

2018 VCE Dance written examination report

General comments

The 2018 Dance written examination consisted of six questions that comprised short-answer questions, questions with multiple parts, questions where students were provided with subheadings, scenario-based questions and extended-response questions. All questions were compulsory and the majority of students attempted all questions. Questions 4a., 4b., 5 and 6 related to dance works selected from the Prescribed list of dance works published annually on the Dance study page of the VCAA website. This list changes each year; therefore, it is important to carefully check the list at the start of each year before deciding on the selection of works to be studied. Responses indicated that students had studied appropriate works from the current prescribed list.

Some students included correct but irrelevant information in responses to many questions, particularly the extended-response questions. Some students crossed out correct information and then added incorrect information to their response. As part of their examination preparation, students are advised to pay careful attention to the wording of each question and ensure they include information related to that question in their response.

Specific information

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

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

Question 1

Marks	0	1	2	3	4	5	6	7	8	Average
%	6	3	6	5	10	10	14	12	34	5.6

This question assessed students' knowledge and understanding of movement vocabulary and the elements of movement in solo dance works. It required a description of one piece of movement vocabulary and a description of how each of the elements of movement was manipulated within that one movement vocabulary example.

Movement vocabulary examples could have been anything from a single movement to a phrase of movement. No length or number of movements was specified in the question. The description of the manipulation of movement needed to relate to that movement vocabulary example for students to receive full marks.

The elements of movement could have included any of the following:

- Time: rhythm, duration, accent, tempo and pauses
- Space: shape, spatial organisation including travelling and axial (on the spot) movements, level, direction, focus and dimension
- Energy: qualities of movement such as swinging, sustained, suspended, percussive, vibratory and collapsing to create dynamic variations of force (strong, light) and flow (bound, free)

High-scoring responses presented a clear and concise description of an example of movement vocabulary. These responses clearly linked each element of movement with the same movement vocabulary example, showed an understanding of what each element of movement is, and gave a correct and detailed description of how each element of movement was used.

Low-scoring responses:

- did not give actual movement examples
- did not identify the elements of movement correctly
- gave vague or general responses that did not include correct terminology
- linked each element of movement to a different movement vocabulary example
- identified and described general body actions rather than a movement vocabulary example.

Question 2

Marks	0	1	2	3	4	5	6	Average
%	2	2	8	22	19	18	29	4.2

This question assessed students' knowledge and understanding of learning processes. It required students to describe three ways in which a dancer can learn movement vocabulary as a member of a group. This included dot points listed under the key skills for Unit 3, Area of Study 3:

- memorise the movement vocabulary, including a range of body actions and variations of the elements of movement
- accurately execute the movement vocabulary, and complex movement phrases and sections used to communicate the choreographer's expressive intention in the group dance work
- demonstrate the safe and appropriate use of physical skills required to execute the movement vocabulary in the group dance work
- adapt execution of movement vocabulary to timing and structure of music or soundscape (if used)
- work with other dancers to clarify and establish correct timing, spacing and movement qualities
- move with an awareness of others in a group to reproduce group formations accurately and expressively.

High-scoring responses presented a detailed description of three different and relevant learning processes, with some reference to safe dance practice. They showed a clear understanding of the processes involved in learning a dance work that are specific to being part of a group.

In low-scoring responses, students:

- included information that was not relevant to the process of learning a dance work and instead discussed refining the dance or the pre-performance and performance practices
- referred to solo dance works rather than group dance works
- focused on safe dance practice without linking it to learning processes.

Question 3a.

Marks	0	1	2	3	Average
%	4	16	34	45	2.2

The question assessed students' understanding of how movement is put together to create phrases, and then how phrases are put together to create sections within a solo dance work. Most students were able to identify these steps.

Many students described the movement creation processes (ISARE), some in a way that was relevant to the question and some that were not. Reference to ISARE was not required for students to receive full marks for this question.

High-scoring responses made a clear link between the need to join movements together to create phrases and then to order the phrases to create sections. These responses often discussed the need for phrases and sections to relate to the communication of the expressive intention.

Low-scoring responses:

- only described ISARE without making reference to ordering movement or phrases
- discussed only phrases or sections, but not both
- referred to learning or rehearsal practices without any reference to phrases or sections.

Question 3b.

Marks	0	1	2	3	Average
%	14	17	25	44	2

The question assessed students' understanding of what the term 'unified composition' means and what the purpose of a unified composition is. In the study design a unified composition is defined as being 'a dance that explores ideas to communicate an expressive intention'. The study design also gives a number of examples of possible forms that can be used to structure the dance work.

Most students were able to identify what 'unified composition' means, and many were able to identify an example of a structure that could be used.

High-scoring responses explained that the term 'unified composition' related to a dance telling a story and also gave an example of a possible formal structure.

Low-scoring responses:

- described their own expressive intention
- explained that a unified composition meant that the group of dancers were unified
- only gave examples of possible structures without any reference to expressive intention
- only described the need for an expressive intention without any reference to possible structures.

Question 4

Work chosen	0	1	2	3	4	5	6	7	8	9
%	0	14	5	4	12	2	1	8	46	8

Question 4a.

Marks	0	1	2	3	4	Average
%	1	8	26	24	40	3

This question assessed students' knowledge of the expressive intention of one of the prescribed works they studied in Unit 3.

High-scoring responses correctly identified the structure of the chosen dance work and gave a detailed and sophisticated description of how the expressive intention developed over the course of the dance work.

Low scoring responses:

- gave only a brief overview of the entire expressive intention without any reference to how it changes or develops throughout the dance work
- gave a detailed description of only one part of the expressive intention.

Question 4b.

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Average
%	0	0	1	1	1	3	4	4	7	6	10	9	8	10	10	8	18	11.6

This question assessed students' knowledge of the body actions used in the same Unit 3 prescribed work that they discussed in Question 4a. Responses needed to refer to a movement phrase, not a singular movement, and each movement phrase needed to be different from the phrases used for other body actions.

Most students were able to correctly describe movements that related to the body action subheadings provided on the examination.

High-scoring responses correctly identified a movement phrase that related directly to the body action provided and were able to describe how the body action was used within that phrase. They used different examples of movement phrases for each body action and clearly described the movement within each phrase.

Low-scoring responses:

- described movements that were not related to the listed body action
- discussed only a single movement that may or may not have been an example of the listed body action
- gave a definition of the body action listed without providing an example of a movement phrase from the selected dance work
- used the same movement example for each of the body actions listed
- described the expressive intention.

Question 5

Work chosen	0	1	2	3	4	5	6	7	8	9
%	1	4	17	1	0	17	0	13	43	5

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	Average
%	8	1	2	3	3	4	5	3	4	2	4	7	5	3	2	5	8	4	4	1	4	4	2	3	1	8	12.3

This question assessed students' knowledge of one of the elements of spatial organisation. It required students to demonstrate their understanding of how that element of spatial organisation was used to communicate the expressive intention of the prescribed work they studied in Unit 4. The response did not require discussion of the other elements of spatial organisation, nor did it require detailed descriptions of movement vocabulary.

The study design defines spatial organisation as travelling and axial movements in regards to level, direction, focus and dimension. Most students were able to correctly identify one element of spatial organisation and discuss how that element was manipulated to communicate the expressive intention.

In high-scoring responses, students correctly identified one element of spatial organisation and gave detailed and sophisticated descriptions of how that element was manipulated to communicate the expressive intention throughout the entire dance work. Many of these responses gave a large number of examples of movements with a few qualities of the chosen element of spatial organisation discussed for each and explicit links to how they helped to communicate the expressive intention. Other responses gave a smaller number of examples and included a large number of highly detailed examples of how various elements of the chosen element of spatial organisation was used to communicate the expressive intention.

Some high-scoring responses used descriptions of the movement vocabulary to help support the discussion of the use of the chosen element of spatial organisation to communicate the expressive intention; however, information about the movement vocabulary did not gain additional marks on its own.

Low-scoring responses:

- incorrectly identified and discussed things that are not spatial organisation, such as group structures or elements of movement
- included large passages of movement vocabulary examples without any links to the use of spatial organisation
- described the chosen element of spatial organisation incorrectly as a different element of spatial organisation; for example, the student referred to focus but described only the direction of movements
- discussed more than one element of spatial organisation, with each element lacking sufficient detail
- included extensive discussion of the expressive intention without linking it to the use of spatial organisation
- gave general information about the use of an element of spatial organisation within the dance work without linking it to the expressive intention
- became a discussion about dance design and gave lots of information that did not answer the question asked
- revealed a general understanding of spatial organisation but did not use the correct terminology.

Question 6

Work chosen	0	1	2	3	4	5	6	7	8	9
%	1	8	11	10	12	6	2	9	33	8

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Average
%	3	1	4	4	5	7	10	7	8	8	10	7	6	5	4	10	8.5

This question assessed students' knowledge of influences, and how those influences impacted on the use of production aspects in either a different prescribed work from Unit 3, or the same prescribed work from Unit 4 as chosen in previous questions.

Students were required to identify three different influences and explain the impact that each individual influence had on any number of production aspects. In their responses, students could have identified the way three different influences impacted on three different production aspects, or how three different influences all impacted on the same production aspect, or any combination of this.

High-scoring responses discussed three different influences. Each influence discussed had multiple pieces of information provided, and then each point was linked to the expressive intention. These responses clearly linked the influence with the development of the expressive intention. These responses often introduced the influence first, then gave points about the importance of this influence for the choreographer, before drawing examples from the work to reinforce their comments on its impact on the expressive intention.

Low scoring responses included:

- an in-depth discussion of the expressive intention without links to relevant influences
- an in-depth discussion of the production aspect(s) without links to relevant influences
- an in-depth discussion of the influences without links to the production aspect(s)
- discussion of movement vocabulary, some in great depth, despite it not being part of the question
- discussion about how the influences impacted on the movement vocabulary
- descriptions of the production aspect(s) as the influence, rather than how it was influenced by other things
- discussion of only one influence on a variety of production aspects.