



BOARD OF STUDIES  
NEW SOUTH WALES

# 1998 HSC

## EXAMINATION REPORT

### Dance

Including:

- Marking criteria
- Sample responses
- Examiners' comments

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Published by  
Board of Studies NSW  
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Sydney NSW 2001  
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February 1999

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ISBN 0 7313 4226 7

## **1998 HSC ENHANCED EXAMINATION REPORT**

### **2 UNIT DANCE**

#### **INTRODUCTION**

In 1998, 256 candidates presented for the Higher School Certificate examination in Dance 2 Unit: 147 candidates presented for Major Study Performance, 80 candidates for Major Study Composition and 29 candidates for Major Study Appreciation.

Of those, 31 candidates were recognised by markers as presenting exemplary works in the practical examinations: seven candidates in Core Performance, ten candidates in Major Study Performance, eight candidates in Core Composition and six candidates in Major Study Composition.

Candidates who were identified as presenting exemplary works were in 'Call Back '98'.

#### **GENERAL COMMENTS**

The General Comments section reinforces points noted in the 1996 and 1997 Examination Reports, which are still relevant.

#### **WEARING OF COSTUMES**

The guidelines for dance attire for both 'costumes' and plain form fitting dance wear are published in Board Bulletins and the relevant KLA 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 Candidate's hair does not interfere with their performance.
Make Up:	While the practical examinations for the HSC are considered 'performances' as such, they should also be 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.
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.
- 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 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 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 and/or composition, 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 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 the Core and Major Study Performances and Core and Major Study Composition.

The time limits for 1998 were:

Core Performance                      3 1/2 to 5 minutes

Major Study Performance            4 to 5 minutes

Core Composition                    3 1/2 to 5 minutes

Major Study Composition

1. New Solo                            4 to 5 minutes
2. Rework Core                        3 1/2 to 5 minutes
3. New Group                          3 1/2 to 5 minutes

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 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 higher order 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 candidates 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 1998 HSC Examinations. The markers made the following observations based on the candidate's responses in Core and Major Study Performance.

- The vehicle should consider the candidates 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.
- Candidates performing the same work from a centre may need to vary the choreography to suit their level of skill.
- Movement sequences beyond student's ability in terms of complexity and co-ordination may disadvantage the candidate. However, complex movements with sound execution indicates higher order.
- Balance complexity against the level of execution.
- Complexity of movement sequences at times overrides the student's ability to be consistent in interpretation ie (Space, Dynamics, Time).

- 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.
  - Major Study should be 'considered in terms of enhancing, developing and refining dance technique and student's ability to interpret the nominated Dance Style'.
- (2 Unit Dance Syllabus, 2nd Edition)
- Major Study Performance should be seen as an integrated study.

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

THIS APPLICATION OF SAFE DANCE PRACTICE IS APPLICABLE TO ALL NOMINATED STYLES

The dance performance 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:

- 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;
- hyperflexion and weight bearing of unaligned knees;
- 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

### Higher order candidate responses

Are dancers who CONSISTENTLY demonstrate a SOUND dance technique RELATIVE to their ANATOMICAL STRUCTURE, and PERFORMANCE QUALITY appropriate to their presentation.

- Execution of dance technique appropriate to the Modern Dance style.
- Demonstrated appropriate level of strength, endurance and coordination.
- 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 that is, Vertical (on and off centre), Horizontal (lower centre of gravity).
- Demonstrates performance quality relevant to the Modern Dance Style.
  - Control/Variation of dynamics/Energy
  - Quality of Line
  - Sustained technique and performance quality throughout.

### Middle Order Candidates

Are 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.

### Low Order Candidates

Are 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**

Dance technique is fundamental to the study of Core Performance. Explain and demonstrate TWO technique exercises and their relevance to your performance today.

### **Higher Order Candidates**

- Candidates explained and demonstrated a clear understanding of technique exercises from course work and were able to discuss this in relation to their performance.
- Demonstrated the ability to analyse and synthesise what was being asked in the question.
- Used terminology correctly/appropriately.
- Clarity in explanation and clear demonstration.

### **Middle Order Candidates**

- Candidates discussed a skill within their dance, an element of Safe Dance or a characteristic of the Modern Dance Style rather than 'technique exercises'. Appeared to use a rote response.
- Demonstrated an average knowledge and understanding of the question.
- Gave a clear explanation with inconsistent demonstration or clear demonstration with general explanation.
- May have been inconsistent with the use of appropriate terminology.

### **Low Order 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.

## Marking Criteria

### Viva Voce: Core Performance (5 minutes)

This section is marked out of 5, according to the following scale.

NA	Non-attendance
0	Says nothing
1	Irrelevant to the question
2	Shows little understanding
3	Average knowledge of the subject but not exhaustive
4	Uses terminology appropriately/correctly but response is of a lower order
5	Uses terminology appropriately/correctly; high order of syllabus understanding/knowledge, explains and demonstrates well

## MAJOR STUDY PERFORMANCE

### High Order Candidates

Are 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, coordination.
- Ability to control static and dynamic alignment.

### Middle Order Candidates

Are 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
- Performance quality

### Low Order Candidates

Are 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.

Presented a work that did not appear to be sourced through the study of the selected style.

## MAJOR STUDY PERFORMANCE VIVA VOCE

Explain and demonstrate your understanding of anatomy as it relates to specific characteristics of your selected dance style. In your answer, make reference to your performance today.

### **High Order Candidates**

- Demonstrated a higher order understanding of anatomy.
- Used appropriate terminology.
- Related their understanding of anatomy to the characteristics of their selected style.
- Related their answers to their performance with clear demonstration.

### **Middle Order Candidates**

- Identified general anatomical structures OR
- Explained general characteristics of their nominated style.
- Made tenuous links to their performance.
- Inaccurately attributed specific parts of their choreography directly to seminal artists, eg Martha Graham (contract and release) and Doris Humphrey (fall and recovery). Graham and Humphrey codified laws of natural movements, they did not choreograph the student's works.

### **Low Order Candidates**

- Rote response unrelated to the question eg SMART Dance Acronym.
- Non specific in terms of the characteristics of style.
- Unable to make reference to their performance.
- Unable to use appropriate anatomical terminology.

## Marking Criteria

### Viva Voce: Major Study Performance (8 minutes)

This section is marked out of 10, according to the following scale.

NA	Non attendance
0	Non attempt
1	Irrelevant to the question
2	Mostly irrelevant
3	Little understanding
4	Little understanding; minimal facts
5	Average knowledge of subject but not exhaustive
6	Average knowledge
7	Uses terminology appropriately/correctly but response is of a lower order
8	Uses terminology appropriately; demonstrates knowledge of subject
9	Excellent; demonstrates sound knowledge and understanding of subject
10	Outstanding

## COMPOSITION

### Core composition

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

### Major Study Composition

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.

## **GENERAL COMMENTS**

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

## **CORE COMPOSITION**

### **Higher Order Candidates**

- Selected content that is clearly achievable, which opens up a range of movement content and allows for originality and/or personal style derived from exploration.
- Showed unity of the work through the development of theme, intent and movement content.
- Presented works which were very well crafted and used the elements of construction.
- Demonstrated an understanding of abstraction, ie to show intent through the essence of the movement; avoiding representational or mimetic movement.
- Demonstrated ability/skill to create locomotor movement patterns consistent with the theme, intent and personal movement style.
- Demonstrated ability/skill to organise movement into phrases.
- Were able to create transitions consistent with theme or intent.
- Used music which was appropriate to the work through its contribution to the intent and the provision of rhythmic and dynamic possibilities.
- Candidates who chose not to use music still demonstrated rhythmic and dynamic qualities through the movement.

### **Middle Order Candidates**

- Presented a clear intent but did not fully explore movement possibilities.
- Showed evidence of the craft of composition but were unable to sustain it throughout the dance.
- Developed and manipulated motifs that demonstrated an individual approach but which were linked by predictable locomotor patterns.

### **Lower Order Candidates:**

- Included only well known and 'clichéd' movement patterns that were quite irrelevant to the intent.
- Demonstrated simple spatial patterns without attending to other processes of composition.

- Chose stereotyped gestural motifs that limited the development of the movement (often representational or mimetic movement).
- Accompaniment restricted the exploration of movement.
- Inappropriate meaning to undeveloped movement ideas, eg 'jetes' meaning 'freedom', 'chainés' meaning 'confusion'.

### **Core Composition Viva Voce**

Explain and demonstrate a movement phrase that best reflects your intent.

Explain the significance of the phrase to the work.

### **High Order Candidates**

- Were able to define and demonstrate a phrase that reflected their intent.
- Were able to deconstruct and explain how the parts of the phrase which may have included motifs communicated their intent.
- Talked about the significance of the phrase in relation to the intent and the development/creation of the whole work.
- Were clear in explanation and demonstration.

### **Middle Order Candidates**

- Tended to answer only one part of the question, eg were able to explain and demonstrate a phrase related to intent but were unable to explain the significance of the work;
- When dealing with the second part of the question candidates focused on describing the process of developing the phrase without relating the phrase to the work eg the phrase related to the music or the phrase related to the theme;
- Did not consider carefully all parts of the question.

### **Low Order Candidates**

- Did not understand the definition of a phrase.
- Tended only to talk about intent.
- Demonstration was often poor in technique and in demonstration, ie marking rather than dancing.
- Prepared a response which did not meet the requirements of the question.

## Marking Criteria

### Viva Voce: Core Composition (5 minutes)

This section is marked out of 5, according to the following scale.

NA	Non-attendance
0	Says nothing
1	Irrelevant to the question
2	Shows little understanding
3	Average knowledge of the subject but not exhaustive
4	Uses terminology appropriately/correctly but response is of a lower order
5	Uses terminology appropriately/correctly; high order of syllabus understanding/ knowledge, explains and demonstrates well



## **Major Study Composition**

Few candidates presented a new solo for Major Study Composition. Candidates should be aware that while the processes for developing the new solo are as for core composition, the work, as a Major Study should reflect the increased indicative time and the ability to select, refine and form movement at a high level.

### **High Order Candidates:**

- Demonstrated the ability/skill to further refine and select movement to achieve a sense of a work.
- Rework of the Core/or Group Dance 2/3 Dancers: were able to develop their theme or intent, maximising the relationship between all areas of study; in the case of a rework candidates showed complex development of the core work.

### **Middle Order Candidates**

- Demonstrated the use of the elements of construction.
- Lacking in intent.

### **Low Order Candidates**

- Tended to dance only in unison and/or use canon.
- Locomotor movement was pedestrian and/or highly predictable.

## **MAJOR STUDY COMPOSITION VIVA VOCE**

Explain and demonstrate how you have used aspects of the constructional element of TIME in composing your work.

### **High Order candidates**

- Demonstrated an understanding of the elements of time and their relationships to their work.
- Were able to explain the relationship between time and other elements of construction.
- Components discussed may have included 'time' in the areas of study in the syllabus.
- Demonstrated/clarified the candidate's understanding of time.

### **Middle Order Candidates**

- Tended to focus on only one or two aspects of time and generally discussed the relationships to the work.
- Minimal demonstration.
- Candidates were unable to identify and give clear examples from the work which demonstrated their consideration of time.

### **Low Order Candidates**

- Tended to talk about obvious and isolated concepts.
- Rote responses which did not meet the requirements of the question.

## **Marking Criteria**

### **Viva Voce: Major Study Composition (8 minutes)**

This section is marked out of 10, according to the following scale.

NA	Non attendance
0	Non attempt
1	Irrelevant to the question
2	Mostly irrelevant
3	Little understanding
4	Little understanding; minimal facts
5	Average knowledge of subject but not exhaustive
6	Average knowledge
7	Uses terminology appropriately/correctly but response is of a lower order
8	Uses terminology appropriately; demonstrates knowledge of subject
9	Excellent; demonstrates sound knowledge and understanding of subject/s
10	Outstanding

## **THE WRITTEN PAPER/S**

**THE SAMPLES PROVIDED WITHIN THIS SECTION ARE VARIED RESPONSES OF A HIGHER ORDER. THEY ARE INDICATIVE OF:**

**MAJOR STUDY APPRECIATION = 40% OF COURSE TIME**

**CORE APPRECIATION = 20% OF COURSE TIME**

Students need to be made aware of the layout of the examination paper and ensure they label their answers appropriately.

### **Question 1**

- (a) (i) Discuss the relationship between movement and character in Kylian's Svadebka (Les Noces).

\* Character: role(s) played by the dancer(s).

#### **The Strongest Candidates**

- showed the ability to synthesise information
- used high order terminology correctly and appropriately
- analysed the relationship between movement and characters
- gave specific examples – either of individual roles or groups
- discussed characters as solo, duet, or group
- clearly showed the relationship between movement and characters and could relate the overall intent or the intent of a specific question.

#### **Middle Order Candidates**

- gave an historical overview
- described the intent with basic examples
- described the relationship between movement and characters
- used appropriate terminology
- used some illustrations.

#### **Weaker Candidates**

- restated the question
- made reference to movement and/or character
- identified either movement or character.

## Sample 1

Jiri Kylian's work ... 'Svadebka – (Les Noces)' – portrays a strong, conceptual intent involving the relationship between the movement and the role of each dancer in the piece.

Although the majority of the choreography primarily in the actual steps themselves convey the required 'tone' to which all the dancers must adhere (that is the overall effect of the movement – the angular sharp, accented and often disjoined and disturbed lines and form which contribute ineptly to Kylian's concept of 'the mad little marriage'). It is the actual structure and form of the piece as a whole work, which communicates the relationships and roles each dancer (or character) portrays.

Generally the use of patterns and the utilisation of levels space, and line greatly contributed to the work as a whole. The Corps de ballet supporting the principals through intriguingly interesting phrases in which they perform as a whole counter – balancing, interchanging lines, repeated motifs which form Canon patterns and various other methods are performed by the company to portray the wedding party. The best man and the bridesmaid offering support, surrounding and encouraging the bride and groom with their suggestive, gestural and largely symbolic, interaction.

This is such with more personal and intimate relationships as well as pas de deux work and pas de trios which are used to convey close relationships. The bride's mother and friends offering their blessings with the symbolic placing of the brideshead on their hands, an intimate and significant gesture to the dramatic counter balancing centre stage, as the groom and his father share one moment of kinship – culminating in the complete taking of the grooms weight – draped over another's back symbolising support of the naïve and somewhat unpredictable vulnerability of the atmosphere in this situation.

The conclusion of the piece is interpreted brilliantly clearly showing the innocence and trepidation of the newly-formed relationship between bride and groom as they walk toward the door to the bedroom and their lives together – the bride turning her head on each accent of the chimes – willing for her husband's reassurance they begin their new life, contrasting the rest of the piece with their slow, deliberate and intently focused journey together.

## Sample 2

Kylian's 'Svadebka' (Les Noces), 'a mad little marriage', could undoubtedly be described as a role playing piece of choreography. Where many of the dancers portray characters that support the theme expressed through movement and expression.

'Svadebka', portraying a traditional Russian Wedding where neither the bride or groom have met, is an arranged marriage and both characters feel as if they have been 'set-up' and are two victims. This victimised state, first of all is prominently portrayed through the movement of the bride and groom. Both characters, in the introduction of the piece use sharp, angular, titled off centre positions to convey their turmoil and confused state. The bride's defensiveness towards the introduction of their marriage is shown through flexed hands and the entwining of circular arms around her head .. pushing away and contracting in. Later on this motif is manipulated when she uses the chorus of background dancers who also support her confused state, and she weaves in and out proceeding from upstage to downstage. In this movement she punches her head, or more likely uses motions to portray punching as her body tilts off-centre.

As the wedding progresses and procedures also progress, so too does the establishment of the bride's feelings. The angular shape and sharpness, manic dynamics of her movement, become more sensual, until the bride and groom are finally off alone to discover each other. This support they now show each other is reflected through the movement of more bodily contact as the two move in a sensual state.

As for other characters throughout the piece *Svadebka*, such as the mothers of both the bride and groom, their movements are supportive, as reflected when the bride's Mother supports her daughter's head in an off-centre tilted position pensively and percussively as they try to encourage their children to unite.

The chorus's movement, both men and women separately then as a whole reflect the state of mind of the bride and groom, in turn through their leaping and travelling patterns.

## Question 1

- (a) (ii) Music is the foundation of Kylian's choreography. Discuss how Kylian's use of Stravinsky's music contributes to *Svadebka* (Les Noces).

### The Strongest Candidates

- could relate musical structure to choreography
- could explain musical structure (not necessarily in musical terminology)
- demonstrated a strong understanding of the relationship of Kylian's choreography to the music
- were able to show an understanding of the whole question, using correct terminology
- supported answer with detailed illustrations
- could consider work either as a whole or could analyse a section in detail.

### Middle Order Candidates

- described the links between the music and *Svadebka*
- offered some description of music and movement
- showed basic understanding of contribution of music to movement or whole work.

### Weaker Candidates

- made a statement relating Stravinsky in historical context
- retold story of *Svadebka*.

## Sample 1

In Kylian's production of 'Svadebka', he used the original score, 'Les Noces', by Igor Stravinsky. This music then formed the dominant structural device for the work. It was broken into several distinct sections which Kylian then used as a basis for the sections of his dance work. Much of his inspiration for the choreography came from the music as it was present before the movement content was created. We can see the influence of the score on Kylian's production in the parallels between the rhythmic complexities of the music and the intricate movement patterns in the choreography.

Changes in the pitch, volume, timbre and speed of the music correspond with appropriate changes in Kylian's use of levels, directions in space, size of movement, style and characteristic body parts used. Stravinsky's score contains pianos, percussion instruments drums, bells, triangles, chimes and a xylophone.

Accompanying this was four operatic voices, two male voices being the baritone and tenor and two female voices being the mezzo soprano and soprano.

The use of these elements in the musical score clearly correspond with dance movement. For example, on the high pitched font trills, dancers perform tiny shuffling feet in a vertical line, travelling slowly but smoothly across the stage. The voice also corresponds with the dancers present on stage. For example in the female dominated section, the female voices are more prominent and vice versa for the men. In the 3rd section when the bride and groom meet each other and slowly begin to accept each other, we also witness the coming together of the two male and female voices to sing in harmony, which parallels the developing relationships between the bride and the groom on stage.

The final section, the Wedding Feast is climactic both in terms of the choreography and the music. Highs and lows in the music are paralleled with fast, sharp, action packed movements for dramatic musical sections and slower lyrical sustained lines and balances for the accompanying softer musical sections.

Specific examples of this include when the groom stands centre stage and one by one the best men run towards him and push him sharply on strong, singular drum beats. Following this they then perform climactic, aerial leaps over and in front of him on dynamic, strong notes in the music. A second example of this music as a foundation for the choreography is when the females drop the head to the side on xylophone notes and also drum beats in perfect timing and synchronisation and also perform dynamic jetes turning on picks and climaxes in the music across the front of the stage, at this beginning of the third section.

## Sample 2

Svadebka is driven by the music of Stravinsky. Characteristically, Kylian utilises the music and physicalises it through his choreography. It acts as inspiration for the structure of the work and particularly for the choreography. This is clearly shown through the rhythmic features the use of dynamic qualities and pitch ideas which contribute to Svadebka through music and choreography.

The music is very rhythmically complex. It utilises polyrhythms and vibrant accents. The polyrhythmic ideas in the music are the foundation for the staccato runs on demi points which is a motivic idea of the choreography. The rhythms, some of which have semi-quavers are shown

through the complex foot work of the dancers. There is use of long and short notes in the music. The long, sustained notes occur when the dancers are doing long sustained movements. The bride executes a balanced and controlled position when the soprano voice holds a note. This is in striking contrast to her quick, rhythmic movements which are also emphasised by the music.

The huge accents on the timpani and the drums enhance the dynamic qualities of the choreography. This is established clearly in the beginning of the first 'bang' when the bridegroom kisses the bride. The men also walk in from the side on their first entrance to the accented beats in the music. The head accents at the end of the chimes are enhanced by the music and clearly this intensifies the sensitive atmosphere. The bass voice which, in Russian says 'dear heart, dear wife ... let us live in happiness so that all men may envy us', also enhances the choreography by intensifying the relationship of the couple.

Clearly, the abrupt dynamic qualities and textural activity of the music enhances the abrupt dynamic qualities on stage.

The music is also made up of a 3 note-motif. This motif is extended and repeated and developed through retrograde, inversion and embellishment as are the motifs in the choreography.

The element of repetition in the music highlights the repeated ideas in Svadebka by repeating movement ideas such as the brides angular movements. This appeals to the listeners and the viewers sense of recognition.

This shows that music and dance spring from the same impulse and every beat, rhythmic pattern, dynamic quality in the music enhances the likewise ideas in the dance. The music is the foundation of the work.

## **Question 1**

- (b) (i) Discuss ONE dancer/choreographer's exploration of the director's intent in 'Four Generations'.

### **The Strongest Candidates**

- clearly identified and explained the director's intent
- clearly discussed how one dancer/choreographer explored the intent within the work
- gave appropriate examples from individual sections or overall work
- discussed 'exploration' in compositional terms.

### **Middle Order Candidates**

- named one dancer/choreographer
- explained the intent of the work as a whole and/or of the individual's section
- may have referenced one or more sections.

**Weaker Candidates:**

- named one dancer/choreographer
- may have listed all artists
- stated the intent of the work and/or a particular section.

**Sample**

Gideon Obarzanek is the youngest dancer of the 4 generations. He explores the directors intent through movement, screened images, use of props, costume and music.

The director, Norman Hall had a particular intent of showing a broad spectrum of different aged dancers coming together in collaboration to achieve a historically relevant and aesthetically pleasing dance piece.

Norman Hall chose Gideon as he is a powerful example of youth in dancing. Gideon choreographed his movement according to the intent, showing his youth and his place in the 'dance family'. With strength and agility, Gideon executed strong movements with striking dynamic qualities, use of hit and response and complex leaps. His exploration of such movements portrays him as the young, agile dancer that Norman Hall wanted.

He also explored this intent through use of screened images of his life, showing how he evolved as a dancer. Through visual images, the audience can clearly see Gideon's exploration of collaboration. To enhance this idea, Gideon also uses a dictaphone which he places around his neck. On the dictaphone, streams of consciousness of Gideon appear as he talks about his life in the dance world.

Another prop that Gideon uses are the hammers. These are representative of childhood which is what is essentially portrayed in Gideon. With interaction with Trish Borrell (the Musician) on the stage we can see that there is exploration of using instruments in unconventional ways, playing the floor in rhythmic interaction with Gideon's choreography.

Gideon's exploration of costume reinforces the director's intent as he is dressed innocently in underwear which also conveys a sense of youth.

These ideas clearly distinguish Gideon as the youthful and most agile of the four dancers. His exploration of the director's intent is striking in contrast to the other three, which was essential in conveying the ideas he presented.



## Question 1

(b) (ii) 'Four Generations' provides a glimpse of Australian dance history. Discuss.

### The Strongest Candidates

- discussed and/or analysed and/or synthesised how Australian dance history is represented within Four Generations in numerous contexts, eg sections of work/dancer/choreographers and whole work.

### Middle Order Candidates

- listed and/or described some characteristics of the artist and their role in 'Four Generations', eg age groups;
- may have described an aspect of the work as being representative of Australian dance history. For example: 'Creation' or projected images.

### Weaker Candidates

- restated the question;
- may have referenced the different ages of the artists;
- may have listed one or more artist and their role within 'Four Generations'.

## Sample 1

It is true that Four Generations provides a glimpse of Australian dance history, it is a collaborative piece and is part documentary and part-narrative. Even though it showcases the lives of the four people's experiences in life and dance, this factor contributes along with the fact that dance history is being made.

Elizabeth Dalman created the Australian Dance Theatre in the mid-part of the twentieth century, where she created and choreographed a duet that she danced herself when she was younger. This same duo or partner piece was recreated in Four Generations on Patrick Harding Irmer and Susan Barling; Susan portraying Elizabeth. Thus, this work explores and recreates dances that have been used in dance history. Patrick Harding-Irmer also talks about his life in his introduction solo, revealing that he has travelled far and wide with dance. He feels that by being influenced by many different people and places, and learning from experiences he has brought more to Australian Dance and has been able to pass this on to other dancers and choreographers. Also, because all the dancers, the director and musician are Australian, this can reveal that in dance we can all become one thus making up memories and experiences to share and pass on to other generations. The houses as theatrical devices/elements help to show the lives of the dancers and how they have always come back to their homes to move on, they all come back to Australia as their supporting ground. These houses, are moved around the stage when Gideon and Patrick dance at one stage, one of the houses has fallen down, showing the big Hurricanes in Darwin. This signposts the

downfalls and low-points of the dancers careers, even though misfortune has crossed their paths in life, they are able to move and progress further in life. The ending of the houses in a small semi-circle with dancers in front of the houses is reminiscent of a family portrait. This work showcases a glimpse of their lives and of Australian Dance History. They have at the end become one altogether, even though they are from separate and different generations. This work one day may be recreated to make another part of Australian Dance History, you never know what might happen in Dance and in life.

## **Sample 2**

Four Generations shows parts of Australia's own Dance History. This is shown in many ways through many dancer/choreographers in 'Four Generations'.

One part of Australian Dance History is the Dance pioneers that affected it. This is conveyed through the evident influence of Eleo Pompare, Doris Humphrey, Martha Graham and José Limon on Elizabeth Cameron Dalmann. These influences are seen through her fine, precise, flowing movement including contract and release and successions.

Patrick Harding-Irmer also shows evidence of being influenced by the Graham technique in this open, swinging style.

Australian dance has progressed and collaborated through many generations of dancers. This is shown in 'Four Generations' through the mixture of genres brought to the work by the different artists involved.

Homage is also paid to other Australian dance pioneers such as Kelvin Coe of the Australian Ballet when the four dancers perform to music that he danced to originally in 'Beyond Twelve' in the 11th section titled 'Ravel'.

When Gideon plays the dictaphone with the projector in the background there are pictures of the war and other major events in his life that, without a doubt affected his Dance.

Four Generations also provides a glimpse of Australian dance history through Art. This is shown through Dalmans' style and her interest in Aboriginal art and mythology.

The four dancers Elizabeth, Patrick, Sue and Gideon are all ambassadors that have contributed and are contributing to Australian Dance history. All four dancers have choreographed all over Australian and even abroad. Their works have added to our own dance identity. Patrick has offered his Australian style to London as well as Elizabeth, Gideon has worked at NDT and Sues has contributed to Australian Dance with her own 'Dance Network'.

All of these four Australian dancers have helped give Australian dance its history over the last 60 years and the repetition of works (eg projector in Cameron-Dalman's section, creation, Kelvin Coe etc) and styles conveys to the audience Australian dance history and the contributions that were made to it. In this way 'Four Generations' provides its audience with a glimpse of Australian Dance history.

## 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

## MAJOR STUDY APPRECIATION

### Higher Order Candidates

- showed an understanding of the intent of the question;
- demonstrated a greater understanding of the artists and their work and could place them within an historical context;
- provided as much information as possible within the given time frame;
- were able to analyse and select appropriate examples from the artist's works and apply them to the question;
- used relevant illustrations that were appropriate to the question;
- were very well structured.

### Middle Order Candidates

- demonstrated a general understanding of the relevance of the information;
- provided a list of information relevant to the question;
- made general reference to the question;
- were inconsistent in terms of explanations and illustrations;
- lacked structure.

### Low Order 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 (where relevant);
- demonstrated confusion between the artists;
- cited resources that were out of context to the question.

## Question 2

- (i) Explain the fundamental theories of Francois Delsarte.
- Study of the Human Being: Physical, Emotional and Mental states (age groups from child to adult).
  - Study of Anatomy: Medical Course.
  - Interpretation of Movement. All movement and gesture has meaning (universal).
  - The Law of Trinity (Unity of three).

- The three zones of the body.
- The Great Orders of Movement.
- The Nine laws of Motion.

(ii) Discuss Delsarte's influence on other dance artists.

- French School of Delsartism and American School of Delsartism.
- Steele Mackay (Actor, Director/Producer, Playwright).
- France/America.
- Americanisation of theories.
- Genevieve Stebbins.
- Isadora Duncan.
- Ted Shaw and Ruth St Denis (mother).

Denishawn Graham Humphrey Weidmann

- NB Delsarte had a great influence on Ted Shaw in particular.
- Candidates may also discuss Delsarte's influence on Society.

### **Question 3**

#### **Hanya Holm**

Part A. Audiences for dance determine the status of a seminal artist.

Examine the impact your selected artist has had on the public, other dance artists and dance critics.

- Bringing European style of dance to America (new style).
- New Philosophy, for example, use of space (influence on Alwin Nikolais).
- Intrinsic motivation – Intent/Theme.
- Movement was not codified.
- Movement cannot be repeated – never ending.
- Trend – 1937 – a work based on reality in society. Society being destroyed by its own false values.
- Modern genre, musical theatre, artists in musical theatre.
- Broadway audience, dance was a part of a plot.

Part B. Discuss your selected artist and his/her work in relation to TWO of the following: Social Issues, Historical Events, Technological Advances.

- Themes, and Intrinsic Motivations.
- Rise of Nazism in Germany. America in the 1930's – Roosevelt era.
- Post depression – WWII.
- Technology may be related to either social or historical contexts.
- Role of Bennington in the development of dance (History).
- Holm as a teacher.
- Discussion of Trend in relation to socio–historic context.
- Rise of Musical theatre.

### **Question 3**

#### **José Limon**

Part A. Audiences for dance determine the status of a seminal artist. Examine the impact your selected artist has had on the public, other dance artists and dance critics.

- Role of men in dance.
- Multiculturalism – introduced his Latin American heritage to modern dance.
- Style.
- Limon technique.
- Choreographic contribution.
- Louis Falco – men in dance.
- Residency of the Limon Company in Mexico.
- Introduced artists to the Limon technique using Mexican themes.
- 1954 – touring South America.
- Increase impact – technique and his movement qualities as a dancer.

Part B. Discuss your selected artist and his/her work in relation to TWO of the following: Social Issues, Historical Events, Technological Advances.

- Multiculturalism.
- Humanist – Emotion and Spirit (eg 'Moor's Pavane' and 'Traitor').
- War.
- Faith.
- WWII.
- Human reaction to events.

Works : 'Moor's Pavane', 'Chaconne', 'the Unsung', 'La Malche'.

### **Twyla Tharp**

Part A. Audiences for dance determine the status of a seminal artist.

Examine the impact your selected artist has had on the public, other dance artists and dance critics.

- Postmodern/contemporary.
- Opened dance to broader audiences as her style drew from many other areas including modern, tap and ballet – eclectic fusion of many styles.
- Mainstream – minimalist – mainstream.
- Addressed audiences within differences mediums – Broadway, film, TV and dance.
- The Judon Era (rebels).
- Baryshnikov 'When push Comes to Shove'.
- Influence on artists in many mediums.
- Eclectic.
- Challenging the boundaries of what is acceptable.

Part B. Discuss your selected artists and his/her work in relation to TWO of the following:  
Social Issues, Historical Events, Technological Advances.

- 60's freedom – hippie era.
- Rejection of the now.
- Rejection of tradition.
- Vietnam.
- Space race.
- Judson Era.
- Film/TV.
- Lighting/projection.
- Computer images.

Works include: 'In the Upper room', 'the Catherine Wheel', 'Hair', 'White Nights'.

### **Sir Robert Helpmann**

Part A. Audiences for dance determine the status of a seminal artist. Examine the impact your selected artist has had on the public, other dance artists and dance critics

- Men in dance – Classical Ballet.
- Characterisation.

- Theatricality in dance.
- Use of Australian themes, eg 'The Display',
- Ambassador for Australian Dance.
- Wider public – Ballet, Drama/Theatre, Opera.
- Australian Ballet.
- Men in Dance.
- Development of character roles.
- Brought European dance artists to Australian audiences.
- Make-up/Costume.
- Flamboyance.
- Critics loved the controversy surrounding Helpmann.
- Introduced the critics to the theatricality of the dance.

Part B. Discuss your selected artist and his/her work in relation to TWO of the following:  
Social issues, Historical Events, Technological Advances.

- Men in dance.
- Creating an Australian dance identity.
- Development of the Australian Ballet.
- Post WWII.
- Developments in transport to allow artists to travel.
- TV and film.
- Lighting.

Works: 'The Display', 'Checkmate'. Film: 'the Red Shoes'

#### **Question 4: Compulsory**

Part A. Balanchine's career in dance has spanned a number of generations. Describe the major influences on him and his work throughout his career.

- Ballets Russe Era – Rebels/Diaghilev.
- Russian Revolution.
- Training–Imperial Ballet School / Kirov, Music training.
- Marius Petipa.
- Composers – Stravinsky and Debussy.
- American Popular culture.
- Lincoln Kirsten – America.



- Ballerinas.
- Musical Theatre.
- America; Freedom, Space, Democracy.
- Jazz/Black dance.

Works: 'Western Symphony', 'Stars and Stripes', 'Agon', 'Apollo', 'Serenade', 'The Four Temperaments', 'Ragtime'.

Part B. (i) Balanchine gave a new perspective to an old artform. Discuss this statement in relation to:

Choreographic innovations.

- Traditional Ballets (Narrative/Fantasy).
- Plotless Ballet.
- Music to form.
- Priority given to movement driven by music 'Pure dance'.
- Neoclassicism.
- Arabesque – Change of line – Over extend.
- Use of parallel.
- Use of floor.
- Speed/Intricate/Multidirectional.
- Thrusting hips and stabbing legs.
- Inversion of Pile.
- Syncopations.
- May reference dancers body type.
- With innovations he opened ballet to a broader audience.
- Challenges the boundaries of old-age tradition.

Part B. (ii) Balanchine gave a new perspective to an old artform. Discuss this statement in relation to:

Specific dance works —

- 'Agon' (Contest)
  - Manipulation of classic form
  - Academic vocabulary
  - Uniforms of the dancers = practice clothes
  - Sharp / Angular
  - Trios and quartets
  - Modernist inversion of a pas de deux.

- ‘Western Symphony’
  - American popular culture
  - Costuming
  - Westernisation of Classical ballet
  - Blending of American Musical Theatre and European Classical Ballet.

Other Works:

- ‘Stars and Stripes’
- ‘Serenade’
- ‘Apollo’
- ‘Ragtime’.

## Marking Criteria

### Major Study Appreciation (5 Mark Answers)

- |   |  |
|---|--|
| 0 | Booklet cover completed but no answer written OR what is written does not meet the requirements for one mark   |
| 1 | <p>A response</p> <p>Candidate presents a response to the question with:</p> <p>some dance references appropriate to the question (little information other than that provided by the question)</p> <p>information related to the stem</p> |
| 2 | <p>Poor standard/little understanding</p> <p>As for one mark</p> <p>The response only partially satisfies the requirements of the question (in various combinations)</p>   |
| 3 | <p>Average</p> <p>Satisfies the requirements of the question</p> <p>Uses appropriate terminology</p> <p>Appropriate/relevant illustrations but not exhaustive</p>  |

- 4      Very good/above average  
Candidate presents a response to the question that:  
uses appropriate/relevant terminology  
uses high order language, but not consistently  
shows clear understanding of all aspects of the question  
uses more appropriate/relevant illustrations, but not exhasutive  
is a structured response
- 5      Excellent  
Candidate presents a response that:  
clearly understands all aspects of the question  
uses appropriate terminology and high order language  
provides as much insight, supported by illustrations, as could reasonably be expected  
is a structured answer

## Marking criteria

### 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, higher order 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  
Higher order of 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

ISBN 0 7313 4226 7



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