

**2006 HSC Notes from  
the Marking Centre  
Dance**

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# 2006 HSC NOTES FROM THE MARKING CENTRE

## DANCE

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Dance. It provides comments with regard to responses to the 2006 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

### General Comments

In 2006, approximately 750 candidates attempted the Dance examination, 513 candidates presented for Major Study Performance, 152 candidates presented for Major Study Composition, 66 candidates presented for Major Study Appreciation, 9 candidates presented for Major Study Technology – Film and Video and 2 candidates presented for Major Study – Technology Choreographing the Virtual Body.

### Practical Examination

#### Core

#### Core Performance

Candidates' work demonstrated an increasing awareness of the relationship between each of the syllabus areas of study, and this knowledge of technique and performance quality was evident in the application to the dance. An understanding of safe dance practice was given due consideration in the execution of complex movement, with the work demonstrating an efficiency and safe execution of movement in relation to anatomical structure. Candidates presented a range of locomotor and non-locomotor sequences and body skills, performing dances suited to their body structure and level of ability. They demonstrated commitment and integrity in their work.

Better performances presented a skilled execution of complex movement (the degree of difficulty balanced against the level of execution) with high degrees of strength and flexibility. Co-ordination was challenged with skilled weight shifts, and control over the placement and alignment of the body was maintained.

These performances demonstrated a strong ability to project into the space while maintaining control over the dynamics. There was purpose and commitment in the delivery of the dance, which was often personalised through interpretation. Candidates demonstrated a level of strength (base of support and associated postural muscles), endurance (ability to last, relative to intensity and complexity of the movement) and coordination (body parts functioning together efficiently) in the execution of the sequences.

Weaker performances showed candidates to be challenged by the temporal and dynamic variations and less able to control the complexity of the sequences performed. There was a need to measure the degree of difficulty of the movement sequences and balance that against their level of execution and technical limitations.

In some cases stylistic choreography was attempted, even though skills were limited, resulting in unsafe dance movement. Dances contained simple shapes and locomotor movements with the feet, legs, torso and arms lacking strength, and the inability to execute less complex movement was evident.

Better performances demonstrated the development of the capacity to gain control of centre and present a range of skills, along with an ability to control faster tempo locomotor work, including axial work and jumps, with correct placement of foot, knee, hip and spine. These performances also demonstrated a variety in the elements of dance while executing the movement and a sense of knowing (recalling) the movement sequences.

Better work related the movement to an interpretation (description through movement) and there was a purposeful execution of the movement. In better performances the technical control to be able to manipulate the performance aspects was evident. Better performers are involved in the dance with a sense of ownership/ integrity of the dance.

In better performances, candidates possessed a quality of line with a clean and precise execution of body shapes. They demonstrated a focus, an extension of energy and manipulated/applied it for a purpose, presenting a confident image under exam conditions.

Kinaesthetic awareness was evident in the performances of candidates who were able to translate an interpretation/ realisation of the movement in relation to what the body is doing, where the body is in space and how the body was performing the movement. In the performance, there was a relationship established between the sequences, phrases and sections of the dance, shaping the dance and unifying all of the performance elements. A relationship with the audience (markers) was also established, achieving vitality in how the dance is performed.

### **Core Composition**

In better compositions, the focus of composition was based on the clear communication of a concept/intent. Each choice made reflected how this was being consistently achieved. There was clear demonstration of the ability to generate movement that is personalised and specifically selected to portray this intent. For better compositions a concept/intent was selected that was not too broad and had a context. This could be a personal, historical, social, political and/or cultural context. Personal themes dealing with abuse, drugs, death, literal animal intents or large-scale human emotions were difficult to personalise using abstracted symbols rather than representational mimetic movement.

The movement contained a viewpoint expressed through personal choice and selection. The movement provided meaning and expressed the idea for the dance. In better compositions movement was generated then organised. In weaker compositions selected movement content is not always abstracted from actual feelings or happenings to suggest meanings that are significant to the dance idea. There was unrelated movement that was not associated to the movement around it. Use of jetes and technical movement for its own sake did not clearly communicate intent.

Better candidates choreographed a dance within the framework of the artform to communicate to an audience and treated it as a performance, not as an exercise in motif manipulation and development. The composition was focused on the ability to compose movement in a personal style based on a concept/intent and on organising the movement into motif/s and development of motif/s into phrases.

Better compositions were able to demonstrate the knowledge and skill to personalise movement rather than using a known vocabulary. They were purposefully driven by a concept/intent. They provided an individual movement response to a concept/intent rather than relying on stereotypical or gestural, expressive movement. They skilfully developed the intent using a variety of spatial, temporal manipulations. Dynamically, candidates presented a skillful use and organisation of selected manipulations consistently applied across the entire composition. The level of abstraction was appropriate to communicating a clear intent. The selected movement content was an abstraction from actual feelings or happenings to suggest meanings that were significant to the dance idea.

In weaker compositions, the use of motif/s as the basis/foundation for constructing phrases was not always evident. Well-constructed phrases with an internal structure were not well demonstrated. The relationships of the movement within the phrases did not link well with the intent and relate to the motif/s. The level of inter-relationship of action, quality and space in the motif/s was not evident. The stronger compositions contained an emphasis on the interaction between the dynamics of the movement to communicate and connect to the audience. In better compositions there was an awareness of the pattern of the phrase and how this pattern emerge throughout the dance's external structure.

Candidates were able to demonstrate a level of sequencing of the movement rather than well-crafted linking of the phrases. Transitionally the dance needs to flow without a sense of interruption or use of unrelated movement. Repetition was over used to reinforce the link between the sections of the dance.

In weaker compositions candidates used movement that simply recurred.

It is in the second criteria (the organisation of the dance) that candidates need to pay greater attention. This section was the weaker of the two. The shape and structure of the dance through time is not supporting the logical development of the concept/intent. Candidates need to focus on achieving unity through the integration of form and the organisation of the work relevant to a concept/intent. Candidates are not developing phrases with a strong internal structure. When transitioning and sequencing these, the external structure is not being formed. If the parts are not well structured the whole lacks a strong foundation. Greater consideration needs to be given to the length of the dance to the communication of the idea. (the time picture in relation to the beginning, middle and end of the dance). Stronger candidates are able to balance the length of each section to build a logical resolution within each and across the sections as a whole. The dance has a rhythm and flow that is appropriately timed.

In better compositions, the holistic perspective (candidates may structure the dance accidentally/intuitively/organised and/or through accompaniment) was pre-determined before sequencing began. Candidates need to consider how the composition is arranged externally or shaped to produce the form of the whole, as well as how the content has been established within the dance and is used differently in the dance. Variation and contrast is used as a means for the reinforcement of the concept/intent and viewing it in different ways with a growing understanding of the intent.

In better compositions, candidates had worked with the accompaniment to communicate the concept/intent. Some compositions relied on the musical structure to structure each phrase of the dance. Better compositions applied the theory of movement phrasing, sequencing, transitions and variation and contrast to the musical structure. Phrasing the movement to each count of each bar for the whole dance does not consider these structural elements.

## **Major Study**

### **Major Study Performance**

In the better performances, candidates presented a 'Work' showing a strong relationship of the technical phrases to the thematic considerations and a thorough understanding of the syllabus. These included the communication of a clear concept/intent, a stylistic interpretation and kinaesthetic response.

They presented a range of skills: turns, falls, jumps and floor work, balances that were combined in complex sequences. Skills were appropriate and directly and consistently related to the work. Temporal and dynamic elements were highly controlled. There was a highly skilled application of alignment that demonstrated efficiency in both locomotor and non-locomotor movement. Evidence of core and muscular strength and flexibility was used throughout the work. There was a high level of endurance maintained throughout the whole work. The works demonstrated high level of coordination, evident through complex sequences, and definite working knowledge of the body and its capabilities.

Better performances demonstrated the level of technique through the execution of complex movement sequences that were choreographed based on the thematic considerations. Performances demonstrated an efficient and safe execution of the movement in relation to their anatomical structure, as well as a high order range of body skills shown in the locomotor and non-locomotor sequences.

Strong performances demonstrated a highly skilled control of the elements of dance, with deliberate manipulation of dynamics to aid the interpretation of the work. Some took the rhythm of the words into the movement showing the control of time. A highly skilled quality of line was consistently seen in both gestural and technical movements, supporting the interpretation of the work. There was a focused extension of energy, confidence and image.

Themes were established from the start, and character was developed and evolved, building in momentum through space, time and dynamics as the dance progresses.

A highly developed sense of KA, allowing the candidate to perform skills fluently, which aids the interpretation of the work, was evident.

There were confident performances that connected and engaged with the audience. Strong connections between the interpretation of intent and the realization in movement were seen consistently.



In the weaker performances, candidates generally presented a minimal range of movement with a limited range of skills executed, ie walk, pose, arm gesture, an occasional jump, leg extension and balance. The range of skills presented varied in complexity and execution, eg, turns, off-centred movements, use of floor, into and out of the floor, jumps, complex shifts of weight, locomotor sequences, fall and recovery. The execution was moderated by the ability to control the speed of the movements.

There was generally sound alignment, with some inconsistencies in knee–foot alignment but generally safe execution of movement as the candidates performed within their own capabilities and limitations. Others possessed limited control and major alignment inconsistencies. Some candidates were challenged by temporal complexities, having some bearing on the alignment of more complex movements. The candidates' placement was also compromised in faster tempos in some cases.

Middle-range works demonstrated good strength in the legs but some inconsistencies occurred in core strength, eg in off balance movements and control of locomotor movements, particularly when challenged by tempo. They demonstrated major inconsistencies in relation to degrees of control and level of strength.

The lack of syllabus interpretation saw 'dances' being presented rather than 'Works'. These often included unsafe dance movements. This impacted on the Viva Voce, as there was no thematic intent to discuss.

### **Major Study Composition**

Works with highly personalised movement selection were presented. The concept/intent and movement choices were appropriate and interpretative in relation to the realisation of the intention. There was a strong sense of a 'Work' as the motifs were skilfully manipulated. Phrases were driven by the motifs and structured to realise the intent. A strong interplay of the motif on each of the dancers was evident. Each dancer played an active part taking on a characterised role. Better candidates made careful decisions regarding the rationale for using two or three dancers. There needs to be more individualisation in how each dancer relates to the others in their application of spatial relationships, time and dynamics.

Time was well manipulated in relation to use of duration and tempo. Space was purposefully developed and explored in the third dimension, including direction in space, level pathways and the visual design. Dynamics were sophisticated in the use of weight and energy. The higher-order candidates interrelated the use of the elements. Unpredictability was a key feature. There was a strong use of the accompaniment and a sophisticated level of abstraction. There was an interplay of time and dynamics producing an emotional response.

There was a choreographed focus to the work, with conscious thought relating to the intent. Focus was used through the spatial element in the use of facings, direction and level.

The work clearly established a sense of unity, each part contributing to a logical development of relationships between the dancers. Sequencing was cleverly crafted as the theme evolved and the work progressed. Transitions were skilfully manipulated. Phrase content was varied while maintaining the clear logical development. Better Major Study Composition 'Works' were created to connect with the audience.

## **Accompaniment**

Candidates used either CD or cassette tape. Candidates were required to provide an unlabelled copy and back-up copy and bring it into the examination room. Candidates need to ensure that there is no school or family name on the label and only the necessary tracks are on the CD. Recording and editing of the accompaniment has generally improved from 2005.

The choice and suitability of accompaniment was generally appropriate for the Performance, Composition and Technology components of the examination. No explicit lyrics are to be used.

In Composition, there is a need when selecting accompaniment with lyrics that they are not used in a literal manner. The accompaniment needs to be integral to supporting the concept/intent and it should not be relied on to communicate the intent on its own.

## **Dance Attire**

All candidates need to wear the appropriate attire for all practical examinations, including all of the Viva Voces or risk a mark penalty. Some candidates' performances and responses were hindered by inappropriate dancewear. Candidates should refer to page 46 of the *Stage 6 Dance Syllabus*.

Candidates who choose costumes for Major Study Performance, Major Study Composition and Technology – Film and Video need to consider its relevance in relation to the intent and the efficiency of movement.

Costuming is not permitted for the Core Composition and Core Performance examination.

## **Footwear**

There was an increase in usage of footwear across all components, especially foot thongs and ballet flats. Socks must not be worn. It is the responsibility of candidates to choose the most appropriate footwear and accept responsibility for any difficulties and possible safety issues.

Examiners strongly suggest that candidates familiarise themselves with the performance space and flooring in the scheduled viewing time prior to their examination. This is particularly relevant to the use of tap shoes in Major Study Performance.

## **Major Study Dance and Technology – Choreographing the Virtual Body**

This options feedback should be read in conjunction with Major Study Composition. It is relative to the level at which candidates have developed the movement in relation to the concept/intent rather than drawing movement from a known source (library). It is influenced by individual space, time and dynamic preferences and the application of the software and the relation to the characteristics of the figures' individual style and character.

The key aspects that were noted from the examination were the:

- design of the virtual performance space
- viewing plane
- relationship of the figures to each other and to the space
- elements of dance (space, time and dynamics) used in a purposeful way to personalise the movement
- movement from the software's library, used to manipulate and abstract movement
- number of virtual dancers, referring to how the candidate generates/manipulates movement for 2–3 dancers
- choice of the number of virtual dancers and how they are used in the work, in relation to the intent.

## **Major Study Dance and Technology – Film and Video**

Candidates presented Works demonstrating a high level of skill in generating and filming personalised abstract movement. They presented a clear concept/intent and sense of a 'Work'. The motif/s were evident in the emphasis of body parts and framing of shapes. The phrasing was consistent with the development of the motif and use of groupings and stage space. Dynamically a level of sophistication was clearly evident.

Filming was higher order in the use of shooting and framing the action. Locomotor movement was captured strongly, along with the use of aerial cinematography using a range of shot, angle and height of the camera position strong to maintain intent. A clear sense of unity was achieved through the form. Movement and phrases were sequenced well, using high-order editing. Variations were achieved in the development and manipulation of the phrases and editing techniques. There was not an over-emphasis on special effects.

## **Viva Voces**

Viva voce questions are complex and need a degree of interpretation, requiring divergent thinking generating many possible solutions. The mark awarded is dependent on the depth and breadth of the information provided, and is a quantitative assessment of how much detail is provided and a qualitative assessment of the depth of the information.

Determinations are made based on how the candidate displays their knowledge and understanding through demonstration and explanation. It concerns the application of the knowledge and understanding to their dance.

Candidates are required to answer the question based on the specifics within the question. Better responses avoided discussing everything that has been taught, instead identifying the key concepts that the question is focusing on.

Higher-order responses sustained a focus on a significant topic; demonstrated understanding of the problematic nature of information and ideas; demonstrated complex understanding by arriving at a reasoned, supported conclusion and explained how complex problems were solved. In general, the reasoning, explanations and arguments demonstrated fullness and complexity of understanding.

Better responses provided a reason, proposed a cause and effect, justified decisions or course of action, verified a method/process, discussed their process in relation to the product and chose relevant examples to support their discussion.

In the better responses, the candidates examined each part of the question and organised their response. They demonstrated the application of the concept within the questions to their work, demonstrated what they had learned and how they had applied it in the process/product. They classified links between key words and their work in the examination of their dance.

Weaker candidates attempted to paraphrase and put the question into their own words, summarised their product/process, made inferences about their work/process, and attempted to explain ideas/concept. They had difficulty recognising the terms within the question, listed facts and recalled basic syllabus information.

### **Core Performance**

Candidates were aware of the definitions and terminology related to the stretching question. References to the definition and types of stretching were the focus of many responses. The question required an understanding of the importance of stretching in relation to its function in performing the core performance dance safely. Better responses described the importance of stretching throughout the warm up through to the actual performance itself, considering how muscles are used within the core performance dance and how they stretch during it. Candidates needed to understand the cause and effect of safe dance practices and how stretching is an integral part of performing movement safely. The dance is the vehicle by which a candidate demonstrates their technique and how they can dance with correct alignment and control. Candidates needed to treat the concept of stretching to improve flexibility, in regards to dance training. The causes of injury can be attributed to a lack of stretching as part of dance training and poor flexibility whilst executing the movement. Injury can be prevented if there is a stretching regime. Candidates also need to understand the biomechanics of the moving body and how muscles move while dancing.

### **Core Composition**

What differentiated responses was the ability to discuss how phrases were developed from motif/s. Candidates provided descriptions of what motif/s the dance contained and why they chose the motif/s, but they failed to show the process of developing them into phrases.

Better candidates outlined how the motif/s were the tools used in a purposeful way to interpret their idea through movement. They also demonstrated how the elements of dance were used in the motif/s to communicate a concept/intent. An explanation of why motif/s were manipulated and organised into phrases accompanied the response.

Weaker responses did not outline what motif/s were used or why. Neither did they discuss the key characteristics of their phrases.

Weaker discussions centred on retelling the intent or showing the motif rather than focusing on the key aspects of phrase developed. Better responses used selected examples from the choreography to support the explanation and to illustrate the significance of compositional choices. In weaker responses, explanations of the relationships between the concepts, ie concept/intent, motif, function of a phrase and development of phrases, were neglected.

### **Major Study Performance**

The viva question was accessed through performance quality, and candidates, in explaining what their work was about, linked the question to the aspects of performance quality. Dynamic variation was addressed superficially in the majority of cases.

Better candidates were able to make the link between varying and manipulating the dynamics and enhancing the quality of the performance. Candidates outlined a number of different approaches. Some chose how the dynamics aided in the interpretation of their Work. They discussed the relationship between the choices of dynamic variation and the communication of the concept/intent. Other candidates purely concentrated on performance quality, discussing the relationship between dynamics and the other elements along with quality of line, projection, focus and interpretation.

Better candidates made links between all of the concepts within all of the areas of study outlined in the syllabus and the rubric.

### **Major Study Composition**

Generally candidates responded to the question with a general description of how and why they organised the Work. Some enhanced their discussion with explanations of the organisation of movement for two to three dancers without specific information relating to the concept of organising the Work.

Better responses identified the relevant areas of study of motif and phrase, how these were used in the organisation (structuring) of the Work, and how and why the Work was enhanced through the choice of the movement. They stated the meaning of the compositional terms contained within the question, supported by relevant examples from within the Work. They found links between the concept of organisation and the number of dancers chosen.

Some explained the role of the individual dancers and/or group of dancers in communicating the intent. They also discussed phrasing and how it communicates the intent.

### **Major Study Dance and Technology – Choreographing the Virtual Body**

The viva question was addressed through descriptions of movement and concept/intent. Candidates explained the process of generating, discussing work on real bodies then taking it to the computer, or working directly on the virtual body software. They discussed why they generated movement relevant to the intent, without discussing how they generated it. Generally the link to movement for two to three virtual bodies was missed.

### **Major Study Dance and Technology – Film and Video**

Better responses attempted to link what features the camera possesses and how it can be used to capture the movement. Better responses provided specific examples of how, in the generation of movement for the two to three dancers, they considered the uses of the camera.

Discussion was generally focused on what movement had been generated to communicate the concept/intent, and the process of filming to best capture the intent. Better responses included the filming techniques such as focus, zoom, fade, tilt and pan, along with the angle and height of the camera and the range of shots used. These were supported by appropriate terminology and examples from the Work, showing the relationship between the camera, movement and the number of dancers. A greater range of examples was needed to reinforce the discussion and points being outlined.

## Written Examination

Most candidates provided structured responses, however the depth of knowledge and quality of personal responses varied considerably. Many responses focused on providing biographical details and descriptions of the works, and they offered a limited or general response to the key issues in the questions. Better responses involved an analytical approach and clearly described and related movement content to the issues identified in the questions (music, background, response to events or contributions). The better responses ensured the choice of terminology was both relevant and accurate.

### Core Appreciation

#### Question 1

Candidates demonstrated a general to comprehensive knowledge of how movement was driven by the music in *Falling Angels*. Many candidates were able to describe the work with some references to movement characteristics in general terms and were able to describe some of the characteristics of the music. However, in many cases candidates showed limited analytical ability in establishing convincing links between movement and music. Many were able to link obvious percussive qualities of the music to movement.

Better responses, using appropriate examples from the work, were able to clearly describe how specific movement structures/forms related closely to, or were strongly influenced by, the musical characteristics of the accompaniment. They explored other movement/music relationships that may have included: shape/size, dynamic variation, patterns/grouping, repetition, or stillness.

These responses were well structured and used appropriate dance and musical terminology.

#### Question 2

Candidates demonstrated a general to comprehensive knowledge of the relationship between the choreographer's background and his music and movement selections in *Jardi Tancat*.

The majority of candidates focused on the representational movement aspects of the work and linked these to Spanish culture and the traditional accompaniment. These responses were quite general and tended to move into storytelling mode.

In the better responses, candidates provided appropriate examples and were able to describe prominent/distinguishing movement and music elements in detail, linking these to the choreographer's cultural background. These responses tended to address emotional and spiritual aspects in addition to the representational aspects. This question also offered candidates the opportunity to answer in terms of the choreographer's training and performance background and how movement has been influenced from this perspective.

### Major Study Appreciation

#### Question 1

Each of the prescribed seminal artists had made significant and unique contributions to the development of dance. An in-depth understanding of their works was needed to

answer this question. In addition, an understanding of the dance scene before, during and after the seminal artist's productive life was needed.

This combined knowledge of the artists' works and the context in which they were created, and comparisons to the works of their peers, enabled informed conclusions to be drawn about their contribution to the development of dance. Better responses were able to clearly describe what the seminal artist did with movement and dance and how this made them stand out from their peers, leaving a legacy for others.

Contributions may have included: the development of new dance techniques and styles; new dance philosophies or concepts; formation of dance companies and schools; publications; film or video and application of new technologies and media to dance. Better responses discussed a number of these aspects convincingly with relevant examples from the artist's work to support the argument. These responses were well structured and used dance terminology with accuracy and relevance. Weaker responses lacked contextual background and focused more on biographical details, a list of major works and some characteristics of the choreographer.

## **Question 2**

This question provided candidates with an opportunity to access a wide range of significant socio-cultural events from the nominated eras and to describe how the nominated seminal artists responded through their dance works. Simply associating specific events with a list of works and using generalisations to draw conclusions about the significance and context of the works was not sufficient to answer the question effectively.

Better responses were able to show how the concept/intent of selected works were responsive to particular events or issues, with relevant examples and references to how the elements of dance (space, time and dynamics) were used by the choreographer. This may have included some deconstruction of the works and/or reference to unique or innovative production elements. These responses were well structured and made use of appropriate terminology.

Two prescribed eras impacted on dance in a wide variety of ways, and the nominated artists responded by creating many significant works. For the era 1920 to 1960 some key influences were: modernism, the great depression, prohibition, nationalism, fascism, anti-semitism, World War II, the rise of Afro-American culture, the emergence of feminism, popular culture, and advancements in science, medicine, communications and transport. For the era 1960 to 2000 post-modernism, hippies, the Cold War, Vietnam War, sexual revolution, AIDS, computers, computer games, internet, environmentalism, different popular culture and continuing advancements in science, medicine and communications were factors. Weaker responses had a narrow focus and were lacking in detail and context.

## **Question 3**

This question required an analysis of the work to explain how the choreographer's choices of music and movement provided a revelation of his own culture, and also an explanation of how the work provided a social commentary about the Afro-American culture and addressed racism.



In the better responses the themes of each section of the work were discussed, clearly showing how the musical selections have relevance to the work, and relevance at a personal level for the choreographer. Better responses also analysed the movement in the work, identifying the blend of ballet, modern and jazz with distinct elements of African movement highlighting cultural aspects. How these movements relate to the music was also explained. This was supported with relevant examples from the work in a well-structured response using appropriate dance terminology.

Many candidates addressed the religious/spiritual aspects of the music with some links to movement. Weaker responses focused more on describing the work, perhaps providing a historical background and biography of the choreographer rather than addressing the cultural aspects conveyed through the movement and music.

# Dance

## 2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
<b>Written Examination Section I — Core Appreciation (Compulsory)</b>				
Q1	10	Prescribed Artist – <i>Falling Angels</i>	H1.1, H4.1, H4.2, H4.3, H4.4	2–6
Q2	10	Prescribed Artist – <i>Jardi Tanca</i>	H1.1, H4.1, H4.2, H4.3, H4.4	2–6
<b>Written Examination Section II — Major Study Appreciation (Optional)</b>				
Q1	10	Prescribed Artist	H1.1, H4.1, H4.2, H4.3, H4.4	2–6
Q2	10	Prescribed Era	H1.1, H4.1, H4.2, H4.3, H4.4	2–6
Q3	20	Mandatory Seminal Artist	H1.1, H4.1, H4.2, H4.3, H4.4	2–6
<b>Practical Examination Section III — Core performance (Compulsory)</b>				
Part A	8	Core Performance Criterion 1	H1.2, H2.1, H2.2, H3.1, H4.2, H4.5	2–6
Part A	8	Core Performance Criterion 2	H1.1, H1.2, H2.1, H2.2, H4.2, H4.5	2–6
Part B Q1	4	Viva Voce	H1.1, H2.1, H2.2	2–6
<b>Practical Examination Section IV — Major Study Performance (Optional)</b>				
Part A	16	Major Study Performance Criterion 1	H1.1, H1.2, H2.1, H2.2	2–6
Part A	16	Major Study Performance Criterion 2	H1.1, H1.2, H2.1, H2.2	2–6
Part B Q2	8	Viva Voce	H1.1, H2.1, H2.2	2–6
<b>Practical Examination Section V — Core Composition (Compulsory)</b>				
Part A Q3	4	Viva Voce	H1.1, H3.1, H3.2	2–6
Part B	4	Core Composition Criterion 1(a)	H1.1, H1.2, H3.1, H3.2, H3.4	2–6
Part B	4	Core Composition Criterion 1(b)	H1.1, H1.2, H3.1, H3.2, H3.4	2–6
Part B	8	Core Composition Criterion 2	H1.1, H1.2, H3.1, H3.2	2–6
<b>Practical Examination Section VI — Major Study Composition (Optional)</b>				
Part A Q4	8	Viva Voce	H1.1, H3.1, H3.2	2–6
Part B	16	Major Study Composition Criterion 1	H1.1, H1.2, H3.1, H3.2, H3.4	2–6
Part B	16	Major Study Composition Criterion 2	H1.1, H1.2, H3.1, H3.2, H3.4	2–6
<b>Practical Examination Section VII — Major Study Dance and Technology (Optional)</b>				
Option 1: Part A Q5	8	Viva Voce	H1.1, H1.4, H3.1, H3.2, H3.4	2–6
Part B	16	Option 1: Choreographing the Virtual Body Criterion 1	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4	2–6
Part B	16	Choreographing the Virtual Body Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4	2–6
Option 2: Part C Q6	8	Viva Voce	H1.1, H1.4, H3.1, H3.2, H3.4	2–6
Part D	16	Option 2: Film and Video Criterion 1	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4	2–6
Part D	16	Film and Video Criterion 2	H1.1, H1.2, H1.4, H3.1, H3.2, H3.4	2–6

## 2006 HSC Dance Marking Guidelines — Written Examination

### Section I — Core Appreciation

#### Question 1

*Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed description of how the movement in <i>Falling Angels</i> is driven by the music</li> <li>Makes detailed reference to the movement/s and how the music has influenced these choices using relevant examples from the work</li> <li>Presents a well-structured response using appropriate terminology</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a sound description of how the movement in <i>Falling Angels</i> is driven by the music</li> <li>Makes sound reference to the movement/s and how the music has influenced these choices using relevant examples from the work</li> <li>Presents a structured response using appropriate terminology</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides a basic description of how the movement in <i>Falling Angels</i> is driven by the music</li> <li>Makes basic reference to the movement/s and how the music has influenced these choices using generalised examples from the work</li> <li>Presents a response using general terminology</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides limited information about the movement and/or music</li> <li>Makes limited reference to the movement/s and/or the music using some examples from the work</li> <li>Presents a limited response using some terminology</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Lists some features of the work</li> <li>Provides a minimal and/or unstructured response</li> </ul>	1–2

**Question 2***Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed description of the relationship between Nacho Duato's music and movement choices and background</li><li>• Makes detailed reference to the music and movement using relevant examples from the work</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound description of the relationship between Nacho Duato's music and movement choices and background</li><li>• Makes sound reference to the music and movement using relevant examples from the work</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a basic description of the relationship between Nacho Duato's music and movement choices and background</li><li>• Makes basic reference to the music and/or movement using generalised examples from the work</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information about Nacho Duato's music and/or movement and/or background</li><li>• Makes limited reference to the movement and/or music using examples from the work</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Lists some features of the work and/or Nacho Duato's background</li><li>• Provides a minimal and/or unstructured response</li></ul>	1–2

## Section II — Major Study Appreciation

### Question 1

*Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a detailed description of the artist's contribution to the development of dance</li><li>• Makes detailed reference to features of the artist's work using relevant examples</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound description of the artist's contribution to the development of dance</li><li>• Makes sound reference to features of the artist's work using relevant examples</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a basic description of the artist's contribution to the development of dance</li><li>• Makes basic reference to features of the artist's work using generalised examples</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information of the artist and/or her contribution to the development of dance</li><li>• Makes limited reference to the artist and/or features with some examples</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Lists some features about the artist</li><li>• Provides a minimal and/or unstructured response</li></ul>	1–2

**Question 2***Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed description of significant sociocultural event/s in the chosen era</li><li>• Makes detailed reference to how the choreographer has responded to these events in the era using relevant examples</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	9–10
<ul style="list-style-type: none"><li>• Provides a sound description of significant sociocultural event/s in the chosen era</li><li>• Makes sound reference to how the choreographer has responded to these events in the era using relevant examples</li><li>• Presents a structured response using appropriate terminology</li></ul>	7–8
<ul style="list-style-type: none"><li>• Provides a basic description of significant sociocultural event/s in the chosen era</li><li>• Makes basic reference to how the choreographer has responded to these events using generalised examples</li><li>• Presents a response using general terminology</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides limited information of sociocultural event/s in the chosen era</li><li>• Makes limited reference to the choreographer and/or the event within the era with some examples</li><li>• Presents a limited response using some terminology</li></ul>	3–4
<ul style="list-style-type: none"><li>• Lists some features of sociocultural event/s and/or the choreographer and/or the era</li><li>• Provides a minimal and/or unstructured response</li></ul>	1–2

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

*Outcomes assessed: H1.1, H4.1, H4.2, H4.3, H4.4*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a detailed explanation of how Alvin Ailey has interpreted his culture through the movement and music in <i>Revelations</i></li><li>• Makes detailed reference to the movement and music of <i>Revelations</i> using relevant examples</li><li>• Presents a well-structured response using appropriate terminology</li></ul>	17–20
<ul style="list-style-type: none"><li>• Provides a sound explanation of how Alvin Ailey has interpreted his culture through the movement and music in <i>Revelations</i></li><li>• Makes sound reference to the movement and music of <i>Revelations</i> using relevant examples</li><li>• Presents a structured response using appropriate terminology</li></ul>	13–16
<ul style="list-style-type: none"><li>• Provides a basic explanation of how Alvin Ailey has interpreted his culture through the movement and music in <i>Revelations</i></li><li>• Makes reference to the movement and music of <i>Revelations</i> using generalised examples</li><li>• Presents a response using general terminology</li></ul>	9–12
<ul style="list-style-type: none"><li>• Provides limited information about Alvin Ailey's culture and/or movement and/or music in <i>Revelations</i></li><li>• Makes limited reference to the movement and/or music of <i>Revelations</i> using some examples</li><li>• Presents a limited response using some terminology</li></ul>	5–8
<ul style="list-style-type: none"><li>• Lists some features of <i>Revelations</i></li><li>• Provides a minimal and/or unstructured response</li></ul>	1–4