

2018 VCE Dance performance examination report

General comments

In the Technique solo some students included a lot of gestural material at the expense of more complex actions such as turning and elevation. This happened particularly when students chose to base their movement selection on a hip-hop style. Other students needed to consider the degree of difficulty they presented throughout the movement vocabulary of the solo against their ability to perform the movements. Students are expected to demonstrate a competently executed range of skills to meet criteria 1–4 successfully.

In the Composition solo students often presented movement that did not reflect an understanding of the stated intention. In these cases, it was evident that the student(s) had not engaged in any research to build a knowledge base of their theme, as the movement selections were either very basic or had no relation to the ideas they wanted to communicate.

Many students used a binary formal structure to create the Composition solo.

Students are encouraged to secure their hair and costume as some experienced mishaps when performing. The selection of an overly elaborate costume for the Composition solo often did not facilitate a clear communication of idea(s) and detracted from the artistry of the choreography.

Specific information

Unit 3 – Technique solo

Criteria 1–4 required students to demonstrate control of all eight physical skills within a range of safely executed body actions.

Students who gave high-scoring performances presented a safely executed movement vocabulary and addressed the criteria in a complex way. These students demonstrated a high level of control and coordination through various combinations of body actions. Flexibility of all joints was evident, and the alignment of the body was consistently maintained through both static and dynamic movement.

Students who gave lower-scoring performances often did not include a range of movement selections and movement phrases were often repeated throughout the solo. This impacted on their ability to demonstrate the eight physical skills required to meet criteria 1–4 successfully. Another issue was the lack of alignment and strength, especially when students attempted more complex movement vocabulary.

Criteria 5–7 required students to demonstrate skill in the varied use of each element of movement – time, space (shape) and energy – to create expression throughout the solo.

In high-scoring performances, students demonstrated a skilled and artistic interpretation of the movement by arranging various combinations of time, shapes and energy throughout the sections of the dance. These students understood the relationship between the movement vocabulary and the manipulation of phrases through the manipulation of the elements of movement.

In lower-scoring performances, students often relied on exploring time by reflecting the beat of the music. The arrangement of shape lacked variation, and the qualities of movement to produce variations in force and flow were not applied successfully to create the expression of the dance.

Criterion 8 required students to demonstrate skill in the projection of the whole body, including transitions between the phrases and sections, and the use of eye line to communicate an artistic and expressive execution.

Students who presented high-scoring performances were confident throughout the performance. They were able to successfully project, transition smoothly through the movement phrases and sections, and expressively communicate their choreography.

Students who presented lower-scoring performances often lacked confidence and did not engage the audience with their eye focus or projection and/or lacked controlled transitions between the movement phrases and sections.

Unit 4 – Composition solo

Statement of Expressive Intention

Students are asked to record information, including the expressive intention, the formal structure and a brief comment on the main choreographic devices used to structure the solo.

At times the overview of the intention hindered the assessors' ability to recognise the theme(s) of the dance. Some students wrote detailed information that was verbose and difficult to follow; others provided a backstory on a separate piece of paper, which was not necessary to the assessment of the solo. The assessors were able to compare the student's solo with the written outline of the expressive intention more effectively when the intention of each section of the dance was succinctly outlined and did not exceed the word limit.

Students need to take care when identifying their formal structure so it does not conflict with the solo they perform. When stating the formal structure students should accompany this with the number of sections. No other information is required.

Students' comments about how some of the choreographic device(s) were used to structure or progress the intention and the movement throughout the solo were generally well written, although some students simply listed the devices rather than stating how the device was used to structure the dance, i.e. 'I repeated a swinging gesture in the third section to create a link back to the first and create my ternary structure'.

Criteria 1–4 required students to demonstrate skill in the use of spatial organisation to communicate the expressive intention.

In high-scoring performances, students demonstrated a skilful arrangement of spatial organisation through inventive combinations to communicate the expressive intention.

In lower-scoring performances, the arrangement of spatial organisation did not consistently support the intention. In some cases, the arrangement was not relevant or the use of one or more of the elements was overlooked. Eye and body focus were often not considered and used towards the front of the space, denoting a more 'commercial' performance. Dimension was also not considered to the extent of level and direction.

Criteria 5–7 required students to select movement vocabulary and use a formal structure through the manipulation of choreographic devices to communicate the expressive intention.

In high-scoring solos, students presented a clear communication of the intent through the selection and arrangement of the movement. The movement was arranged into a clear formal structure, and the choreographic devices were manipulated in meaningful ways to structure the movement vocabulary and progress the expressive intention throughout the sections of the dance.

Students should be mindful to select movement vocabulary that communicates the stated intention rather than relying on the inclusion of technical movements. For example, multiple fouette turns would be considered a poorer choice than movements that include abstraction and reinforce the intention. Students should be encouraged to use research and workshopping to develop their movement ideas.

Students often created a clear first section; however, they neglected to use any of the construction elements to support the stated formal structure. When the relationship between the movement sections and the stated formal structure was not evident, the solo often lacked clarity and cohesion.

Students also did not make clear or integrate the choreographic devices in each section, or, in the case of a motif, across the different sections they did not effectively structure the composition and progress the intention. Often the choice of devices was not appropriate to express the stated intention and/or not integrated/developed to create links and unity between the sections.

Criterion 8 assessed the use of performance processes, practices and artistry in communicating the choreographer's expressive intention.

Students who gave high-scoring performances demonstrated an ability to successfully project their ideas into the space. There was purpose and commitment in the delivery of the intention, and they were able to deliver an artistic interpretation.

Students who gave lower-scoring performances were often underprepared. They should be encouraged to finish choreographing the solo with sufficient time to rehearse and refine their performance skills.