent response using appropriate terminology</li></ul>	4
<ul style="list-style-type: none"><li>• Provides a sound explanation that demonstrates how the topic indicated in the question has been manipulated in the dance</li><li>• Selects relevant practical examples from the dance to demonstrate how the topic indicated in the question has been manipulated</li><li>• Addresses the question in a coherent response using appropriate terminology</li></ul>	3
<ul style="list-style-type: none"><li>• Provides information that demonstrates some understanding of how the topic indicated in the question has been used in the dance</li><li>• Selects general examples from the dance to demonstrate some understanding of the topic indicated in the question</li><li>• Addresses aspects of the question in a limited response using basic terminology</li></ul>	2
<ul style="list-style-type: none"><li>• Talks generically about the topic indicated in the question and/or the dance composition</li><li>• Provides a minimal response with little detail and little relevance to the question</li></ul>	1



## Section VI — Major Study Composition

### Part A: Viva Voce

#### Question 4

*Outcomes assessed: H1.1, H3.1, H3.2*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation that clearly demonstrates an understanding of how the topic indicated in the question has been manipulated/developed for 2/3 dancers</li> <li>Selects relevant examples from their Work to clearly demonstrate how the topic indicated in the question has been manipulated/developed for 2/3 dancers</li> <li>Addresses the question in a convincing, coherent response using appropriate terminology</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a sound explanation that demonstrates an understanding of how the topic indicated in the question has been manipulated/developed for 2/3 dancers</li> <li>Selects relevant examples from their Work to demonstrate how the topic indicated in the question has been manipulated/developed for 2/3 dancers</li> <li>Addresses the question in a coherent response using appropriate terminology</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides information about the topic indicated in the question and/or how the topic indicated in the question has been used for 2/3 dancers</li> <li>Selects general examples from their dance to demonstrate some understanding of the topic indicated in the question and/or how the topic indicated in the question has been used for 2/3 dancers</li> <li>Addresses aspects of the question in a limited response using basic terminology</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Talks generically about the topic indicated in the question and/or use of 2/3 dancers</li> <li>Provides a minimal response with little detail and little relevance to the question</li> </ul>	1–2

## Section VII — Major Study Dance and Technology

### Option 1: Choreographing the Virtual Body

#### Part A: Viva Voce

##### Question 5

*Outcomes assessed: H1.1, H1.4, H3.1, H3.2, H3.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Provides a detailed explanation that clearly demonstrates how the opportunities provided by 3D animation software have influenced the creation of your Work</li><li>Selects examples from the Work to clearly demonstrate the opportunities provided by 3D animation software to create your Work</li><li>Addresses the question in a convincing, coherent response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>Provides a sound explanation that demonstrates how the opportunities provided by 3D animation software have influenced the creation of your Work</li><li>Selects examples from the Work to demonstrate the opportunities provided by 3D animation software to create your Work</li><li>Addresses the question in a coherent response using appropriate terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>Provides information about the opportunities provided by 3D animation software to create your dance</li><li>Selects general examples from the dance to demonstrate some understanding of 3D animation software</li><li>Addresses aspects of the question in a limited response using basic terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>Talks generically about 3D animation software and/or their dance</li><li>Provides a minimal response with little detail and little relevance to the question</li></ul>	1–2

## Section VII — Major Study Dance and Technology

### Option 2: Film and Video

#### Part C: Viva Voce

##### Question 6

*Outcomes assessed: H1.1, H1.4, H3.1, H3.2, H3.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Provides a detailed explanation that clearly demonstrates an understanding of how the opportunities provided by film and video technology have influenced the creation of your Work</li><li>Selects examples from the Work to clearly demonstrate the opportunities provided by film and video technology to create your Work</li><li>Addresses the question in a convincing, coherent response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>Provides a sound explanation that demonstrates an understanding of how the opportunities provided by film and video technology have influenced the creation of your Work</li><li>Selects examples from the Work to demonstrate the opportunities provided by film and video technology to create your Work</li><li>Addresses the question in a coherent response using appropriate terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>Provides information about the opportunities provided by film and video technology to create your dance</li><li>Selects general examples from the dance to demonstrate some understanding of film and video technology</li><li>Addresses aspects of the question in a limited response using basic terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>Talks generically about film and video technology and/or their dance</li><li>Provides a minimal response with little detail and little relevance to the question</li></ul>	1–2

# Dance

## 2009 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Written Examination Section I — Core Appreciation (Compulsory)</b>			
Q1	10	Prescribed Artist — <i>Falling Angels</i>	H1.1, H4.2, H4.4
Q2	10	Prescribed Artist — <i>Jardi Tancat</i>	H1.1, H4.2, H4.4
<b>Written Examination Section II — Major Study Appreciation (Optional)</b>			
Q1	10	Prescribed Artist	H1.1, H1.2, H4.1, H4.2, H4.4
Q2	10	Prescribed Era	H1.1, H1.2, H4.1, H4.2, H4.4
Q3	20	Mandatory Seminal Artist	H1.1, H1.2, H4.1, H4.2, H4.4
<b>Practical Examination Section III — Core performance (Compulsory)</b>			
Part A	8	Core Performance Criterion 1	H1.1, H2.1, H2.2
Part A	8	Core Performance Criterion 2	H1.1, H1.2, H2.1, H2.2
Part B Q1	4	Viva Voce	H1.1, H2.1, H2.2
<b>Practical Examination Section IV — Major Study Performance (Optional)</b>			
Part A	16	Major Study Performance Criterion 1	H1.1, H1.2, H2.1, H2.2
Part A	16	Major Study Performance Criterion 2	H1.1, H1.2, H2.1, H2.2
Part B Q2	8	Viva Voce	H1.1, H1.2, H2.1, H2.2
<b>Practical Examination Section V — Core Composition (Compulsory)</b>			
Part A Q3	4	Viva Voce	H1.1, H3.1, H3.2
Part B	4	Core Composition Criterion 1(a)	H1.1, H1.2, H3.1, H3.2
Part B	4	Core Composition Criterion 1(b)	H1.1, H1.2, H3.1, H3.2
Part B	8	Core Composition Criterion 2	H1.1, H1.2, H3.1, H3.2
<b>Practical Examination Section VI — Major Study Composition (Optional)</b>			
Part A Q4	8	Viva Voce	H1.1, H3.1, H3.2
Part B	16	Major Study Composition Criterion 1	H1.1, H1.2, H3.1, H3.2
Part B	16	Major Study Composition Criterion 2	H1.1, H1.2, H3.1, H3.2
<b>Practical Examination Section VII — Major Study Dance and Technology (Optional)</b>			
Option 1: Part A Q5	8	Viva Voce	H1.1, H1.4, H3.1, H3.2, H3.4
Part B	16	Option 1: Choreographing the Virtual Body Criterion 1 Choreographing the Virtual Body Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4 H1.1, H1.2, H1.4, H3.1, H3.2, H3.4
Option 2: Part C Q6	8	Viva Voce	H1.1, H1.4, H3.1, H3.2, H3.4
Part D	16	Option 2: Film and Video Criterion 1 Film and Video Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4 H1.1, H1.2, H1.4, H3.1, H3.2, H3.4