



DANCE

Performance examination – Units 3 and 4

Examination specifications

Overall conditions

The examination will be undertaken at a time, date and venue to be set annually by the Victorian Curriculum and Assessment Authority.

Examination time – for each solo dance work should be between $2\frac{1}{2}$ and 5 minutes.

VCAA examination requirements and rules will apply. Details are published annually in the *VCE and VCAL Administrative Handbook*. Individual examination times and examination forms will be made available by the VCAA in Term 3.

The examination will be assessed by a panel appointed by the VCAA.

The examination will contribute 50 per cent to the Study Score.

A small stereo play back unit with 3.5 mm mini-jack input lead will be supplied at examination centres by the VCAA for students using devices such as MP3 players (for connection to headphone output). CDs will not be permitted. It is important that a good quality sound recording is prepared that is sufficiently clear and audible for both assessors and students. It is recommended that students allow sufficient 'lead in' time prior to the beginning of the recorded music. Students may also prepare an audio cassette on their recorded music/soundscapes as back up. It is not possible for students to perform to live accompaniment.

Format

Students will perform two solo dance works that they have individually composed in

- Unit 3 Outcome 2
- Unit 4 Outcome 2.

Each solo dance work will be equally weighted in the performance examination.

Each live performance of each solo dance work should be presented as a single uninterrupted performance of at least $2\frac{1}{2}$ minutes and a maximum of 5 minutes in duration. Timing of the dance begins when the dancer engages in movement. If the performance is interrupted, the student should continue the dance as soon as possible after the interruption.

Statement of Expressive Intention

Students are required to complete a pro forma entitled 'Statement of Expressive Intention'. The pro forma will be available in schools during Term 3. Students should outline on the form the expressive intention of their composition solo from Unit 4, from beginning to resolution. The Statement of Expressive Intention is used by assessors to inform their considerations of the performance of the composition solo.

The school will be required to verify that there is no duplication between dances presented for this performance examination and those presented in any other VCE performance examination.

Content

Each solo dance work should be based on the key knowledge and skills specified, for each of Unit 3 Outcome 2 and Unit 4 Outcome 2.

Only the solo work composed in Unit 3 Outcome 2 and Unit 4 Outcome 2 will be assessed. The learnt group dance work in Unit 3 Outcome 3 will not be assessed in the performance examination.

The performance of the solo dance work from Unit 3 Outcome 2 will focus on dance technique and is designed to assess students' ability to demonstrate technical and physical skills through a range of body actions, varied use of the elements of movement and performance skills in a solo context. The performance of the solo dance work from Unit 4 Outcome 2 will focus on dance composition and is designed to assess students' ability to demonstrate solo composition skills through the expressive use of spatial organisation and the composing of a unified composition. For the purpose of this assessment a unified dance composition includes a clear beginning, a clear development(s) and a clear resolution.

Examination criteria

The examination criteria listed below are used directly to assess the performance. All criteria are applied with equal weighting. In the performance examination, each student will be assessed against each criterion.

Technique solo

The extent to which the performance demonstrates

1. control of body alignment and coordination of body parts within a range of body actions
2. maintenance of stamina and control of muscular strength within a range of body actions
3. control in the use of transference of weight and balance within a range of body actions
4. control in the use of flexibility within a range of body actions
5. skill in the varied use of time
6. skill in the varied use of space (shape)
7. skill in the varied use of energy
8. skill in projection of the whole body to communicate to the audience.

Composition solo

The extent to which the performance demonstrates

1. skill in the varied use of direction to communicate the choreographer's expressive intention
2. skill in the varied use of level to communicate the choreographer's expressive intention
3. skill in the varied use of eye/body focus to communicate the choreographer's expressive intention
4. skill in the varied use of dimension to communicate the choreographer's expressive intention
5. skill in the selection of movement vocabulary and expressive arrangement of movement to form a unified composition with a clear beginning
6. skill in the selection of movement vocabulary and expressive arrangement of movement to form a unified composition with a clear development(s)
7. skill in the selection of movement vocabulary and expressive arrangement of movement to form a unified composition with a clear resolution
8. use of performance skills in communicating the choreographer's expressive intention.

Examination advice

Technique solo

Criteria 1–4 require students to demonstrate control of technical and physical skills within a range of body actions. In the *VCE Dance Study Design* body actions include turning, elevation, falling, gesture, stillness and locomotion. Technical and physical skills are movement skills such as: alignment, coordination, balance, strength, control, flexibility, stamina and transference of weight.

Criteria 5–7 require students to demonstrate skill in the varied use of each of the elements of movement; namely time, space (shape) and energy. An understanding of the elements of movement can initially be developed in a theoretical way when completing Outcome 1 in Unit 3 and further explored in improvisation.

Criterion 8 requires students to demonstrate skill in projection of the whole body including projection of the qualities of movement to communicate to the audience.

Students should develop their technical and physical skills through a series of technique classes involving exploration of a personal movement vocabulary as well as set exercises based on various stylistic techniques. Set exercises should challenge students to extend and refine their technical and physical skills through a range of body actions which manipulate the use of time, space and energy.

Exercises involving improvisation should develop the student's ability to respond creatively when exploring a range of body actions and the elements of movement as well as develop the student's personal movement vocabulary.

Students should understand that the assessment criteria are focused solely on technique; the type of expressive intention chosen by the student should not restrict the student's ability to address all of the criteria.

Some students may base their expressive intention solely on an exploration of body actions and the elements of movement. Other students may need additional stimulus and base their expressive intention on a creative idea or theme which will enhance their ability to explore a range of body actions and the elements of movement.

Composition solo

Criteria 1–4 require students to demonstrate skill in the varied use of spatial organisation. The *VCE Dance Study Design* (p.41) defines spatial organisation to include the use of direction, level, eye/body focus and dimension.

Students should include a range of each of these aspects of spatial organisation in their composition solo. An understanding of spatial organisation can initially be developed in a theoretical way when completing Outcome 1 in Unit 4.

Criteria 5–7 require students to demonstrate skill in the varied arrangement of movement into thematically related phrases and sections to express the intention of the choreographer in a unified composition. An understanding of the expressive use of phrases and sections can be developed in a theoretical way when completing Outcome 1 in Unit 4 and should build on an understanding of the relationship between the elements of dance design; namely, expressive intention, form and movement vocabulary developed in Outcome 1 in Unit 3.

Criterion 8 requires use of performance skills in communicating the choreographer's expressive intention.

Students should develop their choreographic skills and knowledge of choreographic principles through a series of composition classes involving improvisations as well as set exercises. Both should challenge students to extend and refine the expressive use of spatial organisation in movement and movement sequences and to develop their personal movement vocabulary. Workshops involving the exploration of various expressive intentions through improvisation should develop the student's ability to respond creatively when selecting movement phrases and sections to create a unified composition with a clear beginning, development(s) and resolution.

In general, students are more likely to create imaginative and original solutions to movement problems if they can relate to the expressive intention chosen for the composition solo in a meaningful way. Students need to also clearly understand that the assessment criteria are focused solely on composition; the type of expressive intention chosen by the student should not restrict the student's ability to address all of the criteria.

The **Statement of Expressive Intention** should outline the intention of the composition solo from beginning to resolution. Students should provide succinct information concerning the ideas being expressed in each section of the solo. At times it may be necessary to include some diagrammatic information; however, it is not necessary to describe the use of spatial organisation or the movement vocabulary used. The Statement is not assessed, but assessors use it to inform their considerations of the examination performance of the composition solo.

Requirements and conditions

Safe dance practice

Knowledge and understanding of safe dance practice developed in Dance technique classes should be applied in all practical activities including performance work.

Music preparation

Students should provide their own backing music and/or soundscape on a cassette tape. If students elect to combine different pieces of music they need to ensure that there are appropriate transitions between the pieces. Any cuts in the music need to be clean when combining pieces, as extraneous noise can affect the quality of the overall performance.

If there are silences in the music these need to be recorded on the tape to ensure the duration of the dance is appropriate.

It is recommended that students have their music recorded at the beginning of the tape which should have sufficient 'lead in' time. There should be no other music on the tape. It is recommended that students have a spare tape with a second recording of the music. Teachers are reminded that all recorded music accompanying the student's performance should be provided on a cassette tape.

Dress requirements

When presenting their technique solo students need to wear plain form fitting dance wear ie. leotard, tights or unitard (with a transparent skirt or shorts if appropriate) to ensure appropriate assessment of the body's alignment. Over-long trousers, loose-fitting leg wear and long non-transparent skirts are not suitable clothing for the assessment of the technique solo.

It is the responsibility of the student to choose appropriate footwear when presenting both solos. Bare feet or appropriate dance footwear are recommended to promote safe dance practice.

Props

Students must not bring into the examination room any water, and or other substance that might alter the surface of the flooring unless the substance is in a container and placed on a large mat provided by the student. If students wish to use props, they should ensure that the floor surface is completely protected.

Use of any objects or substances deemed hazardous is not permitted in the performances. The use of open flames including candles and matches is not permitted in the dance performance.

Props that are used should be easily positioned in the performance area within the allocated practice time.

Assessors

Students should perform both dances at a distance which will enable the assessors to see all aspects of the student's dance movements throughout the performance. Students should use their practice time in the assessment space to ensure correct orientation in the assessment space.