

**2008 HSC Notes from
the Marking Centre
Dance**

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2008 HSC NOTES FROM THE MARKING CENTRE

DANCE

Introduction

This document has been produced for the teachers and candidates of the Stage 6 Dance course. It contains comments on candidate responses to the 2008 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read with the relevant syllabus, the 2008 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Dance.

Practical Examination

Core

Core Performance

General Comments

In general there has been an increase in the number of safe dance issues seen in the core performances that were presented. This includes a number of inverted positions with forced weight on the head, neck and shoulders, rolls, falls onto the knees, over forced toe plantar flexion and gymnastic skills that in most cases lack consistent control through the engagement of the core muscles. Teachers are advised that the ability of the candidate to consistently control dance skills is of paramount importance in relation to safe dance practice. Students should be advised that heavy contact of the knees on the floor during back dolphin rolls and falls are a safe dance practice issue. Diminished control of the torso into and out of inverted movement is also an issue.

In the better performances, candidates demonstrated efficient and safe execution of the movement in relation to their anatomical structure. These candidates presented a range of locomotor and non-locomotor sequences and body skills, performing dances that were suited to their body type and level of control of skills.

Through the execution of the dance, they demonstrated a skilled performance of complexity in spatial, temporal and dynamic variations, weight shifts, control of strength and flexibility. This was seen in their ability to control the torso through off centre movement, balances, changes in direction and weight, use and manipulation of floor skills. Candidates worked their anatomical structure to its limits, with the ability to maintain alignment through the correct application of strength.

Some minor inconsistencies of the knee, hip, foot alignment in control of speed and dynamic were evident at this level, but this was balanced against the degree of skill evident in the dance. This level was still seen as acceptable. The energy demands required of complex movement occasionally had an effect on endurance, but did not affect alignment, placement and interpretation within these complex sequences. They consistently coordinated speed, space and dynamic demands.

The link between technique and performance quality was evident through the ability to personalise the dance, manipulation of dynamic and space and the ability to transition from one skill to another with efficiency and control of the elements of dance. This presented itself as the ability to cleanly place and finish lines, sustain focus, extend lines and energy and present a confident execution of a dance under examination conditions.

In weaker performances, candidates were challenged by the demands of execution. In the effort of attempting to execute skill, candidates pushed beyond their anatomical limits or lost control of the torso, leading to a consistent loss of alignment of the hip, torso, knee and foot or an inability to complete skills safely.

Some candidates presented choreography with a limited range of skills. Dances contained simple shapes and locomotor movements with combinations of feet, arms and legs, and did not demonstrate a range of coordination skills.

Weaker performances demonstrated an inability to consistently control alignment, placement, use and manipulation of space, time and dynamics. There was an inconsistency in control of movement in transitions to and from locomotor to non-locomotor movement, use and manipulation of weight into and out of the floor, and kinaesthetic awareness in completion of turns.

These candidates needed to develop the capacity to control their core and present a range of skills including weight shifts, aerial work and control of floor skills. Additionally, they needed to develop awareness of spatial, temporal and dynamic variations that will lead to a more consistent control of line, quality of movement and consistency of ownership and interpretation of their dance.

Core Composition

Teachers and candidates need to carefully consider the concept/intent of the candidate's dances. It is often better to consider intents that can be realised within the timeframe of 3-5 minutes. It is also necessary to consider the appropriateness of the content of the dance. Issues such as drug abuse, sexual issues, suicide are not considered appropriate as HSC Dance Compositions. It is also necessary to consider the lyrics of the chosen music within the same parameters as the content of the dance movement and concept.

It is also important that the dances are within the correct time limits, as dances that are under or over time will incur a time penalty.

The purpose of composition within the framework of Dance as an artform is to relate a dance to the audience that communicates meaning, ideas, emotions etc. It is not to be seen simply as an exercise in the manipulation of movement. As the concept is the cornerstone of composition, it is important that it can be realised and is clearly identifiable through movement choices.

The composition needs to focus on the ability to compose movement that is personalised and organised into developmental phrases that use the motif as their foundation, which leads to a clear development of a concept. The level of interrelationship of shape, quality, time and space in motif was generally inconsistent. Internal structure was seen to be a general weakness of the majority of candidates.

The purpose of phrases is to form a structure that leads to the clear communication of the meaning of the dance. The holistic perspective of the dance needs to be determined before the candidate begins structuring. Variation and contrast and the application of transitional movement needs to be more consistently applied to both internal and external structure. This will lead to a clearer development of the concept.

In better compositions, candidates demonstrated the ability to link their concept and its purpose to the integrated application of space, time and dynamics, rather than relying on stereotypical or gestural, expressive movement.

These candidates presented a purposeful use of space in shape, spatial design of the body and also the performance space. The manipulations of space were evident in the development of level, dimension and pathway. The integrated application of time and dynamics was seen to be conscious and developmental to the purpose of the dance as a whole. There was a consistency in the application of the elements to a consistent development of the chosen concept.

They were able to use appropriate levels of personalisation and abstraction of movement. This was explored through purposeful choices of the elements to develop a well-designed motif that clearly made movement links to the purpose of the concept.

Most candidates were able to construct phrases that used the motif as the basis of phrase development, even if there was some inconsistency in how some phrases used the supporting movement around the motif to create the phrase.

They demonstrated a consistency of development of structure and the relationship of structure to the furthering of the concept. Small inconsistencies in unity were evident, but these inconsistencies were seen more through a flawed internal structure rather than external development. Some of these weaknesses were evident through an inconsistent integration of variation and contrast within internal and external structure.

The better compositions used transitions effectively to make seamless links between movement within phrases and between phrases and sections. They assisted purpose in relation to the development of the concept through wise choices in motif manipulation for transitions.

The weaker compositions did not realise the intent through movement choices. Movement choices were seen as favourite shapes/movements to which a meaning was attached and then repeated with very little development to assist clarity of the concept. Abstraction and personalisation was attempted but not explored to assist with the realisation of the concept.

Candidates were able to explore space, shapes, levels, directions, and pathways. These were seen at times to be mechanical rather than purposeful to the development of the chosen concept. The application of time and dynamics was often less explored. Movement became predictable, with explorations of these two elements seen to be demonstrated when sections became evident rather than being consciously chosen and interrelated with space in the development of phrases to consolidate and enhance the concept.

Motif development relied more on the application of space elements, mainly a shape or several shapes to which meaning was attached. There was a lack of consideration to the integration of all of the elements of dance in creating motif(s). As a result phrase development relied on repetition of

movement, or became a sequence of unrelated movement to which the motif was attached. This resulted in the weak internal phrase structure.

External structure in the majority of weaker compositions relied on repetition of a sequence with some changes in space, and time to achieve a sense of development of the concept. Development in space elements was achieved, but there was a lack of consistency in the application of purposeful dynamic and time choices to assist the clarification of the intent.

Sequencing appeared to be logical, but predictable due to a reliance on repetition. Candidates need to consider the application of variation and contrast of the elements in both internal and external structure to reinforce understanding and development of the concept.

Major Study

Major Study Performance

The same issues that were seen in the Core Performance were also present in a number of the Major Study Performances. This component of the examination relates to the development of a ‘work’ that represents the interpretation of a thematic consideration. At times the inclusion of ‘tricks’ in the work had an effect on the development of a clear interpretation through movement.

In the stronger performances, candidates presented a ‘work’ showing a strong relationship between the execution of technique and the application of the elements of dance to achieving the interpretation of the thematic consideration.

They presented a range of technical skills: turns, jumps, falls, floor work and balances that were combined in complex sequences. Skills were appropriate and directly and consistently related to the themes of the work. There was evidence of highly controlled variations of spatial elements, temporal and dynamic consideration that assisted the thematic ideas.

A highly skilled application of the body’s alignment demonstrated efficiency in the way that the candidate executed both non-locomotor and locomotor sequences. There was strong evidence of control of endurance with maintenance of focus and interpretation of the concept.

In better performances, candidates demonstrated highly skilled control of the elements of dance and conscientious manipulation of the dynamics to aid interpretation of the work. A highly skilled quality of line was consistently seen in both gestural and technical movements. They were able to project confidence and focus to the development of consistent commitment to engaging an audience response.

In weaker performances, candidates generally presented works that were more restricted in their range of skills. They either presented sequences that varied in complexity, relied on safe less complex skill combinations and individual skills or attempted combinations that pushed beyond the limits of their anatomical structure leading to loss of control of alignment. Consistent lack of control in the core muscles led to misalignments of the hip, ankle, shoulder, which was also exacerbated by attempts to control speed or shifts in direction and level.

Understanding of kinaesthetic awareness in turns, transition from locomotor to non-locomotor skills and completion of skills to their end point needs to be a consideration for candidates at this level, as well as an attempt to control manipulation of rhythms, tempo and dynamic variations to assist with the achievement of interpretation. For some candidates, choices of skills were not supported by understanding of syllabus interpretation, leading to the presentation of ‘dances’ rather than works.

Major Study Composition

Candidates who choose this Major Study are expected to demonstrate a higher level of understanding of the process of composition. Candidates are advised that Major Study Compositions are ‘works’ that need to portray a close relationship between the chosen concept, the choice of the number of dancers, the chosen accompaniment, movement/motif development and the relationships that develop between the dancers. These concepts are integral to the clear development of understanding of the process demonstrated in the movement and development of the ‘work’.

Appropriate choices of concept, content, music and length of the work are also important, as already discussed in Core Composition.

The motif and its development into phrases that clearly link the dancers and the concept are the cornerstone of the work. Manipulation of motif(s) and phrase development are what leads to a clear development of the intention of the work. Manipulation should be seen as purposeful to concept development and not just mechanical manipulation of movement to create design of bodies, shapes or performance space.

In better compositions, there was clarity about the purpose of the movement in relationships between the dancers and integration of the elements of dance to assist in the development of the intent of the ‘work’. The motif(s) and phrases were seen to create relationships and there was a clear link to well-chosen accompaniment.

Unity was clearly seen through a focus on a development of phrases, logical structure with subtleties and some unpredictability that enhanced interest. Phrases used interesting variations and contrast that assisted the development of the intention of the ‘work’.

Weaker compositions demonstrated the ability to create design of bodies in space, with manipulation. However, these were seen to be mechanical and repetitious and did not assist with the development of a concept. There was less consideration given to the application of time and dynamics for a purpose in clarifying or developing the intention of the work.

Major Study Dance and Technology – Film and Video

It is important to understand that Dance and Technology Options are essentially compositions and as such, the creation of movement motif and phrase development is the cornerstone of the development of a clear concept. The need to develop relationships between dancers is essential in these options.

The better films utilised concepts that were achievable in movement development that was enhanced by the filmic considerations. Motif and movement phrases were seen, and these were

further developed by skilled use of framing, angles and shot selection to assist purposeful manipulation of the motif and phrases. There was a close relationship between the choices of setting, costume, accompaniment and lighting that enhanced the development of the concept, and supported the movement choices.

Editing choices were used effectively to assist the development of the intent. They seamlessly sequenced the work, with well-chosen use of editing transitions that were purposeful to the development of the intention.

Weaker films relied on repetition of similar movement, or unrelated movement that lacked purpose in the development of the concept. Filmic considerations were mechanical in nature. The editing lacked purpose to the development of the intent and were seen to be more like choices to enhance the film or were favourite transitions.

Major Study Dance and Technology – Virtual Body

It is important to understand that Dance and Technology Options are essentially compositions and as such, the creation of movement motif and phrase development is the cornerstone of the development of a clear concept. The essential need to develop relationships between dancers is still important in these options.

It is advised that candidates who are presenting this Major Study bring their work to the examination space on their computer. The constraints of attempting to transfer the work to DVD are restrictive.

Candidates who present this Major Study should consider the following:

- There needs to be a strong relationship between the choice of the number of virtual dancers and the chosen intent.
- Movement needs to be personalised to reflect the nature of the concept.
- Relationship is an important consideration in the development of the concept.
- The anatomical limitations of the figures as performers should to be considered as part of the aesthetic of the work.
- It is important to consider the application of the snap menu to control the figures in the stage space and in relationship to each other.
- Movement from the software library is acceptable to assist the development of motif movement, provided it is personalised by manipulation to more clearly reflect the concept
- When making adjustments to figures in the stage space, ensure that it is viewed from all angles to ensure that it is maintained accurately.

Accompaniment

The majority of candidates used a CD. It is essential that candidates provide an unlabelled copy and back up, and bring both of these into the examination room. Candidates need to ensure that there is no school or family name on the CD. No explicit lyrics are to be used.

It is also important that if candidates are using MP3 format burned onto a CD, that the CD will play in the player.

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 not solely relying on the music to communicate the intent.

Dance Attire

All candidates need to wear appropriate attire for all examination components, including all viva voce. Some candidates' performances and responses were hindered by inappropriate dancewear. Teachers and 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 need to consider the attire's relevance to the intent of the work. If costume is used in Performance the efficiency of the movement should also be a consideration.

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

Footwear

There is an increase in the use of footwear, especially foot thongs. Socks are not permitted. It is the responsibility of candidates to choose the most appropriate footwear and accept responsibility for any difficulties and possible safety issues

Examiners strongly advise candidates to familiarise themselves with the performance space and flooring in the scheduled viewing time before their examinations. This is especially relevant to tap shoes in Major Study Performance.

Viva Voces

In better responses, candidates were able to provide evidence of their knowledge and understanding of the components of the questions through the detail of their response and the relevance of their demonstration from their dance/work. They were able to make well-reasoned connections between the parts of the questions.

In better responses, candidates:

- Contextualised the essential principles of the topics within the question.
- Gave detailed explanations.
- Provided relevant links between the concepts of the question.
- Shaped their discussion with depth of understanding.
- Made appropriate references to knowledge of the topic.

- Supported their discussion with well-supported movement references.
- Examined both parts of the question.
- Organised their response logically.
- Showed evidence of wider reading and study.
- Justified movement decisions or reasons for movement choices.
- Identified the application of safe dance concepts within their movement examples.

In weaker responses, candidates tended to:

- Paraphrase the question.
- List facts.
- Recall information.
- Summarised their dance/execution of the dance.
- Made little reference to both concepts in the question.
- Movement examples were superficial with very little explanation related to the movement choice.
- Attempted to give definitions with superficial discussion of the topic.

Written Examination

General Comments

Many candidates have difficulty in describing detailed movement in terms of space, time and dynamics. A number of candidates are still using terminology incorrectly while others are using dance terminology freely in meaningless statements. Both show a poor understanding of the language of dance. There has been a development of formulaic responses that have been used from year to year and the lack of personalisation of responses has become clearly evident. Candidates should check the number of the question they put on the front of the writing booklet.

Core Appreciation

Question 1 Jiri Kylian's *Falling Angels*

The better responses focused on how the work was formed and identified movement characteristics that were typical of Kylian's choreographic style. Where background and influences were cited, candidates showed how movement qualities were translated and became stylistic characteristics. Candidates referenced his use of abstraction and the translation of indigenous movement into a contemporary context. They showed how this contrasts with the choreographer's use of classical and strong technical elements. Candidates drew links between movement selections and qualities and Kylian's choice of music.

The better responses showed a clear understanding of choreographic style and described characteristics of Jiri Kylian's style and gave relevant examples from *Falling Angels* to support their statements. These responses were well organised, coherent and logical. The use of dance terminology was accurate and relevant.

The weaker responses reverted to providing a biography of the choreographer, with many focusing on training and influences. These responses tended to confuse influences or intent with style with

no clear view of the contemporary dance genre, and showed a lack of understanding of abstraction as used by Kylian. In regard to the use of terminology there was considerable use of unsubstantiated labels, eg ‘His style was neo-classicism’ or ‘his style was abstract’ or ‘he used minimalism’. There were no supporting statements or examples. There was also a preoccupation with identifying and labelling motifs and attempts of assigning some meaning. Many candidates only referenced the beginning of the work with minimal or no reference to the remainder of the work.

Question 2 Nacho Duato’s *Jardi Tancat*

While candidates were familiar with the work, *Jardi Tancat* formulaic responses tended to give a biography of the choreographer and retell the story of the work with a superficial treatment of the use of groups, duos and solos. Many candidates who referenced group work, duos and solos treated them in isolation without attention to how the examples cited contributed to the development of the narrative. They simply described and assigned a meaning to each example. There was no shortage of sweeping interpretations with minimal supporting movement evidence. A number of candidates extrapolated considerable meaning of the work from a simple innocuous movement gesture.

Better responses addressed the question in detail and showed how the sequencing and movement content and movement qualities of the group work, duos and solos contributed to the development of the narrative. The movement examples used supported their statements. These better responses showed an understanding of the connections and relationships between dancers and between the solos, duos and group work with some treatment of gender, transitions, placement, special patterns and dynamics in the work. The better responses were well structured and made appropriate use of dance terminology.

Major Study Appreciation

Question 1 Seminal Artists

Most candidates showed a familiarity with the artist’s background and style and some aspects of their legacy to dance. Examples provided were usually from notable works. The weaker responses tended to provide lists with superficial treatment of what is held in high regard and why.

Better responses clearly discussed a number of the following aspects:

- codified technique that is still taught today
- philosophy and approach to dance and the pushing of its boundaries
- collaboration with, and influence on other dancers/choreographers
- dance education.

Better responses also cited relevant examples from different works in support of their statements. These responses were well structured and used appropriate dance terminology.

Question 2 Dance Era

Candidates had the opportunity to access a diverse range of events or milestones in the selected era and show how some of these have inspired or influenced a choreographic response.

In the better responses, candidates selected works that had a profound impact at the time they were created and clearly linked these to events or milestones from the selected era. These responses

provided examples giving details of how the elements of dance were used to convey ideas or concepts and highlighted any dance innovations. If technology was cited as a milestone from the era then its innovative use as a production element was discussed. Audience reaction to the works may have also been discussed. The better responses were well organised, detailed and coherent using an appropriate dance vocabulary.

Weaker responses simply linked major events to works of the selected choreographer/artist and provided a minimal or superficial discussion on how the event(s) influenced movement responses in the choreography at the time. These responses focused more on providing details of the choreographer and a description of the work(s).

Question 3 Prescribed Work

Overall, candidates demonstrated an understanding of the structure and intent of the work *Revelations*. However, candidates were also required to show an understanding of how Alvin Ailey used the components of dance to communicate personal interpretations of cultural, social, spiritual and religious themes. The ability to effectively describe movement in detail was essential in answering this question.

Some candidates mistakenly attempted to answer the question in relation to all three sections of the work rather than selecting just one section as instructed. As a result, these responses were less detailed and shallow.

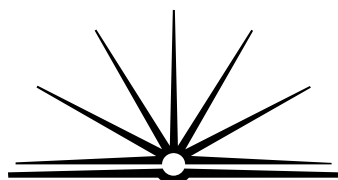
The better responses related a number of thematic aspects from the work to typical but significant childhood memories through a period of considerable social and political change. These responses provided movement examples and discussed how they emphasised and communicated aspects of the thematic content. The better responses provided a more descriptive and detailed use of dance terminology in a logical and well-structured manner.

Weaker responses again focused more on describing the work and providing a cultural/historical background along with a biography of the choreographer. Where movement examples were provided these often cited obvious gestures accompanied with simple descriptions (eg the joining of hands had a religious connotation) without any elaboration. These responses lacked detail and depth.

Dance

2008 HSC Examination Mapping Grid

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



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

2008 HSC Dance Marking Guidelines — Viva Voce

Section III — Core Performance

Part B: Viva Voce

Question 1

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

MARKING GUIDELINES

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

Question 1 (continued)***Answers could include:***

- Definition of terms
- Definition of safe dance practice relevant to the question
- Linking of concepts within the question
- Selection of appropriate physical examples
- Discussion of how these physical examples demonstrate an answer relevant to the question
- May link class work to dance technique

Section IV — Major Study Performance

Part B: Viva Voce

Question 2

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

MARKING GUIDELINES

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

Sample answer/Answers could include:

- Definition of kinaesthetic awareness and terms
- Discussion of the development (ie over time) of the topic
- Kinaesthetic awareness linked to concepts within the question
- Selection of appropriate physical examples
- Discussion of how these physical examples demonstrate an answer relevant to the question

Section V — Core Composition

Part A: Viva Voce

Question 3

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

MARKING GUIDELINES

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

Answers could include:

- N.B. – Candidates do not have to cover all concepts in the topic to get full marks
- Generating movement as it relates to dance composition
 - stimulus material: conception – intent or motivating factors
 - Generating movement relevant to a concept/intent: abstraction, exploration/improvisation, reflection/evaluation, selection and refinement
 - Organising the movement as it relates to dance composition
 - motif, phrase, motif into phrase
 - Organising the dance (form/structure)
 - sequencing, transition, repetition, variation and contrast, formal structures, unity, appraisal and evaluation
 - Selection of appropriate physical examples
 - Discussion of how these physical examples demonstrate an answer relevant to the question

Section VI — Major Study Composition

Part A: Viva Voce

Question 4

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

MARKING GUIDELINES

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

Answers could include:

- Linking the specific component to how they have developed unity by providing examples from their work
- Definition of the component used
- Discussion of other component(s) that create unity in their work
- Discussion relative to concept/intent, to selected number of dancers, selected accompaniment and other considerations (costume and prop)
- Discussion relating to the elements of dance —> Space, Time, Dynamics
- Discussion about organising the movement – motif, phrase, motif into phrase
- Discussion of how these physical examples demonstrate an answer relevant to the question

Section VII — Major Study Dance and Technology

Option 1: Choreographing the Virtual Body

Part A: Viva Voce

Question 5

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

MARKING GUIDELINES

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

Answers could include:

- Virtual body – physical possibilities
- Technology tools
- Virtual body may enhance concept/intent – due to the possibilities of the virtual body
- Personalised movement through space, time and dynamics
- Examples – linked to the potential of the virtual body and personalised movement
- Personalised through the organisation of the work
- Personalised through organisation of the movement, motif etc

Section VII — Major Study Dance and Technology

Option 2: Film and Video

Part C: Viva Voce

Question 6

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

MARKING GUIDELINES

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

Answers could include:

- How the student has captured and emphasised – shape (body parts), floor patterns, setting, level, geometry of space, direction, dimension, size, plane, designs in space, groupings of dancers, personal space, active space
- Any component to define space eg lighting, settings
- Performance space – setting
- Locomotor and aerial work
- Number of dancers
- Possible use of camera techniques
 - framing shapes
 - zoom
 - focus
 - tilt
 - pan
 - height/range/angle
- Examples/demonstrations that link understanding and application



2008 HSC Dance – Written Examination Marking Guidelines

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Dance Written Examination, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, ‘Sample Answers’ or ‘Answers may include’ sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students’ knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The ‘Sample Answers’ or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee’s ‘working document’, they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

Section I — Core Appreciation

Question 1

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed description of Jiri Kylian's choreographic styleUses detailed movement examples from the work to clearly demonstrate aspects of Jiri Kylian's choreographic stylePresents a well structured response using appropriate terminology	9–10
<ul style="list-style-type: none">Provides a sound description of Jiri Kylian's choreographic styleUses detailed movement examples from the work to demonstrate aspects of Jiri Kylian's choreographic stylePresents a structured response using appropriate terminology	7–8
<ul style="list-style-type: none">Provides a description of Jiri Kylian's choreographic styleUses general movement examples from the work to demonstrate some aspects of Jiri Kylian's choreographic stylePresents a response using general terminology	5–6
<ul style="list-style-type: none">Provides a limited description of Jiri Kylian's choreographic styleUses superficial example(s) from the workPresents a limited response using some terminology	3–4
<ul style="list-style-type: none">Provides information about some aspects of the work/Jiri KylianProvides a minimal response	1–2

Question 1 (continued)

Answers could include:

Aspects of his choreographic style may include:

- technically strong dancers – classically trained
- Kylian's training in ballet
- relationship between movement and music and his choice of composers
- Arnhem Land experiences
- indigenous versus contemporary movement
- Kylian asks questions rather than gives answers
- abstract nature of his works/non-narrative
- his works are open to a wide interpretation
- Kylian's interest in minimalism
- contrasting elements – dynamic qualities, classical lines versus contorted shapes
- using paradox eg *Falling Angels*
- Kylian's use of humour

Section I (continued)

Question 2

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed description of how Duato has used solos, duets and groups to develop the narrative in <i>Jardi Tancat</i> Uses detailed movement examples from the work to clearly support this description Presents a well structured response using appropriate terminology 	9–10
<ul style="list-style-type: none"> Provides a sound description of how Duato has used solos, duets and groups to develop the narrative in <i>Jardi Tancat</i> Uses detailed movement examples from the work to support this description Presents a structured response using appropriate terminology 	7–8
<ul style="list-style-type: none"> Provides a general description of how Duato has used solos, duets and groups to develop the narrative in <i>Jardi Tancat</i> Uses general movement examples from the work to support this description Presents a response using general terminology 	5–6
<ul style="list-style-type: none"> Provides limited information about how Duato has used solos and/or duets and/or groups and the narrative in <i>Jardi Tancat</i> Uses superficial examples from the work Presents a limited response using some terminology 	3–4
<ul style="list-style-type: none"> Provides information about some features of the work Provides a minimal response 	1–2

Answers could include:

- Groups – Demonstrate movement in unison – sense of community, support, all in same situation, same hardships. Evident in motifs, repetition within the groups’ spatial patterns supports the relationships between the dancers reinforcing the narrative – hardships on the land.
- Solos – Occurs prior to group work – short prelude seems to initiate group response – like question/answer, problem/support. Solo used as transitions.
- Duos – Features traditional female/male roles – females express their isolation, desperation and the males respond in a supportive/carrying quality. Female/female duo – demonstrates a nurturing, comforting relationship eg mother/daughter, sister/sister, friends.

Answers should be supported by detailed examples from the work.
Candidates do not have to address each area equally.

Section II — Major Study Appreciation

Question 1

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed explanation of why the work of the artist is still highly regarded todayUses detailed examples from the artist's work(s) to clearly support the explanationsPresents a well structured response using appropriate terminology	9–10
<ul style="list-style-type: none">Provides a sound explanation of why the work of the artist is still highly regarded todayUses detailed examples from the artist's work(s) to support the explanationsPresents a structured response using appropriate terminology	7–8
<ul style="list-style-type: none">Provides a general explanation of why the work of the artist is still highly regarded todayUses general example(s) from the artist's work(s) to support explanationsPresents a response using general terminology	5–6
<ul style="list-style-type: none">Provides limited information about the work of the artist and/or why they are highly regarded todayUses superficial example(s) from the artist's workPresents a limited response using some terminology	3–4
<ul style="list-style-type: none">Provides information about the artist and/or the artist's workProvides a minimal response	1–2

Question 1 (continued)***Answers could include:***

- Features of Graham's and Cunningham's work that live/will live beyond the artist
 - development of a codified technique
 - clear philosophical stance
 - their pushing of the boundaries of the art form as they found it
 - the extensiveness of their body of work
 - their collaboration with artists from other art forms (composers, designers)
 - the longevity of their companies, and their enduring professional relationships with specific dancers
 - their influence over subsequent generations of choreographers, dancers and dance educators
 - the relationship developed between academia and their work
 - may reference their own personal experiences
 - may disagree but must still support answer with relevant examples

Martha Graham (1920–1960)

- Students may draw on the points below and others to explain why Martha Graham is still highly regarded:
 - Graham technique – became codified; provides systematic training and is still practiced widely throughout the western world
 - Influences on her work – 8 decades of work, 70 years of creating 180 dances
 - Collaboration between her and artists from other artforms eg visual artists, designers, musicians etc
 - *Errand Into The Maze* (1947) the conquest of one's inner demons and fears – a psychological journey Graham took repeatedly. Dancers stepping over the rope that symbolised the maze of her doubts
 - *Night Journey* (1947) Noguchi's ingenious sets – the sculptured bed is modelled on the female pelvis. Music by William Schuman. It centres on Jocasta, who inadvertently marries her son Oedipus after he solves the riddle, which makes him King Thebes. It starts with her hanging herself, using rope that the flashback turns into an umbilical cord. With its chorus of furies, this work shows Graham's theatricality, technique and insight
 - *Diversion of Angels* (1948) – uses music by Norman Dello Joio. It depicts three aspects of love: mature, erotic and adolescent. Filled with examples of tenderness, joy and expectations, it is the most lyrical of her works
 - *Embattled Garden* (1958) – score by Carlos Surinach
 - *Maple Leaf Rag* – created six years before her death. Reveals Graham's humour, a trait not often seen. This work is partially a satire of her and shows that it is possible to use her technique for something other than tragedy

Question 1 (continued)

Merce Cunningham 1960–2000

- Students may draw on the points below and others to explain why Merce Cunningham is still highly regarded:
 - Cunningham technique is codified and taught throughout the western world
 - Cunningham’s movement, music and design occupy the same space and time as stand alone artforms
 - Cunningham’s use of chance in the process of composition and performance. Earliest work made entirely by chance procedures *Suite by Chance* (1953)
 - His reassessment of how space is used in performance – the decentralisation of the proscenium stage
 - Interest in the use of new technologies:
 - With the popularisation of television, Cunningham made *Suite De Dance* (1961) for this medium. *Variations V* (1966), a collaboration with film maker Stan VanDerBeek, is an early example of the collage effect of multimedia
 - film/video
 - Dance Forms: in 1991, Cunningham first uses Life Forms to create works, eg *CRWDSPCR* (1993): ‘The impression is of non-stop, even frenetic activity, interrupted only by a long, slow solo for a woman.’
 - motion capture: in *Biped* (1999) Cunningham pioneered a fusion of live dance and motion capture technology. ‘Digitally produced figures projected onto a scrim in front of the stage.’ The dance gives Cunningham ‘the feeling of switching channels on the TV. The action varies from slow formal sections to rapid broken-up sequences where it is difficult to see all the complexity.’

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

Criteria	Marks
<ul style="list-style-type: none">• Provides a detailed explanation of the extent to which the artist's work is defined by the era in which they live• Uses detailed examples from the chosen artist's work to clearly support the response• Presents a well structured response using appropriate terminology	9–10
<ul style="list-style-type: none">• Provides a sound explanation of the extent to which the artist's work is defined by the era in which they live• Uses detailed examples from the chosen artist's work to support the response• Presents a structured response using appropriate terminology	7–8
<ul style="list-style-type: none">• Provides a general explanation of the extent to which the artist's work is defined by the era they live in• Uses general examples from the chosen artist's work to support the response• Presents a response using general terminology	5–6
<ul style="list-style-type: none">• Provides limited information about the era and the artist's work• Uses superficial examples from the chosen artist's work• Presents a limited response using some terminology	3–4
<ul style="list-style-type: none">• Provides information about the era and/or the artist• Provides a minimal response	1–2

Question 2 (continued)**Answers could include:**

- define era
- discuss significant events within the era
- features of the specific artist's work(s) that reflect the era
- candidates may address this in the positive or negative

1920–1960: Doris Humphrey

- Great Depression
 - Humphrey defied the impact of the Great Depression through her courage, optimism and positive outlook on life. These qualities, along with her resourcefulness, were regularly illustrated through her works:
 - The nobility of which the human being is capable – *Air for the G String* (1928)
 - The emergence of the individual in society – *The Call* and *Breath of Fire* (1929–30)
- WWII
 - Humphrey illustrated innate human competitiveness and rivalry in 'Theatre Piece' (1935)
 - *New Dance* (1935) celebrated the creation of an ideal society. *Variations and Conclusion* ...represented a democratic world where each person has a clear and harmonious relationship to his fellow beings. It's mood is one of animation, energy, and joyousness of spirit, ending with all of the dancers turning, reversing and turning again...'
 - *Passacaglia and Fugue* (1938) represents ...a vision of an ideal world where the inhabitants live in peaceful accord with one another, this dance expresses the choreographer's conviction that man is potentially capable of creating such a utopia.'
- The emergence of women's rights
 - *Two Ecstatic Themes* (1931) represented the dual nature of the modern woman; her instinctual need for love and her urgent demands for self identity. This can be seen to be a forerunner to the women's rights movement

Question 2 (continued)

1960–2000: Twyla Tharp

- Era
 - Technology
 - Popularity of television
 - Influences from pop culture in her art results in her work achieving a broad demographic appeal
 - Eclectic approach developed through embracing the changes in artforms throughout her era
- Features of Twyla Tharp’s work:
 - Eclectic – combines a variety of traditional and current styles – ballet, jazz, modern, musical theatre etc
 - Prolific: has choreographed over 120 works
 - She valued and invested time needed to research and develop a distinct and unique approach to movement
 - Has presented work in a range of contexts including theatrical dance, Broadway, Hollywood films
 - She developed an awareness of the need to respect the audience’s role in sustaining her career as a creative artist (issues around funding)
 - Her ability to articulate her creative process and the high profile she has achieved by working with eminent dancers (marketing)
 - She acknowledges the importance of humour in making dance accessible and entertaining (popularity)
 - She has embraced technology to increase ways of presenting and viewing movement
 - She has written books – an autobiography, and one on creativity
- Examples of Tharp’s works:
 - *In The Upper Room* (1986) – described as multi layered – 3 couples wear running shoes – execute modern dance. 2 couples – females wear pointy shoes – ballet pas deux. Movement described as fiery, driving, relentless very energetic, pedestrian movement, complex structure. Reflects current society
 - *Catherine Wheel* (film) – a continuous piece of dance/theatre. 17 sections each with own title
 - *Push Comes to Shove* (1976) – light entertainment. Has a ragtime prelude – it mixes the styles of ballet and vaudeville. Intermixes with seemingly casual movement and ballet
 - *The Fugue* (1970) – inspired by the music of Bach – trio. A Tharp classic. Has a primary phrase of movement, varies between one and two and three dancers.

Section II (continued)

Question 3

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a detailed analysis of how Alvin Ailey has used the components of dance to create a personal interpretation of his childhoodProvides detailed examples from the chosen section to clearly support the responsePresents a well structured response using appropriate terminology	17–20
<ul style="list-style-type: none">Provides a sound analysis of how Alvin Ailey has used the components of dance to create a personal interpretation of his childhoodProvides detailed examples from the chosen section to support the responsePresents a structured response using appropriate terminology	13–16
<ul style="list-style-type: none">Provides a limited analysis of how Alvin Ailey has used the components of dance to create a personal interpretation of his childhoodProvides general examples from the chosen section to support the responsePresents a response using general terminology	9–12
<ul style="list-style-type: none">Provides a description about the components of dance and/or an interpretation of the workMakes limited reference to examples from the workPresents a limited response using some terminology	5–8
<ul style="list-style-type: none">Lists some features of <i>Revelations</i>Provides a minimal response	1–4

Question 3 (continued)***Answers could include:***

- Components of dance:
 - movement
 - spatial elements
 - dynamic elements
 - aural elements
 - dancers
 - set environments
- *Revelations* is about:
 - early memories ‘blood memories’
 - Texas youth —> growing up with segregation
 - spiritual/gospel songs – Sunday always church day
 - framing African/American motifs —> freedom despite enslavement
- Three main sections:
 - *Pilgrims of Sorrow*
(includes *I’ve Been Buked*, *Didn’t My Lord Deliver Daniel*, *Fix Me Jesus*)
 - *Take Me To The Waters*
(includes *Honor Honor*, *Wade in the Water*, *I Wanna Be Ready*)
 - *Move, Members, Move*
(includes *Sinner Man*, *The Day is Past and Gone*, *You May Run On*, *Rocka My Soul*)

SECTION 1

- **PILGRIM OF SORROW**
 - getting out of the ground
 - spirituals reflecting oppression and expressing protest
 - costumes coloured earth tones/browns —> coming out of the earth and going into the ground
 - sculptural dance (*I’ve Been Buked*)
 - about escape with bursts of anger, rage and fear
 - gestures of reaching and aspiration
 - percussive movements (*Didn’t My Lord Deliver Daniel*)
 - expressed internalised anger
 - a resistance against the isolation of the individual
 - Duet (*Fix Me Jesus*) —> weight and falling —> changes into rising
 - dance of instruction —> follow the leader
 - dancer symbolises pastor giving word to flock



SECTION 2

- TAKE ME TO THE WATER
 - baptismal —> purification rite
 - colours white and blue symbolise purification
 - processional of figures
 - dressed in shining white clothes, carrying parades and going to church
 - en route to baptismal stream – dancer clears the way by sweeping the earth with his branch and sweeping the air with his white cloth
 - rhythmic chant —> prayer before immersion (*Honor Honor*)
 - sense of becoming one with natural element of water (*Wade in the Water*)
 - bodies undulate head to toe in waves
 - chiffon waved to reinforce physical motion
 - section ends with male solo (*I Wanna Be Ready*)
 - strong Martha Graham and Lester Horton technique
 - contradictions and pleading
 - rising, falling and balancing

SECTION 3

- MOVE, MEMBERS, MOVE
 - gospel church
 - colours; earth tones, yellow and black
 - trio of men (*Sinner Man*) powerful – escaping fires of hell
 - solemn prayer (*The Day is Past and Gone*) brings the congregation back together
 - worshippers assemble – props: fan and stools
 - dignity of occasion is evident and earth exuberance/vitality, stylish and elegant
 - last section (*You May Run On*) modulates into joyful (*Rocka My Soul*)
 - self-expression
 - ecstatic movements – stamping, clapping, shouting and general rejoicing
 - improvisational solo call and ensemble response

Responses should include detailed examples from the chosen section