

2021 VCE VET Dance external assessment report

General comments

Generally, the two solos presented were stylistically appropriate for the stated style and gave students the opportunity to effectively demonstrate their application of the assessment criteria. Solos that scored highly were clearly well rehearsed, performed with technical accuracy and style-specific polish and artistic expression. They were accompanied by succinct industry statements that enabled assessors to understand the stylistic context, market and intended audience for the performance.

The movement vocabulary/repertoire selected for the solos was generally style-specific and appropriate to the students' level of technical skill. Solos of simple movement vocabulary did not score well as they lacked movement of sufficient technical complexity.

Solos were generally of the correct length and students wore appropriate attire for the examination. Music was well prepared and students used the sound equipment provided with confidence.

Industry statements were generally succinct and well prepared, however, there were some that discussed choreographic intention rather than describing the context of the performance.

Specific information

Criterion 1: Correct posture and body alignment

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	2	5	11	17	20	19	10	15	7.2

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	3	6	12	19	14	17	10	17	7.1

This criterion refers to the style-specific application of correct posture and body alignment both when in motion and stationary. Whole-body alignment (including head, torso, limbs, knees, ankles, spine and shoulders) and style-specific gravity and levity were also assessed in this criterion.

Generally, students scored well on this criterion, demonstrating the application of correct posture and body alignment for their selected styles, allowing for anatomically efficient and safe movement.

Students who scored highly on this criterion were able to consistently demonstrate anatomically efficient posture and alignment when both stationary and executing movement.

Solos that did not score well had losses of varying degrees of alignment when either moving or stationary. Recurring issues with students who scored lower on this criterion were tension in the upper body, with shoulder lines tense and a lack of core stability impacting on spinal alignment. Some Contemporary and Street dance style performances lacked style-specific gravity.

Criterion 2: Balance

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	2	6	10	18	18	19	9	17	7.2

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	3	6	13	19	13	15	12	18	7.1

This criterion assesses the students' ability to maintain stability when undertaking style-specific movement phrases and when stationary.

Solos that scored highly demonstrated a broad range of style-specific complex balancing movements involving extending, folding and rotating a range of body parts both when moving and static. These students were also able to use a range of body parts as balance points in a stylistically appropriate manner.

Solos that did not score well did not consistently maintain balance during movement phrases or were unsteady when executing static balances. The range of movements these students used to demonstrate extending, folding and rotating was less extensive and/or less technically complex.

Criterion 3: Flexibility

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	1	0	3	6	13	13	16	18	10	20	7.3

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	3	6	14	16	12	15	11	22	7.3

This criterion assesses the students' ability to demonstrate a range of style-specific integrated flexibility within a range of movements and body parts (including joints and spine).

Solos that scored highly demonstrated style-specific integrated flexibility within a broad range of body parts (including joints and spine) through complex movements.

Solos that did not score well demonstrated a less extensive range of style-specific integrated flexibility and/or the range of movements the students used to demonstrate flexibility was less extensive and less technically complex.

Criterion 4: Stamina

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	0	2	3	9	12	17	19	12	26	7.8

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	1	4	8	13	14	19	13	27	7.8

This criterion requires students to demonstrate sustained muscular and cardiorespiratory stamina across the performance of 2–5 minutes.

Solos that scored highly demonstrated sustained muscular and cardiorespiratory stamina throughout the entire performance.

Solos that did not score well showed fatigue and were not able to sustain respiratory stamina to varying degrees during the performance.

Criterion 5: Isolation, coordination, weight transference

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	1	1	2	8	11	15	18	17	12	17	7.2

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	3	6	15	16	14	15	11	19	7.1

This criterion requires students to demonstrate coordination and control of style-specific movements, including the isolation and articulation of upper and lower body parts, appropriate to the chosen style. Transfer of weight and movement transitions within movement sequences are also assessed in this criterion.

Solos that scored highly demonstrated sustained coordination, control and safe smooth transfers of weight and movement transitions while executing a broad range of complex style-specific movements with technical accuracy. These students were able to isolate and articulate body parts with control. Arm lines were

consistently defined throughout the performance and the technical execution of complex movements was accurate as pertaining to their chosen dance style.

Solos that did not score well demonstrated varying degrees of a loss of clarity in coordination, control and transfers of weight and movement transitions in the execution. These students' style-specific movements were less complex and/or executed with less technical accuracy, control and definition.

Criterion 6: Travelling and spatial awareness

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	0	1	6	12	13	15	20	11	22	7.4

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	2	5	11	19	13	16	9	24	7.4

This criterion assesses style-specific skills in the use of personal and general performance space, orientation within the performance space and the use of locomotive techniques to movement patterns and pathways.

Solos that scored highly demonstrated travelling and spatial awareness through the execution of a broad range of complex locomotive techniques to navigate the performance space, including lateral, diagonal, forward, backward and circular movement pathways. These students oriented themselves skilfully within the general and personal performance space.

Solos that did not score well were less skilful in orientating themselves within the general and personal performance space, dancing either too close to the assessors or dancing in a central position for most of the performance. These students' locomotive techniques to navigate the performance space were less complex and often pathways were created by simple runs and walking patterns.

Criterion 7: Expressive use of movement dynamics

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	0	2	4	12	13	18	17	11	22	7.5

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	1	5	11	19	15	14	11	23	7.4

This criterion assessed the style-specific application of expressive movement dynamics and variations in the force and flow of movement, including the release of energy in an integrated manner.

Solos that scored highly were able to apply a wide range of style-specific movement dynamics to the performance, with interplay between the light, heavy, strong, sustained and sudden releases of energy in a style-specific and controlled manner.

Solos that did not score well demonstrated a less expansive range of style-specific movement dynamics.

Criterion 8: Musicality, rhythm and timing

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	0	1	3	10	13	15	21	12	26	7.7

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	0	2	2	9	13	17	18	10	28	7.7

This criterion assesses the physical interpretation of music and rhythm through the students' ability to maintain appropriate tempi and phrasing, use of variations in timing, including variations in tempo, movement accents and rhythmic patterns to create an authentic connection between music and dance.

Solos that scored highly consistently maintained appropriate tempi and phrasing throughout performances that contained a broad range of complex tempi, movement accents and rhythmic patterns. These students were able to create and sustain an authentic connection between the accompanying music and dance.

Solos that did not score well demonstrated less variation and/or complexity in tempo, movement accents and rhythmic patterns. Recurring issues were dancing out of time with the accompanying music and not being able to establish and/or maintain an authentic connection between the music and dance.

Criterion 9: Memory retention, concentration and focus

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	0	1	3	3	5	9	9	70	9.2

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	0	1	1	2	2	5	10	10	69	9.2

This criterion assesses concentration, focus and movement memory. Most students scored very highly in this criterion and performed their solos with excellent movement memory and well-sustained concentration and focus.

Solos that did not score well had lapses of varying length in focus and/or movement memory during their performances.

Criterion 10: Artistic and interpretive expression and polish

Composition 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	1	4	5	14	15	19	14	27	7.8

Composition 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	0	0	1	1	3	9	14	15	17	13	29	7.8

This criterion assesses style-specific skills in performance presence and stylistic nuance while maintaining the intention of the accompanying industry statement.

Solos that scored highly presented a sustained stylistically authentic and polished performance. Solos that did not score well had lapses of varying duration in the presentation and often lacked a defined sense of eye focus and eye line appropriate for the dance style. A greater projection of artistry and overall polish would have enhanced these students' scores.