

2020 VCE VET Dance performance examination report

General comments

In 2020, the Victorian Curriculum and Assessment Authority (VCAA) produced an examination based on the *VCE VET Dance Adjusted Study Design for 2020 only*.

In 2020, the VET Dance Solo performance examination comprised two components of seven criterion each. The components were designed to allow students to demonstrate their technical ability and interpretive skills in the performance of two solo dances of different styles from the list of styles as prescribed in CUA20111 Certificate II in Dance with selected units of competency from CUA30111 Certificate III in Dance.

The dances could be sourced from the established dance repertoire of a choreographer or created by the teacher. They were not to be student choreographed. Each solo was presented as a single, live, uninterrupted performance between one-and-a-half and three minutes. Each of the solo dances needed to stylistically correlate with the elective units of competency the student was enrolled in as part of the Unit 3–4 sequence of the VCE VET Dance program. Each of the two dances needed to demonstrate the use of a distinctly different style and movement vocabulary consistent with their selected dance styles.

The dances allowed students to demonstrate specific technical and expressive skills as developed in the following units of competency from the Certificate II in Dance, with selected units of competency from Certificate III:

- CUADAN305 Increase depth of jazz dance technique
- CUADAN306 Increase depth of ballet dance technique
- CUADAN307 Increase depth of cultural dance technique
- CUADAN308 Increase depth of contemporary dance technique
- CUADAN309 Increase depth of street dance technique
- CUADAN310 Increase depth of social dance technique
- CUADAN311 Increase depth of tap dance technique.

Contemporary, jazz and street styles were the most frequently selected choices; 2020 saw an increase in students selecting cultural dance. Tap, social and ballet were also selected but not with the same frequency.

Most solos were of the appropriate duration set for 2020, used safe and style-appropriate movement vocabulary and were targeted suitably for the student's technical skill set. Occasionally, the movement vocabulary chosen was not sufficiently technically complex and, although well executed, this affected the student's ability to score highly. Solos generally contained the hallmark movement characteristics of the stated style; however, in some contemporary dances, the movement vocabulary was informed more by the movement vocabulary of other dance styles.

Generally, students performed with equal proficiency in both solos across all criteria.

The attire and footwear worn by students was generally appropriate and allowed for clear visibility of the body lines. Students are reminded of the VCAA Performance Examination specifications that state that it is the responsibility of the student to choose footwear that is appropriate to the style of dance when performing the solos, in accordance with safe dance practice. There were some safety and/or stylistic issues with students who elected to perform in socks. If 'chorus heels' (or a variation of) are worn, students should be confident wearing them so that change in weight distribution does not affect their performance.

Most students had prepared their accompanying music with adequate lead time for them to press play and assume their starting position easily.

Industry statement

At times, the accompanying written industry statement was not consistent with the performance, as students referenced iconic choreographers and movement theories, as well as genres that were not evident in the movement choices of the solos presented. If specific practitioners, historical periods, movement practices and principles are referenced in the statement, they should be evident within the solos presented both in movement vocabulary and artistic interpretation. Responses to the 'context' and 'market/audience' sections were appropriately completed.

Industry statements should not contain any identifying names of schools and teachers. Students are reminded not to exceed the limit of 80–100 words per section.

Specific information

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

Interpretation of criteria

For the VCE VET Dance performance examination, 'skill' encompasses the level of ability that a student demonstrates in all criteria, the use of a range of skills in each criterion and the degree of difficulty involved in meeting each criterion. This is the means used to distinguish between levels of performance in the demonstration of various criteria.

Both solos are assessed using the same set of criteria. The published adjusted assessment criteria for 2020 were designed to assess a range of both performance skills and technical dance skills specific and consistent with the stated dance style, with each criterion weighted equally and marked on a 10-point scale.

Criterion 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	0	1	5	9	11	20	16	20	12	6	6.7

This part of the examination was about correct posture and body alignment. Most students' application of style-specific posture and skeletal body alignment was accomplished and was consistently maintained throughout their solos. Students who scored highly in this criterion were able to demonstrate and maintain style-specific appropriate gravity and levity throughout their performance while moving and still.

Some students did not maintain their core engagement and alignment lines were not established. The use of the spine/torso and initiation of movement from the spine/torso was not present in some contemporary solos.

Criterion 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	0	2	6	6	12	16	15	17	12	13	6.9

This part of the examination was about flexibility. Style-specific flexibility was generally stylistically well integrated within each selected repertoire and safely executed by students.

Students who did not score highly in this criterion demonstrated limited flexibility within fundamentally less-complex movement vocabulary, using only a limited range of body parts within the solos. They also maintained an upright torso with little release when performing contemporary repertoires.

Criterion 3

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	0	2	6	7	13	17	19	17	13	7	6.7

This part of the examination concerned isolation, coordination and weight transference. The coordination and control of style-specific movements – including isolation and articulation of upper and lower body parts, and the safe transfer of weight and movement transitions within movement sequences – presented the most challenge for students. Those who scored well were able to execute solos of complex movement vocabulary with style-specific technical accuracy regarding precise foot placement, full body coordination and smooth seamless controlled transitions between movements.

Students who were less successful lacked clarity in their technical execution of less-complex movement vocabulary and showed less finesse in the transitions between movements.

Criterion 4

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	0	1	6	7	11	17	16	18	11	13	6.9

This part of the examination concerned travelling and spatial awareness. The use of personal and general performance space was well demonstrated.

Students who received lower scores used movement vocabulary that was less complex in navigating the space with minimal variation in the pathways created or were not able to fully use the performance area. Travelling steps often lacked power in execution. Spotting techniques were not always effectively used when executing turning travelling sequences.

Criterion 5

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	0	1	4	9	10	14	21	14	12	14	7.0

This part of the examination was about expressive use of movement dynamics. Most solos were crafted to allow students to effectively demonstrate style-specific movement dynamics and variations in the force and flow of movements and were executed with control.

Some contemporary and street solos did not have a sufficient range of style-specific movement dynamics and variations in the force and flow of movements to enable students to score highly.

Criterion 6

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	0	1	4	6	10	13	18	16	13	18	7.2

This part of the examination was about musicality, rhythm and timing. Most students were able to sustain their timing and connection with the accompanying music.

Some solos with accompanying music had obscure or free-form rhythmic patterns that were difficult for the student to follow and develop an authentic connection between the music and the movements, thus affecting their score in this criterion. Similarly, students who demonstrated less-complex variations in the use of varying movement speeds, accents and rhythmic patterns within their movement phrases did not score as highly.

Criterion 7

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	1	0	1	4	7	10	13	18	16	16	15	7.2

This part of the examination was about artistic and interpretive expression and polish. Most students maintained a sense of performance and artistry throughout their solo.

Students who scored highly presented solos with well-sustained performance presence and finesse consistent with their nominated dance style.