2017 HSC Dance
Marking Guidelines — Written Examination

Section I — Core Appreciation

Question 1 – Sue Healey, *Fine Line*

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
</table>
| • Provides a detailed discussion of the statement demonstrating knowledge and understanding of *Fine Line*  
  • Uses appropriate examples and language to clearly support the response  
  • Presents a logical and cohesive response                                | 9–10  |
| • Provides a sound discussion of the statement demonstrating knowledge and understanding of *Fine Line*  
  • Uses appropriate examples and language with inconsistencies to support the response  
  • Presents a logical response                                              | 7–8   |
| • Provides a general discussion of the statement demonstrating adequate knowledge and understanding of *Fine Line*  
  • Uses adequate and/or general examples and language with inconsistencies to support the response  
  • Attempts to present a structured response                                 | 5–6   |
| • Provides limited knowledge and/or understanding of *Fine Line*         | 3–4   |
|  • Uses basic examples and language                                       |       |
|  • Presents a limited response                                            |       |
| • Provides information about aspects of *Fine Line*                      | 1–2   |
|  • Presents a minimal response                                            |       |

*Answers could include:*

Students discuss success of the work in terms of:

*Emotional impact*

• Could refer to the candidate’s personal emotional response, likes or dislikes – feeling empathetic, ambivalent, indifferent, content, dissatisfied, overwhelmed, annoyed, interested, confused

• In relation to:
– Isolation, being alone, solitude and the associated feelings
– Relationships, sharing space/encroaching on space, sense of belonging
– Communication/connection, tension/conflict, order/chaos
– Fragility/strength, playfulness, sensuality, intimacy

• An emotional impact from the dancers performing it – what they feel and how they show it
• Emotional impact through the film medium – framing of movement, switching of perspective, camera angles, editing, lighting, colour, use of string prop, auditory component.

**Communicating**
• Candidate’s understanding of the ideas(s)/concept(s)/intent
• Social commentary/inference – how others live, how society works, how others feel
• Nature of space – its geometry, space as a choreographic construct and the impact on our lives
• Nature of relationships
• Nature of the movement itself, props, music, structure, choreographic choices
• Healey’s influences, background/training which contributed to the work and what it means to her
• The work as part of a series
• Use of the film medium
• The metaphor of a ‘fine line’
• Movement as a medium of communication.
### Section I (continued)

**Question 2 – Jiri Kylian, Sarabande**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
</table>
| • Provides a detailed explanation of how Jiri Kylian’s choreographic style is represented in *Sarabande*  
• Uses appropriate examples and language to clearly support the response  
• Presents a consistently logical and cohesive response                                                                                      | 9–10   |
| • Provides a sound explanation of how Jiri Kylian’s choreographic style is represented in *Sarabande*  
• Uses appropriate examples and language with inconsistencies to support the response  
• Presents a logical response                                                                                                               | 7–8    |
| • Provides a general explanation of how Jiri Kylian’s choreographic style is represented in *Sarabande*  
• Uses adequate and/or general examples and language with inconsistencies to support the response  
• Attempts to present a structured response                                                                                               | 5–6    |
| • Provides limited knowledge and/or understanding of Jiri Kylian’s choreographic style or *Sarabande*  
• Uses basic examples and language  
• Presents a limited response                                                                                                               | 3–4    |
| • Provides information about aspects of *Sarabande* or Jiri Kylian  
• Presents a minimal response                                                                                                               | 1–2    |

**Answers could include:**

**Choreographic style**

- Relationship to accompaniment: auditory elements – musical inspiration
- Classical techniques, modern technique, Slavic Folk Dance – ‘eclectic’ style, connection with the Baroque period
- Complexity in the application of space, time and dynamics in the movement
- Individual’s merging and emerging with groups
- Symbolism and metaphor – abandonment of colour, link to the ‘Black and White Ballets’
- Bizarre, unexpected movement, lyrical phrases which are contrasted with sharp angular movement – twitches, spasms, grimaces
- Body percussion gestures and use of hands to communicate meaning
- Humour often incorporated into his works
- Movement into and out of darkness on stage – lighting framing the dancers, no sets
- Themes – questions of life and death, love, quest for meaning, sexual identity and sexuality, human frailty and gender issues
- Possible links to dance works of Aboriginal and Torres Strait Islander people.
Section II — Major Study Appreciation

Question 1 – Tharp and Khan

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Provides a detailed explanation of how sociocultural influences of the era are reflected in aspects of the artist’s works</td>
<td>9–10</td>
</tr>
<tr>
<td>• Uses appropriate examples and language to clearly support the response</td>
<td></td>
</tr>
<tr>
<td>• Presents a logical and cohesive response</td>
<td></td>
</tr>
<tr>
<td>• Provides a sound explanation of how sociocultural influences of the era are reflected in aspects of the artist’s works</td>
<td>7–8</td>
</tr>
<tr>
<td>• Uses appropriate examples and language with inconsistencies to support the response</td>
<td></td>
</tr>
<tr>
<td>• Presents a logical response</td>
<td></td>
</tr>
<tr>
<td>• Provides a general explanation of how sociocultural influences of the era are reflected in aspects of the artist’s works</td>
<td>5–6</td>
</tr>
<tr>
<td>• Uses adequate and/or general examples and language with inconsistencies to support the response</td>
<td></td>
</tr>
<tr>
<td>• Attempts to present a structured response</td>
<td></td>
</tr>
<tr>
<td>• Provides limited knowledge and/or understanding of sociocultural influences or the artist’s works</td>
<td>3–4</td>
</tr>
<tr>
<td>• Uses basic examples and language</td>
<td></td>
</tr>
<tr>
<td>• Presents a limited response</td>
<td></td>
</tr>
<tr>
<td>• Provides information about aspects of the artist’s and/or era and/or works</td>
<td>1–2</td>
</tr>
<tr>
<td>• Presents a minimal response</td>
<td></td>
</tr>
</tbody>
</table>

Answers could include:

Twyla Tharp

Sociocultural influences of the 1960s–80s

Significant events in American history

• eg JFK as President and his assassination, civil rights movements, racial discrimination
• Martin Luther King Jnr ‘I have a dream’ speech, free speech, Vietnam War, women’s rights, anti-authoritarian and protest movements, social activism, 1968 Martin Luther King Jnr and Robert Kennedy assassinated, Apollo 11 lands on the moon – ‘one small step for man, one giant leap for mankind’ Neil Armstrong, first black woman elected to Congress, Cold War
• Post war affluence.

Pop music and associated culture

• 1964 Beatles rock the world
• Influence of European music on USA
• 1969 Woodstock – a weekend of music, love and peace
• Psychoactive drugs and recreational drug culture.
Artistic developments
- Postmodernism coined for 1960s onwards – postmodernists challenged the boundaries of the modern era in dance – time of experimental dance – no rules, no boundaries – ‘happenings’
- Emergence of the Broadway musical as an art form
- Pop Art, new non-elitist art styles which achieved popular recognition.

Tharp’s contributions
- 1973 Deuce Coup – music of the Beach Boys – created public credibility for use of popular music
- 1976 Push Comes to Shove – choreographed for Mikhail Baryshnikov to Haydn’s Symphony 82 – incorporation of balletic technique into contemporary choreography
- Choreographed dances for the film version of the ‘60s rock musical Hair (1979) and Ragtime (1980)
- Worked on Broadway eg When We Were Very Young (1980) and The Catherine Wheel (1981)

Akram Khan
Sociocultural influences of the 1990s–now
Significant events in history
- Connection between Britain and the subcontinent
- Emergence of issues surrounding race, multiculturalism, sexuality and economics
- Technology and the internet – globalisation
- Aftermath of the Cold War – opening of international borders and breaking down of barriers
- Conflict in the Middle East
- Emergence of terrorism.

Artistic developments
- Music videos using dance as an art from
- Development of contemporary companies with merging of dance styles, ballet, cultural and modern contemporary influences
- Dance becoming minimalistic and pedestrian – incorporating text, speech and gesture to communicate ideas
- Use of technology to support communication of ideas
- Aim to engulf the senses
- Audiences have a broader view of what ‘dance’ means – TV shows like So you think you can Dance and Dancing with the Stars impacted our traditional ideas.

Khan’s contributions
- Connections to his culture and other non-western cultures
- Use of traditional stories, movements, characters being explored in modern ways
- Created a diverse movement vocab that is a result of his eastern and western cultures – Indian Katak and contemporary
• Collaboration with other artists – sculptor Antony Gormley, visual artist Anish Kapoor, Sylvie Guillem, national ballet of China, Kylie Minogue.

Works

• *Sacred Monsters* (2006)
  – Living up to expectations of the audience to be perfect
• *Kaash* (2002)
• *Ma* (2004)
• *Zero Degrees* (2005)
• *Gnosis* (2010)
  – Hindu story of Queen Gandhari
  – Inner and outer battles of characters
• *Vertical Road* (2010)
  – The earthly nature of humans, their rituals and the consequences of their actions
• *Desh* (2011)
  – Homeland, resistance and convergence
  – Trying to find balance in an unstable world
  – Fragility and resilience of the human spirit
• *iTMOi* (2013)
  – Inspired by Stravinsky’s music
  – Evoking emotions through patterns rather than expression.
## Section II (continued)

### Question 2 – Bausch and Naharin

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Provides a detailed explanation of how the artist’s innovative themes and approaches are represented in their works</td>
<td>9–10</td>
</tr>
<tr>
<td>• Uses appropriate examples and language to clearly support the response</td>
<td></td>
</tr>
<tr>
<td>• Presents a consistently logical and cohesive response</td>
<td></td>
</tr>
<tr>
<td>• Provides a sound explanation of how the artist’s innovative themes and approaches are represented in their works</td>
<td>7–8</td>
</tr>
<tr>
<td>• Uses appropriate examples and language with inconsistencies to support the response</td>
<td></td>
</tr>
<tr>
<td>• Presents a logical response</td>
<td></td>
</tr>
<tr>
<td>• Provides a general explanation of how the artist’s innovative themes and approaches are represented in their works</td>
<td>5–6</td>
</tr>
<tr>
<td>• Uses adequate and/or general examples and language with inconsistencies to support the response</td>
<td></td>
</tr>
<tr>
<td>• Attempts to present a structured response</td>
<td></td>
</tr>
<tr>
<td>• Provides limited knowledge and/or understanding the artist’s themes and/or approaches and/or work(s)</td>
<td>3–4</td>
</tr>
<tr>
<td>• Uses basic examples and language</td>
<td></td>
</tr>
<tr>
<td>• Presents a limited response</td>
<td></td>
</tr>
<tr>
<td>• Provides information about aspects of the artist and/or works</td>
<td>1–2</td>
</tr>
<tr>
<td>• Presents a minimal response</td>
<td></td>
</tr>
</tbody>
</table>

**Answers could include:**

### Pina Bausch

**Themes**
- Human frailty and brutality
- The power and pity of personal relationships – particularly men and women
- The force of desire
- An alternate representation of reality
- Haunted souls and precarious sanity
- Subtle humour.

**Approaches**
- Explores the notion of expression as a starting point for dance
- Ideas pared down to motivating impulse
- Uses text, song and drama
- Pedestrian movement and in realistic contexts
- Explores personal relationships
- Concentrated on one essential image or gesture
- Questions dancers to get input from their personal experience
- Loosened the boundaries between dance and theatre, text and movement, character and performer.
Selected works and subject matter could include

- Le Sacre du Printemps / Rite of Spring (1975)
  - Sacrificial rite
- Bluebeard (1977)
  - The desolation of male/female relationships
- Nelken (1982)
- Café Müller (1978)
  - Male/female relationships within a cafe setting
- Arien (1979)
  - Water themes
  - Coping with loss, remembering the past
- Palermo, Palermo (1989)
  - Shattered ruins of post-war Europe.

Ohad Naharin

Themes

- Clarity of form, sense of movement and self-awareness
- Making it meaningful to the dancers – being comfortable in their own skins
- Storytelling of suffering and the world’s problems
- Themes can be movement – developing work itself – structure, power of repetition, laughing at ourselves, energy and groove
- Movement charged with tension and drama
- Reference to Israeli politics in a universal human context.

Approaches

- Use of contemporary music
  - Israeli rock group, the Tractor’s Revenge 1990
- Use of technology
- Created two distinct companies: Batsheva Young Ensemble Dancers / Batsheva Dance Company
  - mentors young dancers
  - characterises Israeli dance
- Created Gaga dance language and pedagogy
- Develops knowledge and self-awareness of the body
- Teaches disabled students
- Not using a mirror in rehearsals
- Approaches each project with a sense of adventure collaborating with innovative musicians and visual artists
- Ongoing choreography and development of work that changes and evolves.
Works
• Anaphase (1985–1995)
• Three (2005)
• Furo (2006)
• Max (2007)
• Mamootot (2003)
• Sadeh 21 (2011)
• The Hole (2013)
• Last work (2015).
## Section II (continued)

### Question 3

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Provides a detailed explanation of how Mats Ek represents ‘imaginative interpretations’ rather than just a narrative in <em>Appartement</em></td>
<td>17–20</td>
</tr>
<tr>
<td>• Uses appropriate examples and language to clearly support the response</td>
<td></td>
</tr>
<tr>
<td>• Presents a consistently logical and cohesive response</td>
<td></td>
</tr>
<tr>
<td>• Provides a sound explanation of how Mats Ek represents ‘imaginative interpretations’ in <em>Appartement</em></td>
<td>13–16</td>
</tr>
<tr>
<td>• Uses appropriate examples and language with inconsistencies to support the response</td>
<td></td>
</tr>
<tr>
<td>• Presents a logical response</td>
<td></td>
</tr>
<tr>
<td>• Provides a general explanation of how Mats Ek represents ‘imaginative interpretations’ in <em>Appartement</em></td>
<td></td>
</tr>
<tr>
<td>• Uses adequate and/or general examples and language with inconsistencies to support the response</td>
<td>9–12</td>
</tr>
<tr>
<td>• Attempts to present a structured response</td>
<td></td>
</tr>
<tr>
<td>• Provides limited knowledge and/or understanding of <em>Appartement</em></td>
<td>5–8</td>
</tr>
<tr>
<td>• Uses basic examples and language</td>
<td></td>
</tr>
<tr>
<td>• Presents a limited response</td>
<td></td>
</tr>
<tr>
<td>• Provides information about aspects of the artist and/or <em>Appartement</em></td>
<td>1–4</td>
</tr>
<tr>
<td>• Presents a minimal response</td>
<td></td>
</tr>
</tbody>
</table>

### Answers could include:

**Imaginative interpretations**
- Embellishment of occurrences within everyday situation – use of humour, irony and shock tactics eg use of toilet, vacuum cleaner and couch
- Ek’s choreographic style as a reinterpretation (mix) of ballet and diverse contemporary dance techniques
- The extraordinary expression of the ordinary and mundane through 11 scenes in a non-narrative form
- Concept of symbolism – image – idea – emotion as opposed to storyline/narrative
- Commentary on modern living
- Relatable situations which create empathy with the characters
- Incorporation of the voice and music.

**Communication of ideas**
- A snapshot of society through life in an apartment
- Everyday life
- Relationships
- Gender roles
- Generation roles
- Household tasks
• Emotional response
• The simplicity/complexity of everyday life.

Movement, emotions and feelings
• Stylised pedestrian movement
• Athleticism of the movement
• Twisting and squirming/contortionist low-level movement
• Motifs
• Genre
  – Elongation and extension of the movements
  – Foot or head stays in position while the body goes to the next movement
  – Manipulation of the body’s centre of gravity
• Unique use of space, time and dynamics to produce from the audience an emotional response to everyday experiences – shock, laughter, empathy, crying, worry
• Dancers create emotions through performance to support interpretation of ideas.
# 2017 HSC Dance

## Mapping Grid

### Written Examination Section I — Core Appreciation (Compulsory)

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1</td>
<td>10</td>
<td><em>Fine Line</em> – Sue Healey</td>
<td>H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5</td>
</tr>
<tr>
<td>Q2</td>
<td>10</td>
<td><em>Sarabande</em> – Jiri Kylian</td>
<td>H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5</td>
</tr>
</tbody>
</table>

### Written Examination Section II — Major Study Appreciation (Optional)

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q2</td>
<td>10</td>
<td>Seminal Artists – Pina Bausch and Ohad Naharin</td>
<td>H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5</td>
</tr>
<tr>
<td>Q3</td>
<td>20</td>
<td>Analysis – Mats Ek – <em>Appartement</em></td>
<td>H1.1, H1.2, H1.3, H4.1, H4.2, H4.3, H4.4, H4.5</td>
</tr>
</tbody>
</table>

### Practical Examination Section III — Core Performance (Compulsory)

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12</td>
<td>Core Performance Criterion 1</td>
<td>H1.1, H2.1, H2.2</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Core Performance Criterion 2</td>
<td>H1.1, H1.2, H2.1, H2.2</td>
</tr>
</tbody>
</table>

### Practical Examination Section IV — Major Study Performance (Optional)

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20</td>
<td>Major Study Performance Criterion 1</td>
<td>H1.1, H1.2, H2.1, H2.2</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Major Study Performance Criterion 2</td>
<td>H1.1, H1.2, H2.1, H2.2</td>
</tr>
</tbody>
</table>

### Practical Examination Section V — Core Composition (Compulsory)

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>Core Composition Criterion 1 (a)</td>
<td>H1.1, H1.2, H3.1, H3.2</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Core Composition Criterion 1 (b)</td>
<td>H1.1, H1.2, H3.1, H3.2</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Core Composition Criterion 2</td>
<td>H1.1, H1.2, H3.1, H3.2</td>
</tr>
</tbody>
</table>

### Practical Examination Section VI — Major Study Composition (Optional)

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8</td>
<td>Major Study Composition Criterion 1 (a)</td>
<td>H1.1, H1.2, H3.1, H3.2</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Major Study Composition Criterion 1 (b)</td>
<td>H1.1, H1.2, H3.1, H3.2</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Major Study Composition Criterion 2</td>
<td>H1.1, H1.2, H3.1, H3.2</td>
</tr>
<tr>
<td>Question</td>
<td>Marks</td>
<td>Content</td>
<td>Syllabus outcomes</td>
</tr>
<tr>
<td>----------</td>
<td>-------</td>
<td>---------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Option 1</td>
<td>8</td>
<td>Option 1: Choreographing the Virtual Body</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Criterion 1 (a)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Option 1: Choreographing the Virtual Body</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Criterion 1 (b)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Option 1: Choreographing the Virtual Body</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Criterion 2</td>
<td></td>
</tr>
<tr>
<td>Option 2</td>
<td>8</td>
<td>Option 2: Film and Video</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Criterion 1 (a)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Option 2: Film and Video</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Criterion 1 (b)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Option 2: Film and Video</td>
<td>H1.1, H1.2, H1.4, H3.1, H3.2, H3.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Criterion 2</td>
<td></td>
</tr>
</tbody>
</table>