



BOARD OF STUDIES
NEW SOUTH WALES

1997 HSC

EXAMINATION REPORT

Dance

Including:

- **Marking criteria**
- **Sample responses**
- **Examiners' comments**

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Dance 2 Unit

Preamble

In 1997, 268 candidates presented for the Higher School Certificate examination in Dance 2 Unit: 119 candidates presented for Major Study Performance, 111 candidates for Major Study Composition and 38 candidates for Major Study Appreciation.

Of those, 23 candidates were recognised by markers as presenting exemplary works in the practical examinations: eight candidates in Core Performance, twelve candidates in Major Study Performance, eight candidates in Core Composition and three candidates in Major Study Composition.

Candidates who were identified as presenting exemplary works were invited to perform these works in 'Call Back '97'.

General Comments

The general comments section reinforces points noted in the 1993–1996 Examination Reports, which are still relevant.

Wearing of 'costumes'

The guidelines for the use of 'costumes' (other than plain, form-fitting dance wear) are published in Board Bulletins and the relevant KLA Handbook. Teachers and candidates should be aware that failure to comply with these requirements may incur a marking penalty.

While 'costumes' are permitted with some options included in Major Study Performance and Composition, they should be seen as integral (that is, essential) to the intent of the work.

Even in the context of a Major Study in Performance with a 'theatrical' intent, plain form-fitting dance wear often enhances line and shape and clarifies the style and intent.

Personal grooming

The use of make-up: while the practical examinations for the HSC are considered 'performances' as such, they are also seen within the context of the HSC examination and consequently, not all the 'theatricality' associated with the use of make-up is appropriate.

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.

- THE BOARD CLERKS WILL NOT STOP AND START THE TAPE AT THE REQUEST OF THE CANDIDATE, ONLY AT THE DIRECTION OF THE MARKERS.
- Tapes should be CUED, which means not fully rewound, but ready to play within approximately 3 seconds of the *play* button being pressed.
- The taped used for the HSC examination ‘performance’ should not be the tape used for rehearsal/practise 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 or damage the tape in some way, it is strongly advised that each candidate has a backup tape.

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

Some candidates still seem to be unaware of the time limits set for core and major study performance and core and major study composition.

Candidates must be made aware that FAILURE TO COMPLY WITH THE STATED TIME LIMITS MAY 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.

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 core and major study composition as well as performance.

Viva voce

Candidates should be made aware that they may be required to demonstrate in support to a viva voce question and will consequently need to dress accordingly.

High order candidates take time to consider what is being asked in the question and to plan an answer which is both specific and well illustrated in movement. They address both parts of the question where appropriate and use correct and appropriate terminology.

Poorer responses to the viva voce questions are often presented as form answers. In this category some candidates believe that if they discuss everything they will eventually answer the question.

Candidates should not assume that the examiners can read into their answers the correct response — the use of correct terminology and the candidates' responses to the viva voce questions must be explicit.

Core and Major Study Performance

Candidates should be able to understand, differentiate and realise in practical terms the stylistic characteristics of Modern Dance Technique and Modern (Contemporary) Dance Style.

High order candidates demonstrate the use of body weight, resistance into and out of the floor, the concept of challenging gravity through moving the vertical centre of gravity to go off centre, sustain the position and still demonstrate control and to be able to lower the centre of gravity, sustain it and retain control. High order candidates also respond to the characteristic use of oppositional forces which are seen in the work of some modern dance pioneers (eg Martha Graham — contraction and release; Doris Humphrey — fall and recovery). It should be noted, however, that these are examples of the use of oppositional forces and are not necessarily specifically integral to the genre.

Candidates need to be aware of their abilities — strengths and limitations — as well as their muscular–skeletal type and its restrictions. This awareness should be demonstrated and observable through correct static and dynamic alignment. The principles of safe dance need to be applied throughout all dance sequences. While it may be argued that many or most dance sequences are inherently unsafe, it is the level of the candidates' training and technique that prepares them to execute complex sequences safely. Consequently, it is important to recognise that when a group of candidates is presenting the class dance for examination purposes that it be adapted to suit the needs and capabilities of all candidates.

When core and major study performance works are being devised it is relevant to note:

- that each serves a different purpose — the core is seen more as a dance which provides the vehicle for the candidate to display technical facility, performance quality relative to the syllabus outcomes, the major study is seen more as a 'work';
- that each is measured in terms of outcomes reached relative to indicative time (Core — 20 per cent, Major Study — 40 per cent);
- the 'diving formula', that is the degree of difficulty of the technical elements relative to the level of execution (performance) — a 'safe dance' with neat lines, but with a low order of difficulty, in terms of locomotor movements/sequences. Sequences should involve complex combinations demonstrating balance, strength, and locomotor elements.

Core and Major Study Composition

The technical foundation for the movement presented for core composition is best described in terms of Modern Dance Technique and Modern (Contemporary) Dance Style (the same philosophical premise for the training component in core performance — indicative of the integration of the syllabus components). Modern Dance provides a common technical base while allowing the student choreographer freedom to devise movement in a personal style.

High order candidates:

- demonstrated the ability/skill to create locomotor movement patterns/phrases/sequences in relation to the intent/theme;
- demonstrated the ability/skill to organise movement into phrases;
- used space to enhance the theme/intent;
- used a full range of arm/leg/torso combinations to enhance personal style;
- developed motifs relative to the concept/intent which showed a personal approach/style — that is, they were idiosyncratic, unpredictable, quirky and provided the base for the resulting phrase;
- produced work which appeared to follow a sound process — clear intent, improvisation, experimentation, selection and refinement;
- produced work that was interesting, personal, had a clear intent and avoided clichéd/stereotypical movements/sequences/phrases — in other words, a fresh approach;
- were able to create transitions, especially in locomotor patterns consistent with the intent/theme;
- understood the role of abstraction and applied it to the process of developing personal movement style from literal or representational sources;
- developed movement phrases incorporating the whole body not simply by means of arm/leg/gesture.

Practical Examination

General

Overall, candidates were dressed appropriately with only a small number of candidates not observing the regulations.

The candidates' demeanour and behaviour was generally exemplary. Most candidates approached the examination remarkably relaxed with a sense of confidence — both in performance and viva voce.

Performance Overview

A complete range of work was presented in both Core and Major Study Performance.

Some candidates' work in Core Performance was not representative of the Modern (Contemporary) Style. While there appears to be an intent to meet the criteria (in terms of style) some responses related only superficially, for example isolated instances of parallel lines, flexed feet, off centre balances, falls to the floor etc.

The inclusion of appropriate technical elements of the style has substantial impact upon the candidate's performance. The dance presented should take account of the content of the syllabus, the ability and experience of the candidate and safe dance considerations.

The dance presented should be developed as a result of classwork which incorporates the areas of study outlined in the syllabus.

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 of the floor;
- parallel and turned out lines;
- a range of symmetrical/asymmetrical lines.

Modern (Contemporary) Dance Style

While the general characteristics of the technique are evidenced in its historical development, the contemporisation of the style allows for a wide range of personal interpretation/responses. However, the syllabus outcomes may not be met in dance performances which are largely:

- neo-classical and/or demi-character based; for example, works with a consistently higher centre of gravity, upright torso, 'steps' largely derived from classical ballet vocabulary — unaltered, or with simply a token flexed foot or parallel stance/line;

- popular/music/video/jazz/funk influenced;
- ‘modern expressive’; that is, movements which are concerned with displaying emotional intent in a more representational/general manner.

The Application of Safe Dance Practice

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 to the level of their potential, elements which are inherently unsound or unsafe should be avoided. This could include:

- extreme hyperextension of the cervical, thoracic vertebrae;
- hyperflexion and weight bearing of unaligned knees;
- uncontrolled knee slides or movements in which the full body weight is placed on the knee(s);
- 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).

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

High order candidates

- consistently performed movements, phrases and sequences of a higher degree of difficulty throughout the work. These often included complex sequencing and locomotor movements, dynamic variation and control and quality of line;
- consistently demonstrated a working understanding of Safe Dance Practices, avoiding contra-indicated movement relative to the candidate;
- demonstrated the characteristics of the style with particular emphasis on the use of body weight, resistance into and out of the floor, changing the concept of centre;
- demonstrated appropriate levels of strength and endurance;
- demonstrated sustained balance and control;
- remained focused and sustained energy throughout the performance.

Middle order candidates:

- performed lower order locomotor sequences;
- were limited in their demonstration of the characteristics of the style;
- were less consistent in terms of complex sequencing, transitions and quality of line;

- performed lower order (in terms of degree of difficulty) elements;
- were unable to maintain the relationship between the body, working leg and supporting leg.

Lower order candidates:

- used more pedestrian locomotor movements;
- had a reliance on gestural or static shapes, linked by low order travelling;
- showed poor transitions, eg badly placed gymnastic elements;
- showed limited dynamic contrasts;
- had limited use of the torso or shifting of weight onto and off centre, into and out of the floor;
- demonstrated low order balance or low amplitude in swinging, jumping, turning movement;
- used stylistic sources not consistent with the syllabus outcomes, eg derivations of jazz dance, funk, rap etc.

Core Performance Viva Voce

High order candidates:

- used appropriate terminology in describing their understanding of Safe Dance Practice and then related those aspects to their core performance dance with good complete demonstrations;
- managed the available time to deal with both aspects (explanation and demonstration) of the question.

Middle order candidates:

- explained safe dance practices adequately, but did not relate well to the core performance dance;
- appeared to have a rote response;
- showed a weaker/minimal relevant demonstration.

Lower order candidates:

- showed little real understanding or only superficial knowledge or minimal application/demonstration;
- appeared to have little knowledge of appropriate relevant terminology.

Major Study Performance

The markers wish to draw attention to the following concerns related to Major Study Performance:

- in some instances attempts to present high order/high degree of difficulty works compromised Safe Dance Practices as outlined in the syllabus;
- candidates who present works in styles under the heading of Theatrical Dance should be

aware that they must also relate the areas of study (including performance skills and techniques) to the presented work. Consequently, performance in this style should incorporate high order elements of technique and performance quality;

- the ‘theatricality’ aspect has often been interpreted with lower order stereotypical responses;
- the use of props should not only be integral to the work but should not inhibit or limit the performance quality or potential of the candidate’s work.

High order candidates:

While presenting works to a range of accompaniments, incorporating stylistic aspects, and where appropriate, simple props and costumes, high order candidates showed the following in relation to the selected style and the nominated method/intent of presentation:

- a high order of technical skills and performance quality applied to complex sequences relative to the style/method of presentation selected;
- complex sequences and locomotor movements, dynamic variation and control and sustained quality of interpretation and line;
- a sense of a ‘work’ rather than just sequenced technical elements;
- a high level of personal interpretation to the dance, within the intent of the choreography;
- high levels of strength, endurance and coordination, which was seen in terms of the ability to sustain the control over the supporting and working leg.

Middle order candidates:

- were less consistent in terms of alignment of the working and supporting legs;
- attempted high order sequences but struggled to allow the movement to be seen to its fullest potential;
- performed some movements unsafely;
- were unable to sustain the qualities of the selected style;
- used locomotor movements of a lower order (such as variations on running and walking);
- demonstrated lower order transitions which tended to fragment the sequence.

Lower order candidates:

- performed work with a low degree of difficulty;
- performed movements unsafely;
- showed little dynamic or rhythmic variation;
- were unable to extend and develop technical elements with the appropriate intent of the presentation;
- presented work that was not representative of indicative time or syllabus outcomes;
- performed work that did not appear to be sourced through the study of the style.

Major Study Performance Viva Voce

High order candidates:

- were able to clearly establish the style within a sociocultural context;
- related the development of the style with reference to generations of seminal artists;
- linked the seminal artists with some physical characteristics of style or technique;
- used demonstration to support their responses.

Dance Composition

General Comments

The markers made the following observations based on the candidates' responses in Core and Major Study Composition:

- markers continue to report apparent lack of understanding of motif, phrase, sequence, abstraction and personal style;
- core composition should be seen as more than mere 'craft,' ie manipulation of movement into phrases with personal style and abstraction;
- the use of motif in relation to intention was often not clearly established;
- while there was some attempt to repeat motifs, they were often added to obvious steps and predictable movement patterns with very little development;
- motifs, when seen, were often very superficial, eg clawed hands, splayed fingers, hands in front of the eyes, arms wrapped around the body;
- lower order candidates attributed meaning to familiar shapes/movement patterns and described movements as motifs, eg circular swinging of arms (freedom), second position plié (relationship of the water to the earth), head roll (ocean waves);
- in lower order responses, markers were often unaware of the intent of the dance except to see some repetition of familiar movements;
- in some cases candidates initially made a strong impact by devising original motifs and phrases but were unable to sustain this impact because of predictable forming;
- the use of locomotor movements/locomotor sequences was often very poor — a series of turns, jumps, leaps with little relationship to the intent;
- many responses were stereotypical, based on clichéd themes — running and pushing away motifs, freedom, reaching out, open shapes and turns — life cycles (circles, circle shapes in the arms and worked into the body);
- there was often a representational approach to themes — nightmares, hunting in the jungle, puppets, fighting, war;
- in some centres candidates all had the same style and similar ideas coming through (possibly at the teacher's direction) which jeopardised the candidates' opportunity to develop a personal style;

- candidates did not appear to understand the difference between abstraction and manipulation;
- the examination criteria should not be seen in isolation;
- some candidates appear to believe that they are applying the craft but in reality their work shows little understanding;
- some candidates who elected to rework their core composition dance in major study composition presented a response which was largely a unison/canon repetition of their core dance;
- many candidates did not appear to understand the fundamental structure of the phrase or indeed the importance of shaping the whole dance, spatial awareness, orientation of movements and transitions;
- some viva voce responses in both the core and major study ranged from showing little or no understanding, to superficial (rehearsed) answers and were sometimes clinical;
- in major study composition markers expressed some concerns about the use of entrances and exits, the need to consider formations and groupings related to the intent of the dance, that costuming when used was often representational and at times inappropriate.

Core Composition

Weaker candidate responses:

- did not demonstrate the application of the craft of composition;
- had a representational approach to themes selected;
- showed stereotypical approach to more abstract themes such as fear, escaping, freedom, restriction, life cycles — movements chosen to reflect these themes were obvious and lacking in personal style;
- sequenced familiar shapes/movement patterns without personalisation;
- attributed inappropriate meaning to movements such as pliés, arm positions, jumps and leaps;
- included creating superficial motifs without clear intention or added motifs to predictable movement patterns.

Middle order candidate responses:

- demonstrated some understanding of the elements of the craft of composition;
- showed the ability to create personalised movements and motifs and then develop them.

The Written Paper

Core Appreciation

Marking Scale

Question 1 (a)

- (i) **Discuss in choreographic terms, the use of space in Kylian’s Svadebka (Les Noces). In your answer, refer to the variety of configurations or groupings of dancers.**

The strongest candidates:

- showed ability to synthesise information — high order/appropriate use of terminology;
- linked use of space and thematic intent (movement), linked formations in the space and the effect of the formation;
- gave specific examples of configurations/groupings — perhaps character related;
- *generally* identified Kylian’s use of space as a ‘characteristic’;
- defined/explained choreographic terms and linked them to use of space;
- may have identified personal space as a concept;
- *discussed* and not simply stated the effect;
- discussed a *variety* of configurations.

A typical response:

Svadebka is a work by Jiri Kylian that addresses the socio-ritualistic custom of a Russian wedding. Svadebka uses space as an integral part of the work to convey the story and to give a clear indication of the relationship between dancers in the work.

Kylian uses the areas of the stage to represent different ideas, phrases or emotions throughout the dance. Downstage is used to confront the audience and draw them into the emotion of the piece ... while opposingly, upstage is used to remove or distance the audience from the action, adding to the sense of isolation and alienation felt by the bride and groom as they are forced together.

... the female dancers are standing in the centre back of the stage with the main character (the bride) in the centre of the tightly compact group. As the whole group moves slowly forwards and the bride weaves her way a little further forwards ...

... this contrast allows us to distinguish clearly and quickly who is the focus ...

... The use of diagonal lines are very strong and having two groups in opposite corners intensifies the conflict further ...

... Each side of the stage is often used with each bridal party conforming to a separate side for example, two parallel lines, with the bride and groom at the front horizontally crossing through each other ...

Middle order candidates:

- identified at least two 'configurations' and related the effect;
- demonstrated an understanding of the use of specific space and identified relevant choreographic relationships;
- used terminology appropriately and correctly.

A typical response:

Jiri Kylian throughout Svadebka uses the space very widely. The use of levels, high, medium and low ...

... Kylian incorporated formations into the piece using horizontal and vertical diagonals, straight lines either side of centre stage ... and groups of dancers in the centre which are all significant to the subject matter ...

... All of Kylian's use of space helped lay out the structure of the piece ...

Overall Kylian's use of space throughout Svadebka are the use of levels, different formations and different angles on the stage; horizontal, vertical and diagonal all contributed ...

Weaker candidates:

- identified one or two spatial elements;
- were limited in scope and use of spatial terminology;
- made limited references to the use of configurations and groupings in Svadebka.

A typical response:

As the title suggests the use of space was linear as many a time two lines were formed as an aisle ...

The women used the floor evenly as when one group moves the other automatically follows ...

The groom and the bride have the same number of guests on each side ...

Question 1 (a)

- (ii) **Describe the movement in Kylian's Svadebka (Les Noces) and explain its contribution to the establishment of atmosphere in the work.**

The strongest candidates:

- described movements and explained how they influenced the atmosphere;
- were able to substantiate their response;
- synthesised information, clearly identified the relationship between movement and atmosphere and gave specific examples (atmosphere, tension, celebration, playfulness, anticipation, acceptance, hope etc);
- may have identified links between the music, the movement and the atmosphere;

- may have suggested possible links with the source of the movement (style, music, folk traditions) and its influences on atmosphere;
- used high order language and terminology appropriately.

A typical response:

The movement in Svadebka comes from a motif ... for this reason Svadebka has a high degree of unity and form which leads to a strong atmosphere being created.

The bride's movements in particular are very angular and obscure. This leads the audience to sensing her uncomfot at her situation, the tension in her movement creates a tense environment ...

The atmosphere changes as the men's movements are stronger with the use of open lines extended into space. This creates a proudness about them ... a dominant air ...

The pas de deux of the bride and groom creates a softer and more personal atmosphere. The movements revolve around one another, complementing when they are together giving the audience a more serene atmosphere.

When the bride and groom find peace, we see stillness and the bride laying on top of the groom in a semi-foetal position. The stillness provokes a serene and innocent atmosphere ... this is a striking contrast to the previous sections.

Middle order candidates:

- described some movement which contributed to atmosphere;
- explained 'atmosphere' and showed an understanding of the fundamentals;
- provided some examples which may have been limited in scope;
- gave a superficial link between the movement and the atmosphere which may have been from one perspective.

A typical response:

The bride has a repeated motif which has her legs and arms turned in, in a state of stress ...

The awkward movements between the married couple as they first meet show their nervous tension and as the movements get smoother, the audience can see that they are getting to know each other.

The free and flowing walk up the aisle toward the bed ... slow pace ...

The weaker candidates:

- gave token references to either movement and/or atmosphere. The responses were focused more on one aspect such as:
 - more movement and some atmosphere
 - more atmosphere and some movement.

A typical response:

All movements throughout the piece related directly back to the subject matter — marriage. For example, the group of dancers in the centre of the stage with the bride in the centre of the stage shows the entrapment of marriage being for life ...

The structure of the piece being a narrative shows that all the movements need to tell the story and Kylian has achieved this.

Question 1 (b)

- (i) **Collaboration is a significant feature in Australian Contemporary Dance. Discuss this statement with reference to ‘Four Generations’ and other Australian works.**

The strongest candidates:

- responded to the statement;
- defined/explained ‘collaboration’;
- gave specific examples of the nature and range of collaboration within ‘Four Generations’;
- in relation to ‘other Australian works’, gave two specific references to works in which they referred to the range and nature of the collaboration;
- used high order language and appropriate terminology;
- were able to synthesise information in relation to the question.

A typical response:

Collaboration is a key element in ‘Four Generations’ ... the work is a product of each one’s experiences and expertise. Similarly the collaboration between the choreographers and production teams of lighting, stage and costume are necessary to ensure the success of the work as a whole.

The work Four Generations is about these dancers of different ages and their lives. In sharing together their experiences they have created a world of human and dance experience. A process which involved assessing stimulus, research, experiences etc. and then improvising was necessary. From this a unique blend of personal experience in dance developed to create a more universal perspective.

The sets reinforced the dancers’ narratives through moveable house-like constructions ...

Costumes changed to suit the narrative also ... unified white for all characters, symbolising their unity as dancers and as human beings ...

Other Australian works ... collaboration ... include ‘Cafe, choreographed by Paul Mercurio and Kim Walker ...

When Stephen Page was creating ‘ochres’ he used his past to collaborate with dancers and their experiences to create a unique display ...

Middle order candidates:

- gave an explanation of ‘collaboration’ and examples from ‘Four Generations’;
- gave a good example from one other Australian work — more than a token explanation of the nature of collaboration in the example.

A typical response:

Collaboration is the putting together of snippets of unrelated matter that work as a whole ...

Four Generations ... the dancers used all came from different backgrounds with various amounts of training in several different techniques. Each dancer told their own personal life stories using their own style and techniques.

In ‘Free Radicals’ performed by the Sydney Dance Company this is similar ... use of a large ensemble ... live musicians ...

The weaker candidates:

- gave a basic explanation of collaboration and only a token reference to other Australian works.

A typical response:

Collaboration is very important in relation to ‘Four Generations’ ... This piece is directed by Norman Hall and choreographed and performed by ...

With out collaboration between these artists there would be no unity.

Question 1 (b)

- (ii) The style of Four Generations is part narrative and part documentary in that it portrays aspects of the dancers’ lives within the work. Discuss how movement is used to structure this narrative in this narrative/documentary style.**

The strongest candidates:

- connected ‘movement’ to ‘movement documentary style’;
- related narrative/document to the autobiographical context of the artists;
- gave general and specific examples reinforcing both of these points;
- had high order use of language and appropriate terminology;
- synthesised information in terms of syllabus outcomes in relation to the question.

A typical response:

Movement is important in reflecting the narrative/documentary style of ‘Four Generations’. Each dancer has had a different life, different experiences and different backgrounds in dance. In having individual solos, each dancer had the opportunity to draw from their backgrounds to develop relevant movement material in telling their story.

Gideon Obarzanek who represented the young employed energetic movement to express this. He possessed the youthful vibrancy expected of young dancers ... his movements involved leaps ...

Sue Barling represents a young female and through movement gives the audience insight into her ... experiences. ... Playing hopscotch, being a singer and walking on a tightrope. Her movements also demonstrate the different styles of dance she has done.

Patrick Harding-Irmer ... His movements are very smooth and fluid with a strong focus on technique. He adds humour ... satirises different dance styles ... expressing the varied influences he has had in his dance career.

Elizabeth Cameron-Dalman ... movement is fairly simple and relaxed ... She makes use of circular movements with turns ...

The dancers tell stories of their lives through movement. They use representational movements and gestures at times, as well as abstract movements ...

Middle order candidates:

- described the movement from an autobiographical base related to 3/4 artists;
- used appropriate but perhaps low order terminology and a lower order of explanation.

A typical response:

The movement structure relies on the dancers lives and their relationships. Its narrative documentary style is shown by the way we see and are told each persons own life story and their relationships with each other and within their community.

Each person's own story is sectioned onto the next one, for example, Patrick dislocates his knee ... everyone comes to him in sympathy ... holdings ...

The weaker candidates:

- gave mostly general movement descriptions;
- refer to only one or two artists with some examples;
- tended to regurgitate text from commercially available resources.

A typical response:

Movement in Four Generations is used in a specific individual style ... of each performer ...

Elizabeth Dalman's solo is soft and explorative, questioning and sad ...

Personal movements and techniques ... for example, Susan Barling used Classical Ballet.

Major Study Appreciation

General Comments

- Candidates showed a lack of knowledge and understanding about each of the seminal artists for Major Study.
- Responses in this section were not indicative of 40 per cent of course time.
- Knowledge of artists characteristics/style was poor — possibly due to lack of 'analysis' of works by the artists.

- The majority of candidates only demonstrated a superficial understanding of the artist, thereby showing a lack of investigation.
- Artists need to be contextualised within the period they are working to enhance student understanding of the context from which they spring.
- Major Study Appreciation students should have a working knowledge of the different ‘eras’ within the modern dance genre in order to contextualise their artists as well as enabling them to link them with specific influences.

Following is a generic scale that separates candidates into High, Middle and Low order for the ten and five mark questions within the Major Study Appreciation paper.

Each question within the paper is then written under each of the seminal artists from which the candidates could choose. The lists below indicate what may have been included by candidates when answering specific questions.

Questions / 10

Higher order candidates:

- clearly understood and responded to all aspects of the question;
- demonstrated the ability to synthesise information;
- used a wide range of illustrations;
- demonstrated a higher order of understanding relevant to the artist/work;
- used a higher order of language;
- gave a clearly structured response.

Middle order candidates:

- largely satisfied the requirements of the question;
- used appropriate/relevant illustration ... but not exhaustive;
- used appropriate terminology.

Low order candidates:

- answered with some reference to the question;
- gave irrelevancies/factual inaccuracies;
- gave little information other than provided by the questions ... related to the stem.

Questions / 5

Higher order candidates:

- clearly understood all aspects of the question;
- provided as much insight, supported by illustrations, that could be reasonably expected;
- used appropriate terminology/high order language;
- gave a structured answer.

Middle order candidates:

- largely satisfied the requirements of the question;
- provided appropriate/relevant illustration, but not exhaustive;
- used appropriate terminology.

Low order candidates:

- partially satisfied the requirements of the question;
- gave little information other than provided by the question;
- related to the stem.

George Balanchine

Question 2

- (a) **Discuss the dance training and development of your selected seminal artist. In your answer, refer to any artistic influences which shaped their approach to dance.**

Russia, Petipa, Traditional Russian academy style training, identified as a talent from an early age.

Ballet Russes: Serge Diaghilev and Vaslav Nijinsky.

Worked with music, eg Stravinsky 'The Prodigal Son'.

Responded to musical concepts.

Dancers he worked with, particularly females.

- (b) **Describe the socio-historic context in which your seminal artist worked and outline how the artist responded artistically.**

USA — time of change and innovation, post WWI—pre WWII, challenge of traditional ideas. Ballet on decline pre 'Mr B' — prelude to Modern Dance.

Reinvigorated classical vocabulary.

Abstract movement based works — parallel to Modern Dance (response to modernist works).

Exploring/challenging traditional structure/style of classical ballet.

Question 3

- (a) **Discuss the choreographic features of your selected seminal artist's work. In your answer refer to specific works.**

Movement innovation, variations on classical vocabulary, relationship to music, use of large chorus in relation to smaller groups, pointe work (experimentation), partner work, plotless ballets, sense of line (broken wrists).

Specific works include 'Apollo', 'Agon', 'The Prodigal Son', 'Variation and Theme', 'Serenade', 'Western Symphony'.

- (b) **Describe the contribution you selected seminal artist made to the dance style(s) in which they worked.**

Contemporised/modernised classical ballet, reinvigorated classical ballet (from within the genre), challenged the audiences of classical ballet, found new audiences for classical ballet, redefined the ballet body type. His works are still performed worldwide, took the narrative out of ballet, New York City Ballet (American Ballet).

Hanya Holm

Question 2

- (a) **Discuss the dance training and development of your selected seminal artist. In your answer refer to any artistic influences which shaped their approach to dance.**

European influence, upbringing — music, Emile Jacques-Dalcroze — Eurythmics, Mary Wigman, improvisational training, use of space.

- (b) **Describe the socio-historic context in which your selected seminal artist worked and outline how they responded artistically.**

Rise of Nazism in Germany, depression in the USA — era of turmoil and uncertainty, isolated on the west coast of America, opening of the Wigman school in the US, established herself as a teacher first.

Use of space, freedom, made social and political statements within her works. For example, gloomy works reflecting the period of depression in the USA.

Question 3

- (a) **Discuss the choreographic features of your selected seminal artist's work. In your answer, refer to specific works.**

Use of space, freedom, dancers — intrinsic motivation, leaps, different orientation of the audience (above), movement vocabulary, non-repetitive, no codified vocabulary as a source for movement. Holms' vocabulary was not codified, movement comes from intent/theme.

Specific works include 'Trend' (1937).

Broadway musicals including 'Kiss Me Kate' and 'My Fair Lady'.

- (b) Describe the contribution your selected seminal artist made to the dance style(s) in which they worked.**

Fostered the development of Modern dance on the west coast of America, link from expressionism in Germany, second generation artist — fostering intrinsic motivation within dance artists, brought European influence to Modern Dance, contribution to the development of an American dance identity.

Twyla Tharp

Question 2

- (a) Discuss the dance training of your selected seminal artist. In your answer refer to any artistic influences which shaped their approach to dance.**

Eclectic training — Modern, tap and ballet.

Mainstream — went to minimalist — returned to mainstream.

Modernists/post-modernists.

Influence of film makers and video popularised her approach to dance.

Dancers — Mikhail Baryshnikov.

- (b) Describe the socio-historic context in which your selected seminal artist worked and outline how they responded artistically.**

Post WWII – 1950s to the present, higher dependence on technology, 1960s = freedom.

Tharp's works have developed at a similar rate to the context in which they are placed. Draws on what is current, embodies the notion of contemporary, embraced technological advancements. Her works reflect society and its environment.

Question 3

- (a) Discuss the choreographic features of your selected seminal artist's work. In your answer refer to specific works.**

Quirky, idiosyncratic, reinvigorates many styles/vocabularies, weaves/fuses different vocabularies, responds to musical innovation, not bound by traditional meaning of steps, momentary — not codified, choreographic feature — costumes to style.

Specific works include 'In the Upper Room', 'When Push Comes to Shove', 'The Catherine Wheel'.

- (b) Describe the contribution your selected seminal artist made to the dance style(s) in which they worked.**

Worked in many genres including video/film and Broadway. Set works on many different types of companies, repertoire appears in companies worldwide. Defined a new style — any movement, revolutionised contemporary, makes no distinctions between high and low art, leading exponent in the fusion of styles.

Robert Helpmann

Question 2

- (a) **Discuss the dance training and development of your selected seminal artist. In your answer refer to any artistic influences which shaped their approach to dance.**

Classical ballet, musical theatre (comedy), Anna Pavlova, training by practice in the theatre (Shakespearian plays).

Many artists fostered and nurtured Helpmann as a performer — Anna Pavlova whilst in Australia, Ninnette de Valois, Margot Fonteyn, Katherine Hepburn.

- (b) **Describe the socio-historic context in which your selected seminal artist worked and outline how they responded artistically.**

Australia in the 1920s—post WWI, going overseas was the only way to achieve stardom, ‘men in dance’ was not readily acceptable in society, Australian classical ballet — non professional (European ballet).

Surviving, Helpmann fulfilled needs by working within the boundaries of both the genre and the era.

Question 3

- (a) **Discuss the choreographic features of your selected seminal artist’s work. In your answer refer to specific works.**

Use of the classical ballet vocabulary, characterisation, theatrical elements including costuming, make-up and design.

Specific works include ‘The Display’ and ‘Miracle in the Gorbals’.

Danced in and choreographed ‘The Red Shoes’ (1948).

- (b) **Describe the contribution your selected seminal artist made to the dance styles in which they worked.**

Enhanced the role of Australian male dancers, brought a European influence to ballet in Australia.

Compulsory: Jose Limon

Question 4

- (a) **Describe the significant features of the Limon technique. Outline the underlying principles in the Limon technique.**

Description of physical actions: use of the spine, curl/uncurl, extend/contract, extension of the kinesphere — large scale movement, off-centre, class structure — floor. Standing and locomotion, influence of Limon’s training, exercise conform to musical structure.

Principles of technique: influence of Limon's training (reference to Doris Humphrey), dramatic/thematic intent, Limon uses the body to express human emotion, spine = the origin of movement, spine = origin of meaning in the body, integral part of training — use of floor.

(b) Discuss the dominant themes in Limon's choreography. In your answer refer to specific works.

Human nature — grief, sorrow, joy, greed.

Human interaction/relationships.

Known narratives and characters. For example, Shakespeare and Bible stories.

Specific works include 'Moors Pavane', 'The Demon', 'The Exiles', 'Traitor', 'Masquerade', 'There is a Time'.

(c) Explain why Jose Limon is regarded as a prominent figure in twentieth century dance.

Socio-historic context.

Second generation artist — links to Doris Humphrey.

Link between the modernist/humanist and post modern choreographers.

Codified his own technique.

Established significant company with new (contemporary) works.

Role of the male dancer enhanced (performer and choreographer).

Limon technique and works are still used today.

Exposed remote areas to the Modern Dance genre.

Influential: Alwin Nikolais, Louis Falco.