



## 2005 VCE VET Dance GA 2: Performance examination

### GENERAL COMMENTS

This report addresses a range of issues to be considered when preparing for the performance examination.

#### Venue/performance issues

As part of safe dance practice, appropriate dance footwear for the selected style must be worn when performing the solos. Students will not be permitted to dance in socks (see VCAA Bulletin No 24, April 2005, Supplement 1).

Students should wear appropriate clothing that enables their body lines to be clearly seen and allows them to move freely and safely. When presenting their solos, students may wear garments specific to their selected dance style (for example, a ballet tutu); however, marks are not given for costume. Neat grooming is expected. Attire that includes over-long trousers or full-length, non-transparent skirts is not suitable.

If the performance is interrupted, the student should continue performing as soon as possible. The music should not be turned off unless the student clearly indicates to the assessors that he/she does not wish to continue with his/her performance.

Students should consider appropriate spatial orientation when presenting their solos; this includes performing at a reasonable distance from the assessors. The distance should enable the three assessors to clearly see all aspects of the student's performance throughout the entire solo.

It is important that the recordings accompanying performances are of a good quality, enabling both the students and assessors to hear without distortion. It is recommended that students record their music at the beginning of a new audio cassette tape with sufficient 'lead in' time. Students should also bring a spare cassette tape that has a second recording of the music. It is important that students have their music cued when assessors enter the assessment room in order to avoid unnecessary waiting. Students should use the 'mark through' time prior to the assessment to check their music for accuracy and volume as well as to orientate themselves in the performance area. Teachers are reminded that all recorded music accompanying the student's performance should be provided on cassette tape and not CD. This requirement is included in the information which accompanies the Student Advice Slips sent to schools in Term 3.

Students should be advised of appropriate performance etiquette.

### The Task

The task is designed to assess the student's ability and interpretive skills in performance. The two dances must not be in the same style and each should be presented as a single uninterrupted performance. Solo repertoires that involve considerable time spent in holding a pose or waiting for music to change are not appropriate. It is important that the selected dance is of an appropriate length (a minimum of two minutes) to allow the student(s) to fully address the assessment criteria.

#### The Solos

Each student is assessed on two solos learnt from the dance repertoire of a choreographer/teacher. The dances should be between two and seven minutes long and in two distinct styles selected from ballet, jazz, contemporary, social, tap, Aboriginal and Torres Strait Islander styles, or any other nominated culturally-specific style (see VCAA Bulletin No 24, April 2005, Supplement 1). The selected styles should have been nominated previously and should be stated on the student's examination advice slip. The dances selected should allow students to demonstrate the skills and knowledge they have developed in the following modules from the Certificate II in Dance:

- VBJ677 Dance Technique – Elevation
- VBJ678 Dance Technique – Turning
- VBJ679 Dance Technique – Falling
- VBJ680 Dance Technique – Locomotion
- VBJ682 Dance Repertoire – Solo.

#### Interpretation of Criteria

Students and teachers should be familiar with the examination criteria published in the VCAA Bulletin and on the VCAA website at [vcaa.vic.edu.au/vet/programs/dance/examcriteria](http://vcaa.vic.edu.au/vet/programs/dance/examcriteria). In order to distinguish between students' levels of performance in the demonstration of various skills, a common understanding of the term 'skill' must be reached. For the



purpose of the VCE VET Dance performance examination, skill encompasses: the level of ability that a student demonstrates in each criterion, the use of a range of skills in each criterion and the degree of difficulty involved in meeting each criterion.

All criteria are used for each solo performed by the student and must be applied in relation to the dance style performed.

The dances selected must include movements in each of the technique areas: elevation, turning, falling and locomotion. This is taken into account when awarding scores. If a student's dance did not include a range of movements in each of these areas, they received a lower mark in the relevant criterion. Similarly, if the student's execution of the movements was not proficient in one or more of the technical areas they scored a lower mark. When selecting the solo, teachers should consider whether the dance allows the student to fulfil the technical requirements for each criterion and also the degree of difficulty in relation to the student's ability.

## **SPECIFIC INFORMATION**

The criteria for the award of grades are designed to assess performance skills and a range of movement skills, and are used for direct assessment. Each criterion is weighted equally and is marked on an eight-point scale (0–7).

### **Examination Assessment Criteria**

Listed below are the assessment criteria that were used in assessing both solo performances. Also given are the aspects of technique consistent with each selected dance style.

#### **1. Posture and alignment**

This includes correct posture, such as the appropriate use of muscle tone and the safe placement and alignment of the spine, shoulder girdle, hips, knees and ankle joints. The focus is on the head and body. In general, posture was satisfactory and appropriate to the selected style.

#### **2. Bodyline**

This includes demonstrated skill in creating appropriate bodylines and shapes using both upper and lower body parts. It is important that both upper and lower body shapes are used equally; in some cases one area was weaker than the other (for example, the student showed neat footwork but their arm lines lacked definition, or they had well-placed arms but untidy footwork).

#### **3. Elevation**

This involves demonstrated skill in the safe use of elevation techniques, using a range of different elevations with safe take off and landing techniques.

Teachers are reminded that the selected dance should allow the student to demonstrate a range of elevations in their solo. While this may be more overt in some styles than others, it is suggested that each solo allows the student to show a minimum of three different types of elevation; for example, from two feet to two feet, from one foot to two feet and from one foot to one foot.

#### **4. Turning**

This includes demonstrated skill in the safe use of a range of turning movements whilst maintaining balance, flexibility, transference of weight and coordination. It is necessary that the selected dance allows the student to demonstrate their ability to turn in a number of ways. A dance lacking in this aspect limits the student's opportunity to fully address this criterion.

#### **5. Falling**

The selected dance should allow the student to safely demonstrate a number of ways of falling. It is appreciated that some styles (for example, ballet) do not have a broad range of falling actions as part of their repertoire, but changes of level both upwards and downwards are possible. The execution of falls should involve balance, flexibility, transference of weight and coordination

#### **6. Locomotor**

Students need to demonstrate a range of locomotor skills involving balance, flexibility, transference of weight and coordination. A dance that did not travel did not allow the student to score as highly as a dance that demonstrated a variety of pathways and patterns.



**7. Spatial arrangement**

This criterion involves aerial and floor pathways.

**8. Movement dynamics**

This criterion involves the demonstration of a range of dynamic qualities as appropriate to the stylistic interpretation of the selected solo.

**9. Stamina**

This criterion relates solely to the student's ability to sustain their energy levels throughout their solo, showing an appropriate level of physical stamina. Some students who performed longer solos were unable to sustain their performance consistently throughout the dance.

**10. Movement transitions**

This criterion refers to the way the student changed from one movement to another. Transitions need to be maintained throughout the dance. The movement transitions should be consistent with the selected dance style.

This was an area where a number of students experienced difficulties and it is recommended that this aspect should be addressed in the rehearsal period.

**11. Movement and music**

Students' interaction with the accompanying music was generally satisfactory. However, a minority of students did have difficulty in maintaining timing and tempo.

**12. Performance presentation**

The students should present a solo that demonstrates projection through appropriate eye focus and facial expression. Performance skills should be developed during the rehearsal period, and students should be reminded that this is a performance examination and this criterion is not to be considered lightly. A number of students were not able to demonstrate their understanding and application of this criterion.

The selection of the dance style is of paramount importance and it is recommended that teachers consider their choices carefully to enable students to demonstrate their skills in all criteria. It is appreciated that the interpretation of styles can be broad, however teachers should give special consideration to addressing those criteria not overtly inherent in the selected style to ensure that the student is not disadvantaged (for example, falling in ballet or tap styles).